A SEMINAR ON TEACHING EUROPEAN ART IN CONTEXT

Art and Society in Britain, Hogarth to Turner (1730–1851)

July 21–26, 2019
Yale Center for British Art
New Haven, Connecticut

Made possible through the generous support of the Samuel H. Kress Foundation
The Council of Independent Colleges (CIC) is pleased to announce the seminar, “Art and Society in Britain, Hogarth to Turner (1730–1851).” Intended for non-specialists in the subject, the seminar will be especially valuable for faculty members at institutions without large campus collections or proximity to major art museums. Art historians, studio artists, and faculty members trained in other disciplines such as history and English who teach art history are eligible to participate.

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NOMINATION DEADLINE
Friday, January 25, 2019
Hogarth to Turner (1730–1851)

This week-long seminar offers a new account of significant developments in British art from Georgian London in the age of William Hogarth, who came to prominence in the 1730s, to the death of J. M. W. Turner in 1851, the year of the Great Exhibition. Drawing upon innovative historical analyses, the seminar sets artistic production within a cultural and historical framework and places British art in a global context, emphasizing questions of race and empire. Original works of art will be addressed directly, focusing on the outstanding collections of the Yale Center for British Art. Themes will include portraiture and social status; London as a world city; taste and the Grand Tour; art and empire; the industrial revolution; and Romanticism and nature. Along with Hogarth and Turner, the seminar will explore the art of Johan Zoffany, Thomas Gainsborough, Joshua Reynolds, Richard Wilson, Benjamin West, William Blake, and John Constable. The seminar week will include a visit to Yale University’s Lewis Walpole Library, one of the world’s great collections of the works of Hogarth and of satirical prints, and to Wethersfield, one of the most extensive surviving groups of 18th-century domestic buildings in the country.

Tim Barringer is Paul Mellon Professor of the History of Art and chair of the department at Yale University. His books include Reading the Pre-Raphaelites (1999; new edition, 2012) and Men at Work: Art and Labour in Victorian Britain (2005). He co-edited Frederic Leighton: Antiquity, Renaissance, Modernity; Colonialism and the Object; Art and the British Empire; Writing the Pre-Raphaelites; and Victorian Jamaica. He was co-curator of American Sublime; Art and Emancipation in Jamaica; Opulence and Anxiety; Before and After Modernism; Pre-Raphaelites: Victorian Avant-Garde; Pastures Green & Dark Satanic Mills; Thomas Cole’s Journey: Atlantic Crossings (Metropolitan Museum of Art, New York, and National Gallery, London, 2018); Picturesque and Sublime (2018); and Victorian Radicals (2019).

The Yale Center for British Art houses the largest collection of British art outside the United Kingdom. Presented to the university by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period onward. The Center’s collections include more than 2,000 paintings, 250 sculptures, 20,000 drawings and watercolors, 40,000 prints, and 35,000 rare books and manuscripts. More than 40,000 volumes supporting research in British art and related fields are available in the Center’s library. Works on view include masterpieces by Joshua Reynolds, George Stubbs, Thomas Gainsborough, J. M. W. Turner, and John Constable, as well as major artists from Europe and America who lived and worked in Britain. Academic resources include the reference library and archives, conservation laboratories, a study room for examining works on paper as well as rare books and manuscripts from the collection, and an online catalogue of the collections.

PARTICIPANTS, LOCATION, AND EXPENSES

Up to 22 individuals will be selected by competitive nomination. Participants must be full-time faculty members who regularly teach art history and whose institutions are members of the Council of Independent Colleges. There is no seminar fee. Participants’ lodging, books, and most meals will be covered with support from CIC, the Yale Center for British Art.
Art, and the Samuel H. Kress Foundation. Participants or their institutions are expected to cover the cost of transportation to and from the seminar, although some funds are available to those who would otherwise be unable to participate. Please note that spouses and friends are not permitted to stay in the provided housing or to attend the seminar.

**NOMINATION PROCESS**

Faculty members who wish to participate should ask the chief academic officer of the institution to send a letter of nomination to CIC that emphasizes the nominee's teaching qualifications and the teaching opportunities he or she will be given upon returning to campus to use what has been learned. Each institution may nominate more than one individual, and faculty members of all academic ranks are eligible to participate. The nomination form is available online at www.cic.edu/ArtHistory. Each nomination package should consist of the following:

a. **Nomination letter** from the chief academic officer;
b. Completed **nomination form**;
c. Nominee's **curriculum vitae**; and
d. Nominee's **statement** of reasons for wishing to participate in the seminar and of anticipated outcomes (no more than one page).

Nomination materials should be submitted online. For questions about the seminar or the nomination process, contact Stephen Gibson, CIC director of programs, at (202) 466-7230 or sgibson@cic.nche.edu.

**NOMINATION DEADLINE**

Please submit the completed nomination in a single package to CIC by **Friday, January 25, 2019**. Selection of participants will be announced Friday, March 8, 2019.

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**Johan Joseph Zoffany RA, 1733–1810**  
(German, active in Britain from 1760)  
**THE GORE FAMILY WITH GEORGE, THIRD EARL COWPER**  
ca. 1775, oil on canvas  
Yale Center for British Art, Paul Mellon Collection