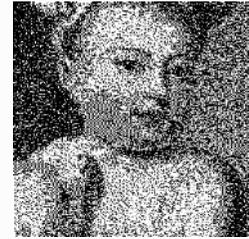


John Singleton Copley and the World of Prints

One Object conversation between Jules Prown and Mark Hallett



John Singleton Copley (1738–1815) is known for his painted portraits of colonial Americans (oils, pastels, and miniatures) and his English history pictures, but the relationship between Copley and prints is relatively obscure. Yet he was involved with prints throughout his career and beyond, from his earliest exposure to art in the Boston studio of his stepfather to the sale four years after his death of his collection of around 1,125 prints by and after old master and contemporary artists, and many engravings after his own paintings.



Figure 1

Graphic Encounters: John Singleton Copley and the World of Prints. A conversation between Jules Prown and Mark Hallett. Film produced by Jonathan Law.

About the authors

Jules David Prown, a graduate of Lafayette College and of the Winterthur Program in Early American Culture (University of Delaware), received his doctorate from Harvard University. He has been a member of the faculty of the Department of the History of Art at Yale University since 1961 and is currently the Paul Mellon

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Mark Hallett is Director of Studies at the Paul Mellon Centre. He is the author and editor of many books on British art, and has been involved in curating numerous exhibitions. He was the co-curator, with his colleague Sarah Victoria Turner, of the 2018 Royal Academy exhibition, *The Great Spectacle: The Royal Academy and its Summer Exhibitions 1769–2018*, and co-authored the accompanying catalogue. He is the curator of the exhibition *George Shaw: A Corner of a Foreign Field*, which is on display at the Yale Center for British Art until the end of 2018, and which will travel to the Holburne Museum, Bath, in February 2019.

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