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Yale Center for British Art Welcomes Head of Research

NEW HAVEN – The Yale Center for British Art is pleased to announce the appointment of Martina Droth as Head of Research. Ms. Droth also serves as the Center's first Curator of Sculpture. A graduate of the Camberwell School of Arts, London (BA), Goldsmiths College, London (MA), and the University of Reading (PhD), Droth joins the Center from the Henry Moore Institute in Leeds, where she had been Research Coordinator since 2002, as well as a visiting lecturer in the History of Art at the University of Leeds.



Martina Droth, photo by
Richard Caspole

In her position, Ms. Droth oversees the Center's research, education, and public programs, which include visiting scholars who conduct extended research projects at the Center, and Yale-in-London, a study-abroad program for Yale undergraduates, as well as a wide range of scholarly events and seminars. Ms. Droth is committed to developing links between the Center and the scholarly community at Yale, equally integrating faculty and students into the Center's programs. She also will expand the Center's presence internationally, deepening relationships with research institutes in art history and the visual arts around the world. Her department will create additional programs for Yale College students, as well as for graduates in departments across the university not traditionally affiliated with the Center. The Center currently is in the second year of a faculty course development initiative funded by the Andrew W. Mellon Foundation, which, under Ms. Droth's direction, will see collaborative efforts between Yale faculty from academic departments beyond the History of Art in designing undergraduate courses that incorporate the Center's collections and resources.

The Research department also will play an integral role in digitizing the Center's collections for online access and research, a project which began last fall. As well as developing new programs to advance the study of the Center's collections, Ms. Droth aims to build new research strengths in fields such as the decorative arts and sculpture that are equally important to the understanding of British art and culture. Collaborations with other major institutions and museums, as well as with individual scholars, will pave the way for developing a range of different research concentrations that embrace the material and visual culture of Britain in its most expansive relations to other world cultures.

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PROJECTS AND PUBLICATIONS

A specialist in nineteenth-century British sculpture and material culture, Ms. Droth's recent projects include the exhibition and catalogue *Taking Shape: Finding Sculpture in the Decorative Arts* (2009–2010), a collaboration with the J. Paul Getty Museum, Temple Newsam, and the Henry Moore Institute. She is co-editor of the forthcoming volume *Revival and Invention: Sculpture and its Material Histories* (2010), with Sebastian Clerbois, and is author of two forthcoming articles: "George Frampton's Peter Pan," in *The Edwardian Sense: Art and Experience in Britain, 1901–1910*; and "Sculpture and Aesthetic Intent in the Late Victorian Interior," in *Rethinking the Interior, 1867–1896: Aestheticism and Arts and Crafts*. She is currently at work on a book provisionally titled *Sculpture and the Cult of Domesticity: The Creation of a Domestic Aesthetic in Late Nineteenth-Century Britain*. Her upcoming projects include an exhibition on Victorian sculpture that she is curating with Michael Hatt, Professor of the History of Art at Warwick University, and Jason Edwards, Senior Lecturer in the History of Art at the University of York. This will be the first exhibition to fully survey nineteenth-century British sculpture.

ABOUT THE CENTER

The Yale Center for British Art houses the largest and most comprehensive collection of British art outside the United Kingdom. Presented to the University by Paul Mellon (Yale College Class of 1929), the collection of paintings, sculpture, drawings, prints, rare books, and manuscripts reflects the development of British art, life, and thought from the Elizabethan period onward. The Center offers a number of opportunities for scholarly research, such as residential fellowships. Academic resources of the Center include the Reference Library, conservation laboratories, and Study Room for examining works on paper from the collection. An affiliated institution in London, the Paul Mellon Centre for Studies in British Art, awards grants and fellowships, publishes academic titles, and sponsors Yale's oldest credit-granting undergraduate study-abroad program, Yale-in-London.

THE BUILDING

One of the Center's greatest treasures is the building itself. Opened to the public in 1977, the Yale Center for British Art is the last building designed by the internationally acclaimed American architect Louis I. Kahn. The structure integrates the dual functions of study center and gallery, while providing an environment for works of art that is appropriately elegant and dignified. The building stands across the street from Kahn's first major commission, the Yale University Art Gallery (1953).

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