Opulence and Anxiety
Landscape Paintings from the Royal Academy of Arts, 11-12 May 2007

This two-day symposium will discuss issues arising from the exhibition Opulence and Anxiety. Drawn from the permanent collection of the Royal Academy, it charts a novel and challenging path through the history of British landscape painting. Curated by Tim Barringer, Paul Mellon Professor at Yale University, the exhibition claims that the history of British landscape runs a parallel course to that of industrialisation, and that the themes of opulence and anxiety offer insights into both. It argues for an adjustment of the canon to take account of neglected and compelling pastoral and urban imagery from almost 250 years represented in the Royal Academy’s collection. Engaging with this material, speakers will discuss issues of national and regional identity, aesthetics, empire and industrialisation in relation to the practice of landscape painting. Speakers on 11 May at the Paul Mellon Centre for Studies in British Art will include Douglas Fordham (University of Virginia); Kitty Hauser (University of Sydney); Jason Rosenfeld (Marymount Manhattan College, New York City); Ysanne Holt (Northumbria University).

On May 12 the conference will take place at Compton Verney (transport from London provided) and will take the form of a gallery discussion led by Tim Barringer and Helen Valentine, Curator of Paintings and Sculpture, Royal Academy of Arts.

This event is co-sponsored by the Paul Mellon Centre for Studies in British Art, Compton Verney and the University of Bristol.

For further information, available in early 2007, please check our website or call 020 7580 0311
For An Excellent Purpose
Museums and their Publics in Britain from 1850 to 1914

Giles Waterfield

London, National Gallery,
Wednesdays 6.30 - 7.30pm

10 January
Memories of the Art Museum

17 January
The Rise of the Regional Museum in Victorian Britain (1)

24 January
The Rise of the Regional Museum in Victorian Britain (2)

31 January
Beyond the Crystal Palace – Museum Exhibitions in 19th-century Britain

7 February
Explaining the Museum

14 February
Architecture and Display

Please see enclosed flyer and booking form.

State of the Art:
Collecting Art and National Formation c.1800-2000

18 - 20 July 2007

This conference scheduled for July 2007 at the National Maritime Museum will offer a complement to the major new display of the oil paintings in the collections, Art for the Nation, which opened in November 2006 at the Queen's House. By commemorating the national importance of the National Maritime Museum's art collections, the conference will offer an appropriate way of marking in 2007 the 70th anniversary of the Museum's opening.

The Queen's House display asserts the national and international significance of the National Maritime Museum's art collections, both on the grounds of their intrinsic art-historical value, through an investigation of their provenance and collecting history, and as an articulation of national identity. The conference will expand upon these themes drawing together academics and curators from national and international institutions, to consider the issues surrounding art collecting and nationhood across a range of different locations and cultures.

The conference will run over two days and will be structured around four thematic sessions comprising twelve papers in total. Individual sessions will deal with 'collecting and national ideology', 'imperial collections', 'art collecting and national formation in the developing world' and 'collecting, warfare and loot'. Confirmed principal speakers include Nick Thomas, David Barrie and Giles Waterfield.

For further information please contact the Research Administrator at the National Maritime Museum on 020 8312 6716, or email research@nmm.ac.uk
Fruits of Exchange
England, Scotland and Architecture

Edinburgh College of Art
14 - 15 September 2007

Paul Mellon Centre, London
5 - 6 October 2007

The tercentenary of the Act of Union offers an ideal opportunity to look at the relations between England and Scotland in architecture. This topic will be addressed in a pair of conferences and tours, focusing on architectural exchanges between the two nations from the Middle Ages to the present day, and across the spectrum from royal palaces to garden suburbs. The first conference, to be held in Edinburgh on 14-15 September 2007, will examine English influences on Scottish architecture, followed by a second conference in London on 5-6 October 2007, which will concentrate on Scottish influences on English architecture. In each case a day of talks and debate will be followed by a day of visits. The events are being jointly organized by Ian Campbell of the Edinburgh College of Art, and Andrew Saint, General Editor of The Survey of London.

For a schedule of speakers and titles available in early 2007, please check our website or call 020 7580 0311
Grant Awards
At the October 2006 meeting of the Centre’s Advisory Council, the following grants were awarded:

Curatorial Research Grants

Crafts Study Centre, Farnham to support a research curator for three years for an exhibition and catalogue on Alistair Morton and Edinburgh Weavers – Textiles and Modern Art

National Galleries of Scotland/Scottish National Gallery of Modern Art to help support a research curator for three years to catalogue the Paolozzi Collection

National Trust to support a research curator for two years on the project Paper Architecture – Architectural Drawings in National Trust Collections

Nottingham City Museums & Galleries to support a research curator for two years to work on an exhibition and catalogue of Paul Sandby 1730-1809: Picturing the Nation

The Chapter of Peterborough Cathedral to support a research curator for one year to undertake research and the architectural analysis of the West Front of Peterborough Cathedral

Louvre Museum, Paris to support a research student for one year to work on a Database of British Works of Art in French Collections

Research Support Grants

Dr Prudence Ahrens, University of Queensland towards a research visit to the UK for an investigation into the ‘modernised exotic’ pictured in the work of Arthur Haythorne Studd (1863-1919)

Dr Geoffrey Brandwood towards research costs and travel within the UK for a monograph on the work of the architects of Paley and Austin

Dr William Eisler, Musée monétaire cantonal, Lausanne for research costs and travel within the UK for research on ‘The British medals of the Dassiers, 1725-1751’

Dr Jason Kelly, Indiana University-Purdue University at Indianapolis for a research visit to the UK for ‘Archaeology and Identity in the British Enlightenment: The Society of Dilettanti, 1732-1816’

Dr Julian Luxford, St Andrews University for travel and research costs in connection with an analysis of the architectural and sculptural iconography of the West Front of Peterborough Cathedral

Brenda Martin, Dorich House Museum for a research visit to Singapore in connection with work on a monograph and exhibition on Dora Gordine (1898-1991)

Yuthika Sharma, Columbia University for a research visit to the UK for her doctoral thesis ‘At the Margins of Empire: The art and architecture of estates in the Delhi suburbs (1803-1857)’

Catherine Wallace towards a research visit to Australia and New Zealand for work on the paintings of Henry Scott Tuke, RA (1858-1929) for a book and exhibition

Publication Grants (Author)

Peter Black My Highest Pleasures: The Fine Arts in Dr Hunter’s Museum (exhibition catalogue)

Timothy Brittain-Catlin The English Parsonage in the Early Nineteenth Century

Bridget Cherry Dissent and the Gothic Revival

Miles Glendinning Modern Architect: The Life and Times of Robert Matthew
support for scholarship in British Art awards

Elizabeth Goldring Court and Culture in the Reign of Queen Elizabeth I: A New Critical Edition of John Nicholls’ ‘Progresses’

Jennifer Graham Inventing Van Eyck: The Remaking of an Artist for the Modern Age

Harriet Guest Empire, Barbarism and Civilisation: James Cook, William Hodges and the Return to the Pacific

Lara Krieger Grand Designs: Labour, Empire and the Museum in Victorian Culture


André Rogger Landscapes of Taste: The Art of Humphry Repton’s Red Books

Catherine Tite Portraiture, Dynasty and Power: Art in Hanoverian Britain, 1714-1756

Nicholas Tromans David Wilkie: History and the Everyday

Amelia Yeates ‘Keep the modern magazine and novel out of your girl’s way’: Ruskin on Women’s Reading (Journal article)

John Benjamins Publishing Company Koenraad Jonckheere, The auction of King William III’s paintings: International art trade and diplomacy

Northwestern University, Mary & Leigh Block Museum of Art The Art and Craft of the Machine: British and American Design in the Age of Industry (exhibition catalogue)

Nottingham City Council Wedgwood at Nottingham (exhibition catalogue)

Pallant House Gallery Simon Martin (Ed.), Poets in the Landscape: The Romantic Spirit in British Art (exhibition catalogue)


Paul Holberton Publishing Peter Black (Ed.), My Highest Pleasures: The Fine Arts in Dr Hunter’s Museum (exhibition catalogue)

Public Monuments and Sculpture Association Douglas Merritt with Katharine Eustace, Public Sculpture of Bristol

Reaktion Books Cheryl Buckley, Designing Modern Britain


Sir John Soane’s Museum Valentin Kockel, Cork Models in Sir John Soane’s Museum

Surrey Gardens Trust A Celebration of John Evelyn: Proceedings of a Conference to mark the Tercentenary of his Death

Tate Britain Marjorie Trusted, Helen Dorey & Tim Knox, Neoclassical Sculpture in Britain (exhibition catalogue)

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.
INIGO JONES AND THE EUROPEAN CLASSICIST TRADITION

Giles Worsley

This is the first English monograph for 40 years on one of England's greatest and most influential classical architects. In this groundbreaking book, Giles Worsley turns conventional assumptions about Inigo Jones on their head. Traditionally Jones has been looked upon as an isolated, even old-fashioned, figure in European architecture, still espousing the Palladian ideals of the sixteenth century when his European contemporaries were turning to the Baroque.

Through a wide investigation of contemporary European architecture and a detailed examination of Jones's buildings, Worsley shows this impression to be false and demonstrates that Inigo Jones must be understood within the context of a European-wide, early seventeenth-century classicist movement.


April 240pp. 280x220mm. 140 b/w + 60 colour illus. ISBN 0-300-11729-9 £40.00

GEORGE STUBBS, PAINTER
A Catalogue Raisonné

Judy Egerton

George Stubbs (1724-1806) is now rightly recognised as one of the greatest and most original artists of the eighteenth century. His profound understanding of anatomy and his uncanny ability to translate the study of nature into remarkably balanced compositions mark him out from other practitioners in the field of animal painting. His most frequent commissions were for paintings of horses, dogs and wild animals, but awareness that such subjects were rated low in the artistic hierarchy did not deter him, throughout a resolute and hard-working career, from producing images that invariably arrest attention and frequently strike a deeply poetic note.

More than any other painter he steadily and ungratiatingly celebrates English sporting and country life and reveals himself, as in his 'incidental' portraits of jockeys and grooms, as a most perceptive observer of different levels of social behaviour.

In preparation for many years, this is the first complete catalogue of Stubbs's paintings and drawings. The full catalogue entries are preceded by an in-depth study of Stubbs's art and career that sets his work in context.

Judy Egerton is the leading authority on Stubbs and worked both at the Tate and National Gallery. This catalogue was researched and written during her tenure as Senior Research Fellow at the Paul Mellon Centre for Studies in British Art from 1998-2006.

April 700pp. 330x246mm. 30 b/w + 485 colour illus. ISBN 978-0-300-12509-2 £85.00
MOVING ROOMS
The Trade in Architectural Salvages
John Harris

Since at least Tudor times there have been architectural salvages—panelling, chimney pieces, doorways or any fixtures and fittings that might be removed from an old interior to be replaced by more fashionable ones. Not surprisingly a trade developed and architects, builders, masons and sculptors sought out these salvages. By 1820 there was a growing profession of brokers and dealers in London and a century later antique shops were commonplace throughout England.

One American embraced the trade as no other – the larger-than-life William Randolph Hearst. Between 1900 and 1935 he purchased tens of thousands of architectural salvages and many of these were incorporated into his houses and castles in New York, California, Long Island and St. Donat’s Castle in Wales, but they were a small percentage of the total.

John Harris is Curator Emeritus of the Drawings Collection of the Royal Institute of British Architects. He is an architectural historian and the author of The Palladian Revival: Lord Burlington and his Villa at Chiswick and Sir William Chambers.

May 240pp. 265x195mm. 140 b/w illus. ISBN 978-0-300-12420-0 £30.00

A BIOGRAPHICAL DICTIONARY OF BRITISH ARCHITECTS 1600-1840
Fourth Edition
Howard Colvin

The authoritative and now classic work of reference on the history of British architecture contains biographical information on some 2,000 architects who practised in England, Scotland and Wales from the time of Inigo Jones (1573-1652) to that of William Burn (1789-1870) and Sir Charles Barry (1795-1860). This new edition is the fourth of what began in 1954 as A Biographical Dictionary of English Architects 1600-1840, and 62 newly identified architects and about 70 buildings have been added since the previous edition.

Sir Howard Colvin is emeritus fellow of St John’s College, Oxford. He is also the author of Architecture and the After Life and Unbuilt Oxford.

June 1296pp. 234x156mm. ISBN 978-0-300-12508-5 £75.00

IRISH FURNITURE
The Knight of Glin and James Peill

This lavishly illustrated and comprehensive volume is the first devoted entirely to the subject of Irish furniture and woodwork. It provides a detailed survey, encompassing everything from medieval choir stalls to magnificent drawing-room suites for the great houses, from earliest times to the end of the eighteenth century.

The first part of the book presents a chronological history, illustrated with superb examples of Irish furniture and interior carving. The second part is a fascinating pictorial catalogue of different types of surviving furniture, including chairs, stools, baroque sideboards, elegant tea and games tables, bookcases and mirrors. The book also features a biographical index of Irish furniture-makers and craftsmen of the eighteenth century, compiled from Dublin newspapers advertisements and other contemporary sources.

Desmond FitzGerald, Knight of Glin, is president of the Irish Georgian Society, a governor of the National Gallery of Ireland, and Doctor in Letters Honoria Causa of Trinity College, Dublin. He is co-author with Anne Crookshank of Ireland’s Painters, 1600-1940.

James Peill is a director of Christie’s, where he is a specialist in the Furniture Department.

March 488pp. 305x250mm. 100 b/w + 400 colour illus. ISBN 978-0-300-11715-8 £60.00
EXHIBITIONS
Howard Hodgkin, Paintings 1992–2007
February 1 – April 1, 2007
Co-organized by the Yale Center and the Fitzwilliam Museum, University of Cambridge, where the exhibition will be on view May 24 – September 23, 2007. This exhibition is accompanied by a illustrated publication and is supported by the British Council.

Paul Mellon’s Legacy: A Passion for British Art
April 18 – July 29, 2007
Co-organized by the Yale Center and the Royal Academy of Arts, where the exhibition will be on view October 20, 2007-January 27, 2008. Curated by Brian Allen, Paul Mellon Centre for Studies in British Art; John Baskett, independent scholar; and Mary Anne Stevens, Royal Academy of Arts; in collaboration the Yale Center’s curatorial staff. An exhibition catalogue, published in association with Yale University Press, will accompany the exhibition.

March 2007
The Role of Artists in the Lives of Museums, artist Chuck Close and Jock Reynolds, Henry J. Heinz II Director, Yale University Art Gallery

April 12 2007
The Museum as Muse, Kathy Halbreich, Director, Walker Art Center

Paul Mellon Lectures
April 4, 5, 9, 10, 11, and 12 at 5:30 pm
For an Excellent Purpose: Museums and their Publics In Britain from 1800 to 1914
Giles Waterfield, independent curator and writer, Associate Lecturer at the Courtauld Institute of Art, Director of Royal Collection Studies organized by the Attingham Trust, former trustee of the Heritage Lottery Fund, and former director of Dulwich Picture Gallery. Supported by the Paul Mellon Centre for Studies in British Art.

SYMPOSIUM
New Perspectives on the Panorama
Friday, March 30 and Saturday, March 31
Yale Center Lecture Hall
Keynote lecture on March 30 at 5:30 pm by British filmmaker Patrick Keiller. For information or to register, e-mail ycba.research@yale.edu or call 001 203 432 7192.

VISITING FELLOWS
January 2007
Janet Mullin, PhD candidate, History, University of New Brunswick (through March 2007); Jennifer Milam, Senior Lecturer, University of Sydney, Department of Art History and Theory (through February 2007).

February 2007
Susanna Cole, PhD candidate, Art History, Columbia University

March 2007
Ron Broglio, Assistant Professor, School of Literature, Communication and Culture, Georgia Institute of Technology; Deanna Petherbridge, Arnolfini Professor of Drawing, School of Art, Media and Drawing, University of the West of England (through April 2007)

April 2007
Andrew W. Mellon Senior Visiting Fellow
David Bindman, Durning-Lawrence Professor of the History of Art, University College London

On Wednesday, April 25 at 5:30 pm, Professor Bindman will present the lecture The Face as Index of the Soul: The Racial Moment in British Caricature.

Helen Langdon, Member of research group, University of Edinburgh funded by AHRC.

ANDREW CARNDUFF RITCHIE LECTURE SERIES
All lectures are at 5:30 pm
February 1 2007
When Makers Make Their Presence Known: The Roles of the Living Artist in the Vital Museum, Robert Storr, Professor of Painting and Dean, Yale School of Art

Joshua Reynolds, Mrs. Abington as Miss Prue in ‘Love for Love’ by William Congreve, 1771, oil on canvas, Yale Center for British Art, Paul Mellon Collection

William Blake, Jerusalem: Frontispiece (plate 1; detail), ca. 1804–20, relief etching with pen, watercolor and gold printed in orange, Yale Center for British Art, Paul Mellon Collection

Howard Hodgkin, An Italian Landscape, 2003-05, oil on wood, collection of Mr. and Mrs. Meredith Long, © Howard Hodgkin

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