



British Art Studies

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Cover image: Jonathan Law, *Pattern*, excerpt from film, 2018.. Digital image courtesy of Paul Mellon Centre for Studies in British Art with support from the staff of Leighton House Museum, The Royal Borough of Kensington and Chelsea.

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The Atmospherics of Leighton House, Jonathan Law and Mary Roberts

The Atmospheric of Leighton House

Jonathan Law and Mary Roberts

Abstract

This Cover Collaboration seeks to convey the atmospheric materiality of the studio-home of Frederic Leighton in the Holland Park area of West London. Five short films made by Jonathan Law highlight particular features of Leighton House, including the tiles of the Arab Hall imported from Turkey and the Middle East, the glittering golden chandelier, the sonorous tinkle of the fountain, and the peacock-inspired colours and textures of the interior design. The films are accompanied by texts chosen by Mary Roberts, author of an article on “The Resistant Materiality of Frederic Leighton’s Arab Hall” in this issue of British Art Studies.

Authors

Jonathan Law is Research Fellow and Filmmaker at the Paul Mellon Centre

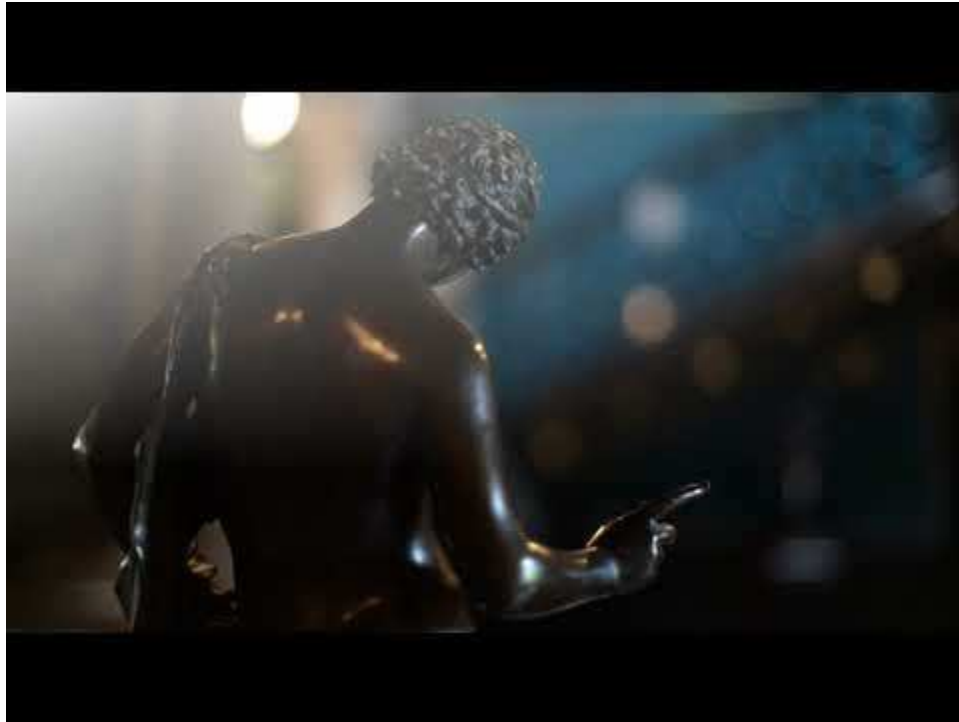
Mary Roberts, Professor of Art History at the University of Sydney, is a specialist in Ottoman art and European Orientalism, who has written extensively about patterns of transcultural exchange in the nineteenth century. Her most recent book, *Istanbul Exchanges: Ottomans, Orientalists and Nineteenth-Century Visual Culture* (Berkeley, CA: University of California Press, 2015), received the 2016 Best Book prize from the Art Association of Australia and New Zealand and was translated into Turkish by Türkiye İşbankası Kültür Yayınları that year. She is also the author of *Intimate Outsiders: The Harem in Ottoman and Orientalist Art and Travel Literature* (Durham, NC: Duke University Press, 2007) and has co-edited four books: *Refracting Vision: Essays on the Writings of Michael Fried*; *Orientalism’s Interlocutors*; *Edges of Empire*; and *The Poetics and Politics of Place: Ottoman Istanbul and British Orientalism*. She is currently writing a book on artists as collectors of Islamic art.

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[Watch Video](#)

Figure 1.

Jonathan Law, *The Boy-Narcissus*, film, 1 minute 6 seconds, 2018. Digital image courtesy of Courtesy of the Paul Mellon Centre for Studies in British Art with support from the staff of Leighton House Museum, The Royal Borough of Kensington and Chelsea.



[Watch Video](#)

Figure 2.

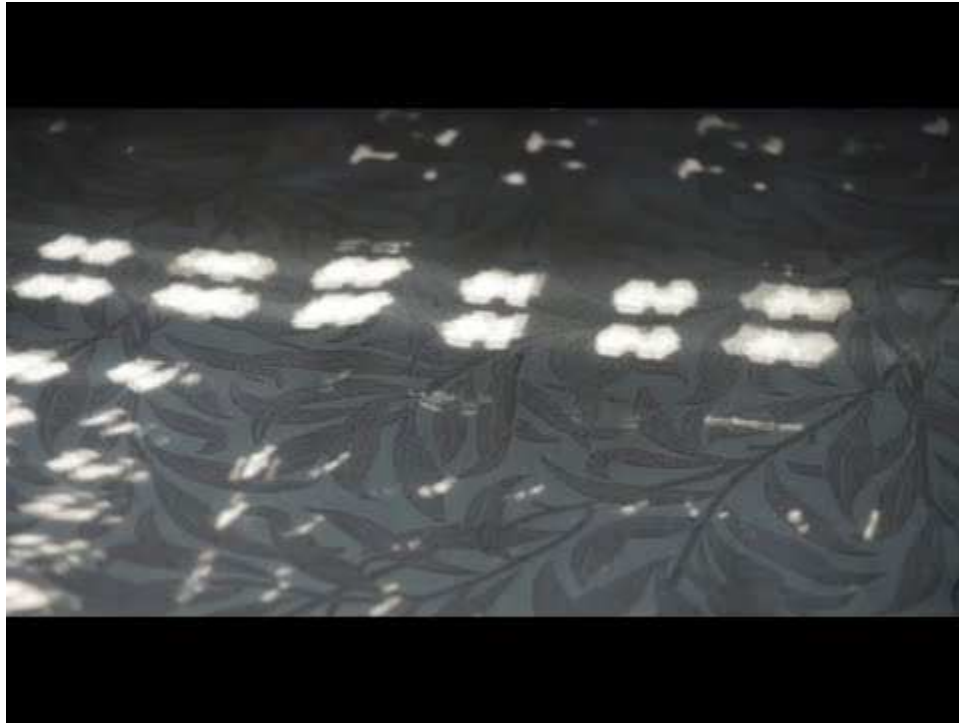
Jonathan Law, *The Great Gilt Dome*, film, 1 minute 4 seconds, 2018. Digital image courtesy of Courtesy of the Paul Mellon Centre for Studies in British Art with support from the staff of Leighton House Museum, The Royal Borough of Kensington and Chelsea.



[Watch Video](#)

Figure 3.

Jonathan Law, *The Fountain*, film, 51 seconds, 2018. Digital image courtesy of
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the staff of Leighton House Museum, The Royal Borough of Kensington and
Chelsea.



[Watch Video](#)

Figure 4.

Jonathan Law, *Pattern*, film, 1 minute 25 seconds, 2018. Digital image courtesy of Courtesy of the Paul Mellon Centre for Studies in British Art with support from the staff of Leighton House Museum, The Royal Borough of Kensington and Chelsea.



[Watch Video](#)

Figure 5.

Jonathan Law, *Other Spaces*, film, 1 minute 28 seconds, 2018. Digital image courtesy of Courtesy of the Paul Mellon Centre for Studies in British Art with support from the staff of Leighton House Museum, The Royal Borough of Kensington and Chelsea.

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