

PRESS RELEASE

NO.1 ROYAL
CRESCENT



Cornelia Parker: Fox Talbot's Articles of Glass (all that are left), 2017

Polymer photogravure etching

Paper and Image: 56.3 x 77.3 cm - 22 1/8 x 30 3/8 in

Edition of 25

Courtesy artist and Cristea Roberts Gallery, London © Cornelia Parker

Click here for high res images: <https://tinyurl.com/BPT-Cornelia-Parker>

Handle with Care: Cornelia Parker & Historic Glass

A new exhibition at No.1 Royal Crescent

7 February – 10 May 2026

The Gallery at No.1 Royal Crescent, Bath

6 November 2025 Bath UK – On 7 February 2026, No.1 Royal Crescent will present *Handle with Care: Cornelia Parker & Historic Glass*, an exhibition that will look through the eyes of one of Britain's most acclaimed contemporary artists, Cornelia Parker, at the historic glass and found objects that inspire her work and artistic process.

This exhibition will juxtapose Cornelia Parker's series *One Day This Glass Will Break* (2015); *Thirty Pieces of Silver (exposed)* (2015); *Fox Talbot's Articles of Glass* (2017) and *Through a Glass Darkly* (2020) with Georgian historic glass. The show explores Parker's enduring fascination with the histories of objects and materials by pairing her photogravures of light and shadow cast by glassware with the historic artefacts that inspired them. This dialogue invites visitors to consider how these familiar forms, as Parker notes, "descend from their shelves and create new compositions" within her prints.

PRESS RELEASE

Inspired by 19th century photography pioneer William Henry Fox Talbot's ground-breaking photographs and photogravure technique, Parker has created a hybrid technique by placing actual glassware onto an etching plate treated with a light sensitive emulsion, which captures the objects' shadows when exposed to ultraviolet light. In doing so she transforms the once familiar items into something very unfamiliar. This process is part of Parker's career-long fascination with taking the recognisable, and pushing it to a point of abstraction. This slow, contemplative method of printing creates an effect on some of the monochrome prints that is almost painterly, as items blur in and out of focus.

The exhibition will display photogravure etchings from Parker's *Fox Talbot's Articles of Glass, 2017* series, which depict the original glassware owned by Talbot, who lived locally in Lacock, Wiltshire and often visited Bath. Parker's monochrome and mysterious images will surround numerous rare examples of historic Georgian glass from the collections of No.1 Royal Crescent, The Victoria Art Gallery and the Holburne Museum, domestic objects intrinsically linked to its owners and manufacturers and Bath's local history.

Patrizia Ribul, Director of Museums at Bath Preservation Trust, which operates No.1 Royal Crescent, said: "We are thrilled to bring Cornelia Parker's vivid metamorphic art to Bath. By showing Cornelia Parker's work alongside local Georgian glassware, we can trace a story that runs from the everyday life of Georgian Bath's residents, through the pioneering experiments of Fox Talbot, to Parker's inventive and extraordinary reinterpretations today.

"The new Cornelia Parker exhibition is the latest in a series of captivating exhibitions, each blending historic and contemporary elements. *Handle with Care* will carry forward this tradition of linking past and present - though refracted through Parker's striking and imaginative methods."

The exhibition will be accompanied by a public programme including talks on photography and its process, decorative art, family activities during school holidays, and workshops with local makers.

Tickets to *Handle with Care: Cornelia Parker & Historic Glass* will be available on the website no1royalcrescent.org.uk/exhibitions/ in due course.

ENDS

Notes for Editors

About the Artist

Cornelia Parker was born in Cheshire, England, in 1956. She studied at the Gloucestershire College of Art & Design and at Wolverhampton Polytechnic before receiving her MA in Fine Art from the University of Reading in 1982.

Parker's art is about destruction, resurrection and reconfiguration. Demonstrating the importance of process, she frequently transforms objects by using seemingly violent techniques such as shooting, exploding, squashing, cutting and burning. Through these actions she both

PRESS RELEASE

physically alters the object and she herself becomes an active participant in the development of its story.

Her first major solo exhibition, *Thirty Pieces of Silver*, took place at the Ikon Gallery, Birmingham in 1988. Since then she has gone on to exhibit all over the world. Recent solo exhibitions include Kindl, Berlin (2025); Tate Britain, London (2022); Cristea Roberts Gallery, London (2020); Museum of Contemporary Art Australia, Sydney (2019); The Palace of Westminster, London (2018); Hayward touring exhibition, UK (2018/19); Metropolitan Museum of Art, New York (2016); Whitworth Gallery, Manchester (2015); Terrace Wires Commission, St Pancras International Station, London (2015); British Library, London, touring to Whitworth Gallery, Manchester and Bodleian Library, Oxford (2015); Ikon Gallery, Birmingham (2014).

Parker's work is held in numerous collections worldwide including Tate, London; British Council, London; Centre Pompidou, Paris; Fundacio La Caixa, Barcelona; Museum of Modern Art, New York, and Yale Center for British Art, Connecticut.

In 1997 she was shortlisted for the Turner Prize. In 2010 she was elected to the Royal Academy of Arts, London and appointed an Officer of the Order of the British Empire. Parker was appointed a Commander of the Order of the British Empire for services to the Arts in the Queen's Jubilee Birthday Honours List 2022. She was the UK's official Election Artist for the 2017 general election, making several artworks that are now housed in The Parliamentary Art Collection. In 2023 Parker was commissioned by the UK Government Art Collection to create works in response to Coronation of King Charles III.

Cristea Roberts Gallery has been publishing Parker's prints since 2008.

Cornelia Parker lives and works in London.

*

About Cristea Roberts Gallery

Cristea Roberts Gallery is a leading international contemporary art gallery with a particular focus on original prints and works on paper. Since its inception, the gallery has commissioned a significant number editions by a wide range of artists, whilst also representing others for their unique works. The underlying ethos of the gallery has always been artist-led. It was originally founded in 1995 as the Alan Cristea Gallery and changed its name in September 2019 to Cristea Roberts Gallery.

Acknowledged as one of the leading galleries in its field of specialty, the gallery's programme is dedicated to publishing, cataloguing, exhibiting and dealing in original prints and drawings by its roster of over 30 important international artists and Estates. It participates in all the major international art fairs and has a dynamic programme of exhibitions hosted in its bespoke space in Pall Mall, London.

PRESS RELEASE

The gallery works closely with international museums on acquisitions and loans, and examples of its editions are held in major public collections around the world including Tate, London, the Metropolitan Museum of Art, New York; and Museum of Modern Art, New York.

*

[No. 1 Royal Crescent](#) is the first building at the eastern end of the Royal Crescent in Bath, Somerset, and is of national architectural and historic importance. It was built to the designs of John Wood the Younger in 1767 – 1774 and remains the epitome of Palladian architecture in Bath. Today, No.1 Royal Crescent is a historic house museum, with the rooms furnished with historic furniture, pictures and objects that reveal what life was like for Bath's fashionable residents – both upstairs and downstairs - in one of the great houses of 18th century Bath. It is owned and maintained by Bath Preservation Trust. In 2024 No.1 relaunched its gallery space, naming it "The Gallery at No.1 Royal Crescent". The gallery presents temporary exhibitions exploring themes and ideas from Georgian culture and society, often through the lens of contemporary artists, writers and makers.

[Bath Preservation Trust](#) (BPT) campaigns for and promotes the conservation, sustainable enhancement and celebration of the unique historic built environment and amenity, green setting and global contributions of the City of Bath. Bath is a UNESCO World Heritage Site, and the only entire city in the UK afforded World Heritage Status. The core principles of BPT are: informed advocacy, learning for all, and the provision of authentic heritage experiences at its four museums – No. 1 Royal Crescent, the Museum of Bath Architecture (currently closed), the Herschel Museum of Astronomy, and Beckford's Tower, which focus on the architectural and historic importance of the city. BPT receives no statutory funding and is supported by visitor income, grants, legacies, donations and members who share a passion for the city and its environs.

www.bath-preservation-trust.org.uk

Facebook /@bathprestrust / Instagram [@bath_preservation_trust](#). / Bluesky
[@bathprestrust.bsky.social](#)

FOR MORE INFORMATION, INTERVIEWS AND IMAGES: Mary Stringer
mstringer@bptrust.org.uk