
THE HISTORIANS OF BRITISH ART NEWSLETTER

Spring/Summer Bulletin 2003

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Message from the HBA President:

Hi everyone,

Since it is bright and sunny here in Texas, it is hard to believe that just a few weeks ago we were in blizzard stricken New York City. It was wonderful to catch up with folks at CAA. We have a number of announcements to share with you, especially if you were unable to attend our general meeting at CAA. Look for news of HBA officers, book prize winners, winner of the graduate student travel award, upcoming conferences, etc. throughout the newsletter.

I want to take this opportunity to acknowledge all of you who contributed to HBA this year. In particular, I want to extend my deepest thanks and appreciation to Barbara Beal, who had to step down from her post as Vice President this winter. Barbara, we miss you very much and wish you the very best. Laurel Bradley and Jody Lamb, who were both fundamental to the founding of HBA, and Bob Mode, our previous president, have stepped down from the Board. We will miss them very much and thank them deeply for all they have done. I also want to extend my deepest thanks to my fellow officers and members of HBA's Board for their hard work throughout the year.

Welcome to Richard Hutton, who is actually an old friend of HBA, having served on the HBA Board for several years. Richard will be assuming the position of second vice president in July 2003. Margaretta Frederick will also be departing from the Board to assume the position of Secretary-Treasurer and while we will miss her on the Board, we look forward to her contribution as an officer. Lizzie Pergam, in her capacity as Chair of the Book Prize Committee, will be joining the HBA Board and we welcome her. Thanks also to Lizzie and her committee for their hard work in awarding the HBA book prizes. We also owe Lizzie a big thanks for the treats from Zabars that she brought to the business meeting at CAA!

Thanks to Lizzie Barker, Assistant Curator, Department of Prints and Drawings, for conducting a 'highlights' tour of the British works on paper in the collections of the Metropolitan Museum of Art. It was a fascinating introduction to the history of collecting British art at the Metropolitan as well as a wonderful opportunity to see some wonderful works.

Thanks also to Jennifer Way, who organized the Historians of British Art panel for CAA this year, and flew from Ireland to join us. The panel, "Multiculturalism and Art in the Colonial/Postcolonial Age," included Gen Doy, Pauline de Souza, Lisa Binder, Susan Pui San Lok, and Jeffrey Rosen. The panel addressed significant issues in contemporary art and contributed greatly to our understanding of identity and ethnicity in the production and reception of art.

Thanks to Ashgate for being such wonderful hosts for the Friday evening cocktail party at CAA. For more information about Ashgate publishing, go to the website www.ashgate.com.

Please continue to send information about your activities and accomplishments as well as upcoming exhibitions and conferences to the newsletter editor, Juilee Decker ({ HYPERLINK "mailto:constablecountry@earthlink.net" }). I look forward to hearing from everyone!

Best wishes,

* Please note *

Send address changes to:

Kimberly Rhodes
Asst. Professor of Art
Hollins University
PO Box 9564
Roanoake, VA 24020
Phone: 540.362.6617
Fax: 540.362.6465

{ HYPERLINK
"mailto:Krhodes@hollins.edu"
" }

Send newsletter info to:

Juilee Decker
{ HYPERLINK
"mailto:constablecountry@earthlink.net" }

| Anne

H B A N E W S

HBA Board (approved at the annual meeting, 2003)

Alice Beckwith, term expires 2007 ({ HYPERLINK "mailto:ABECKWITH@providence.edu" })

Wendy Wassing Roworth, term expires 2007 ({ HYPERLINK "mailto:wroworth@uri.edu" })

Lizzie Pergam, Book Prize Chair (e-pergam@nga.gov)

Pam Trimpe, term expires 2006 ({ HYPERLINK "mailto:ptrimpe@blue.weeg.uiowa.edu" })

Ex-Officio:

Frank Salmon, Assistant Director, The Paul Mellon Centre

Shearer West, President, Association of Art Historians (AAH)

We hope to announce a new member of the Board in the near future.

Current HBA officers (until July 2003):

President: Anne Helmreich ({ HYPERLINK "mailto:a.helmreich@tcu.edu" })

First Vice-President: Julia M. Alexander ({ HYPERLINK "mailto:Julia.Alexander@yale.edu" })

Second Vice-President and Secretary/Treasurer: Kim Rhodes ({ HYPERLINK "mailto:krhodes@hollins.edu" })

HBA officers, July 2003- July 2005 (elected at CAA 2003)

President: Julia M. Alexander ({ HYPERLINK "mailto:Julia.Alexander@yale.edu" })

First Vice-President: Kim Rhodes ({ HYPERLINK "mailto:krhodes@hollins.edu" })

Second Vice-President: Richard Hutton ({ HYPERLINK "mailto:R-HUTTON@nga.gov" })

Secretary-Treasurer: Margaretta Frederick ({ HYPERLINK "mailto:Mfrederick@delart.org" })

The HBA Graduate Student Travel Award is designated for a graduate student (M. A. or Ph.D. level) member of HBA who is presenting a paper on a British art and architecture topic in any session at the annual College Art Association meeting. The award is \$200 and is intended to offset travel costs. To apply, the graduate student must send a letter of request to the President of HBA along with a copy of the letter of acceptance and abstract of the proposed paper. A committee will evaluate the proposals and make a selection. The requests must be received by 15 January of the year in which the CAA meeting will be held. The student will be presented with the travel award during the HBA business meeting concomitant with the CAA annual meeting. If the student is unable to attend the business meeting, other arrangements will be made to present the award during the CAA annual meeting. The **2003** recipient was **Anne Nellis**, Brown University, for her paper "Collecting for the British 'public' in the Domestic Interior, 1798-1824," presented in the session, "The New Art History, 1970-2001: Reviewing the Components of Radicalism in the Academy," chaired by Jonathan Harris. Congratulations, Anne!

The Book Prize Committee announced at the Business Meeting at CAA that the following books received awards for the best books published on British art and architecture in 2001:

- In the category of single-author, pre-circa 1800:
Nigel Llewellyn, *Funeral Monuments in Post-Reformation England* (Cambridge)
- In the category of single-author, post-circa 1800:
Clare A. P. Willsdon, *Mural Painting in Britain 1840-1940: Image and Meaning* (Oxford)
- In the category of edited/multi-authored volume on a topic of any period:
Bernadette Fort and Angela Rosenthal, Eds. *The Other Hogarth. Aesthetics of Difference* (Princeton)

If you are interested in serving on the reading committee, please contact Elizabeth Pergam at hbabookprize@hotmail.com or e-pergam@nga.gov for more details (specialists in pre-1700 England and/or architecture particularly needed). The committee is now accepting nominations for books on any topic relating to British art and architecture published in 2002. Nominations should be sent to the attention of Elizabeth Pergam, CASVA, 2000B South Club Drive, Landover MD, 20785.

A Message from the Secretary/Treasurer: Many thanks to all who have renewed their HBA membership and continued to support our organization over the past six months. Your membership renewal date can be found in the upper right hand corner of this newsletter's mailing label and I will also continue to send out renewal notice letters to you all. Annual membership dues are \$10 for students and \$15 for all others. Checks can be made out to "Historians of British Art" and sent to Kimberly Rhodes, PO Box 9564, Hollins University, Roanoke, VA 24020. Change of address notices and membership inquiries can be sent to me at the same address or via e-mail to [HYPERLINK "mailto:krhodes@hollins.edu"](mailto:krhodes@hollins.edu) }. Thanks! Kim

CAA 2004, Seattle The next annual College Art Association meeting will be held in Seattle from 18 – 21 February 2004. Julie Codell will be chairing the HBA sponsored session, "British Visual Culture, the Public Sphere, and Visuality." If you have any ideas, thoughts, or suggestions, for activities that you would like HBA to organize during the CAA meeting in Seattle (such as visits to museums or galleries) or speakers you would like to have during the HBA general meeting (such as representatives from university presses), please contact Anne Helmreich ([HYPERLINK "mailto:a.helmreich@tcu.edu"](mailto:a.helmreich@tcu.edu) }). All suggestions will be forwarded to our conference planner.

CAA 2005, Atlanta If you are interested in chairing the HBA sponsored session for CAA 2005, please submit a 1 page proposal, along with a brief 2-page c.v., by 30 June 2003 to Anne Helmreich, President, HBA (a.helmreich@tcu.edu) or TCU Box 298000, Fort Worth TX 76129. The proposal should explain any special or timely significance the session has for the study of British art/architecture, in particular, and art history, in general. The session chair must be a member of CAA; no one may chair a session more than once in a 3-year period. Proposals will be reviewed by a committee and selection made by 30 August. The selected session chair will then be asked to submit the proposal to CAA.

EMAIL LIST FOR HBA MEMBERS: Sometimes we receive timely announcements for conferences, symposia, and opportunities that take place between issues of the newsletter. To receive periodic announcements via email please send your name email address to newsletter editor, Juilee Decker at constablecountry@earthlink.net

MEMBER NEWS

If you are a member of the Historians of British Art and would like any relevant information to be included in the next newsletter, please send information to:

Juilee Decker
HBA Newsletter Editor
11917 Mayfield Road, Apt. 1
Cleveland, OH 44106
e-mail: constablecountry@earthlink.net

October 1, 2003 is the deadline for all submissions.

Julia Marciari Alexander has been promoted to the position of Associate Director for Programmatic Affairs at the Yale Center for British Art. In this newly formed post, Julia will direct projects that reach across all curatorial departments, demanding broad, synthetic oversight. Working closely with the Director and the curatorial departments, she will have several general areas of responsibility,

including the Center's approach to the scholarly cataloguing of its collections and the development of all digital media projects drawing on the Center's holdings. She will develop a program for the publication of scholarly and popular books on the history of British art, including exhibition catalogues and a series of publications based on historical themes reflected across the collections. She will supervise exhibitions of broad thematic range and will administer the development of public programs. Julia will also oversee the Building Preservation Committee, which recently has been formed to develop a conservation plan for the famous Louis Kahn structure that opened in 1977 to house the splendid collection of British art given by Paul Mellon to Yale.

Julie Codell has two forthcoming books. She wrote *The Victorian Artist: Artists' Public Images in British Biographical Literature, c. 1870-1910* (Cambridge, 2003), and is the editor of *Imperial Co-Histories: National Identities & the British and Colonial Press* (Fairleigh Dickinson, 2003). Her article "Visual Culture beyond Consumption and Finding Post-Colonial Victorians" was published in the *Journal of Victorian Culture*, v. 7 (2002), 125-32. She also received two fellowships in 2002: The Skaaren Film Fellowship, Ransom Humanities Center, U-Texas, Austin to research the Ransom film archives, and a Senior Scholar Travel Fellowship, American Institute of Indian Studies to carry out research in India. She presented a paper on Victorian women artists' autobiographies at the conference on "Lifewritings and the Generations," Latrobe University, Melbourne, AU, in mid-July 2002.

As the Robert R. Wark Fellow at the Huntington Library, **Juilee Decker** spent six weeks doing dissertation research on John Constable, David Lucas, and the print series *English Landscape*. Her essay, "Constable's Country: *English Landscape* Mezzotints as Metonymic Strategy", is due to appear this spring in *Oculus: Journal of Art History*, a graduate student refereed publication from Indiana University.

Joan **DelPlato's** *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800-1875* (Fairleigh Dickinson University Press and Associated University Presses, 2002) is a study of 160 British and French pictures of harem life and slavery and related works, most notably paintings by John Frederick Lewis in England, and Eugene Delacroix and J.A. D. Ingres in France. The book brings to light much new material, including many popular prints, a collection of images from the Greek War of Independence, and some pre-Impressionist harem works. It examines impressions of the harem and slavery recorded by politicians, feminists, abolitionists, poets, writers, and travelers such as John Ruskin, Harriet Martineau, Gérard de Nerval, Victor Hugo, Lord Byron, Alphonse de Lamartine, Napoleon Bonaparte, Edward William Lane, and Florence Nightingale. This study also considers innumerable anonymous writings from the Victorian press and eighteenth-century works by Lady Mary Wortley Montagu, Mary Wollstonecraft, Montesquieu, and Wolfgang Amadeus Mozart. The book was awarded a Millard Meiss Manuscript Preparation award from the College Art Association. Details and review comments available at <http://www.simons-rock.edu/~delplato/>

Colleen Denney's "The Madonna Redux Phenomenon: Mothers of Future Kings", a third-wave feminist analysis of portraits of Diana, Princess of Wales, and her 19th-century predecessor, Alexandra, Princess of Wales will appear in the on-line journal *Journal of International Women's Studies*. Colleen is launching a new project with a talk at the International Federation for Research in Women's History (in association with the Women's History Association of Ireland) where she will present a paper "The Business of Representation: Mary Elizabeth Braddon Negotiates Respectability." This paper is the beginning of a new study Colleen is pursuing on professional portraits of women during the Victorian period. She is also currently talking with publishers about my book on Diana, Princess of Wales, now complete. Its working title is "Representing Diana: Cultural Memory, The Princess, and the Fairy Tale Revisited".

Lucy Oakley is Education and Program Coordinator at the Grey Art Gallery at New York University. In Fall 2002 she taught Modern Irish Art in NYU's Program in Irish Studies. She is currently developing a new course focusing on the role of the Celtic Revival in modern visual culture, from the 19th century to the present.

Imogen Rhodes Pranger, daughter to **Kimberly Rhodes**, was born on May 18, 2002.

William Rodner is editor of volume 25 of *Scotia. Interdisciplinary Journal of Scottish Studies*, which features articles on Gaelic culture in the United States and Scottish Rhetoric as well as book reviews on all aspects of Scottish studies. Subscription information may be found in the "OF INTEREST" section of this newsletter.

Wendy Wasyng Roworth recently held a Getty Research Library grant to study the inventory of Angelica Kauffman's house and studio in Rome (1808) in preparation for publication with an essay called "Rome, the residence of the Arts: Angelica Kauffman's Place in Italy". Another essay, "Ancient Matrons and Modern Patrons: Angelica Kauffman as a Classical History Painter," is in the forthcoming volume *Women, Art and the Politics of Identity in Eighteenth-Century Europe*, edited by Melissa Hyde and Jennifer Milam (Ashgate, 2003). Another HBA contributor to this volume is **Angela Rosenthal**, with an essay entitled "Angelica Kauffman and the Mythological Gendering of Patronage."

Evelyn Pickering De Morgan and the Allegorical Body, by **Elise L. Smith** of Millsaps College, was published in 2002 by Fairleigh Dickinson University Press.

This spring the Yale University Press will publish **Peter Stansky's Sassoon: The Worlds of Philip and Sybil**. The book will discuss, among other topics, their relations with John Singer Sargent and other artists, the ten exhibitions that Philip Sassoon had in his London house that were important in drawing attention to British and French paintings and the decorative arts of the 18th century and their close involvement with several country houses: Houghton, Port Lympe and Trent Park.

On October 10, 2002, **Peter Trippi** (Brooklyn Museum of Art) participated in a symposium at Tate Britain focusing on the Victorian painter J.W. Waterhouse, the subject of a new monograph authored by Peter and launched by Phaidon Press that same day. Later in October, Peter gave lectures on Waterhouse at the Birmingham Museum & Art Gallery and for Sotheby's Institute at the Art Workers Guild in London. In November, Peter spoke at the Dahesh Museum of Art in Manhattan, where he focused on that institution's Dante and Beatrice, the only Waterhouse oil in a U.S. museum collection. On May 6, 2003, Peter will discuss the decorative qualities of Waterhouse's paintings at the Bard Graduate Center in Manhattan (co-sponsored by the William Morris Society), and on June 15, 2003 he will examine Waterhouse's depictions of "The Lady of Shalott" during a lecture at the National Gallery of Art in Washington, DC.

Richard Wendorf presented a lecture on "Skating around Raeburn" at the portraiture conference hosted by The Huntington in October. His essay "Abandoning the Capital: Readers, Writers, and Printers in Eighteenth-Century London" will appear later this year in a collection published by Cambridge University Press.

OF INTEREST

To Scholars of British Art

DIGITISING THE RUSKIN TEACHING COLLECTION AT THE ASHMOLEAN MUSEUM

Work has begun at the Ashmolean Museum, Oxford, on the digitisation of the Ruskin Teaching Collection. During his time as Slade Professor of Fine Art at the University of Oxford (1869-79 and 1883-5), John Ruskin assembled a collection of exemplary works to use as aids to the teaching of drawing in the classes he established at the University. The Ruskin Teaching Collection comprises watercolours, drawings, prints and photographs by old masters, Ruskin himself, his assistants and his friends and contemporaries, and is currently preserved in the Ashmolean Museum. The collection, organised into different series according to the objects' roles in Ruskin's schemes of instruction, was described by Ruskin himself in several published and manuscript catalogues produced whilst he was Slade Professor. The different editions of the catalogues reflect the arrangement of the collection - which was continuously changing - at certain fixed points.

Funding from the Arts and Humanities Research Board's Resource Enhancement Scheme has allowed work to begin on digitising the collection, Ruskin's catalogues, and the Ashmolean's catalogue information on the objects. This material will be made available on the web using an interface which allows it to be browsed and searched. A copy of the images and data will also be deposited with the Visual Arts Data Service. The opportunities provided by digital technology should allow for the collection to be reconstructed virtually according to the different catalogues - something that has not been possible until now.

Work is now underway on the collation of Ruskin's catalogues with the collection as it now stands. Once this is complete, a pilot phase of the project will take a trial set of objects, digitise them and their accompanying information, and use this material to create a prototype system; the lessons learnt from the pilot phase will inform the digitisation of the main body of material. We expect the pilot phase to be completed by the end of summer 2003; the project as a whole will be completed by the end of October 2004. The project represents a collaboration between the Ashmolean Museum, Oxford University Computing Service's Learning Technologies Group, and the Ruskin School of Drawing and Fine Art. It is advised by a steering committee representing the interested parties and notable Ruskin scholars. For further details of the project, please consult the project's homepage at <http://www.ashmol.ox.ac.uk/ash/amulets/ruskin/>, or contact the project manager, Dr Rupert Shepherd, at { HYPERLINK "mailto:rupert.shepherd@ashmus.ox.ac.uk" }

EXETER CATHEDRAL WEBSITE

Avril K. Henry and Anna C. Hulbert have launched the *Exeter Cathedral Keystones & Carvings: A Catalogue Raisonné of the Sculptures & Their Polychromy*, an illustrated introduction to, and explanatory catalogue of all the figurative sculpture that is part of the original interior fabric of the medieval building. { HYPERLINK "http://hds.essex.ac.uk/exetercath/" }

ART CRITIC LONDON

The Art Newspaper is pleased to announce it is now hosting Richard Dorment's website of art criticism Art Critic London. Updated weekly, the site features reviews of important exhibitions in and around London. Richard Dorment is art critic for the Daily Telegraph. <http://www.theartnewspaper.com/artcritic>

A conference called **Regarding Romantic Rome: Topography, Reverie, Destabilisation** will take place at the British School at Rome May 29-31, 2003, organized by HBA member Chloe Chard, who is currently a Leverhulme Research Fellow, and Richard Wrigley of Oxford Brookes University. For more information: <http://www.bsr.ac.uk/conferences.html>

A major **Arts & Crafts Conference** will be hosted by The Huntington (San Marino, CA) on December 5-6, 2003, in conjunction with the exhibition *'The Beauty of Life': William Morris and the Art of Design at The Huntington*. For further information, visit { HYPERLINK "http://www.huntington.org" }

The Yale Center for British Art is pleased to announce the appointment of Angus Trumble to the position of Curator of Paintings and Sculpture. His research interests center on the nineteenth and twentieth centuries, but he has published widely on subjects as diverse as Pompeo Batoni, Gilbert Scott, William Orpen, Walter Sickert, Nazi loot, the representation of teeth in art, and Jenny Holzer. Trumble has taught in the School of Fine Arts, Classical Studies and Archaeology at the University of Melbourne, of which he is a Fellow; at Trinity College within the same University; and in the Faculty of Humanities and Social Sciences at Adelaide University, where he was a Visiting Research Fellow in 2002. He has been a member of the Board of Adelaide University's Centre for British Studies. Trumble was, from 1998 to 2002, a member of the editorial advisory board of *Art and Australia* and a regular contributor to *The Burlington Magazine*, the *Adelaide Review* and *Art Monthly Australia*.

Subscriptions for Scotia. Interdisciplinary Journal of Scottish Studies are \$10.00. For more information please contact William S. Rodner, Editor, SCOTIA, Department of History, Old Dominion University, Norfolk, VA 23529 or by e-mail: { HYPERLINK "mailto:wrodner@odu.edu" }

Visual Resources- An International Journal of Documentation is devoted to the study of images and their use. Those images which depict architecture and works of art are of primary concern. The process by which these images are made, organized and ultimately utilized is investigated. This journal explores how visual language is structured and visual meaning communicated and also illustrates how picture collections are acquired, organized, indexed, and preserved. Its scope delves into the past and looks toward the future. Included herein is an analysis of how reproductive images have influenced the perception of art, and how the interpretation of images has affected academic disciplines, including anthropology, archaeology, history, and particularly art and architectural history. **Visual Resources** examines early attempts to document the visual, reports on the state of visual resources, assesses the effect of electronic technology on the future use of visual materials, and provides a platform for the reporting of new ways to organize and access visual information. Editors are { HYPERLINK "mailto:Helene.Roberts@dartmouth.edu" }, Dartmouth University and { HYPERLINK "mailto:csundt@darkwing.uoregon.edu" }, University of Oregon. For further information on the journal and other Taylor and Francis publications, please visit { HYPERLINK "http://www.tandf.co.uk/journals" }

O P P O R T U N I T I E S

NORTH AMERICAN CONFERENCE ON BRITISH STUDIES 2004 NACBS-HUNTINGTON LIBRARY FELLOWSHIP COMPETITION

Fellowship Deadline: 15 November 2003

The NACBS, in collaboration with the Huntington Library, offers annually the NACBS-HUNTINGTON LIBRARY FELLOWSHIP to aid in dissertation research in the collections of the library. The amount of the fellowship is \$2000. A requirement for holding the fellowship is that the time of tenure be spent in residence at the Huntington Library. The time of residence varies, but may be as brief as one month. Applicants must be U. S. or Canadian citizens and enrolled in a Ph.D. program in a U. S. or Canadian institution. Nominations and applications for the 2004 award are invited. Please note that the timing of the competition has been moved forward to the fall, with applications due on November 15, 2003. Applications should consist of a curriculum vitae, two supporting letters (one from the applicant's dissertation advisor), and a description of the dissertation research project. The letter should include a

description of the materials to be consulted at the Huntington and the reason that these are essential sources for the dissertation. A copy of the application package should be sent to each member of the Huntington Library Fellowship Committee. Letters should be placed in sealed envelopes, signed across the flap and given to the applicant for inclusion in the application package. Applications must be postmarked by November 15, 2003. Awards will be announced by January 15, 2004. See NACBS website for contact information. <http://www.nacbs.org>

The **BRITISH ART JOURNAL** announces the establishment of a new prize for excellence in the field of British art history in honour of the memory of the late William M. B. Berger. The £5,500 prize will be awarded annually by The British Art Journal in association with the Berger Collection Education Trust (BCET) of Denver, Colorado, USA. The British Art Journal, 46 Grove Lane, London, SE5 8ST.

Publishing Opportunities: For those of you unable to attend the annual business meeting at CAA, we were reminded there of several avenues for publishing, including:

- Nineteenth-Century Art World Wide, a journal of nineteenth-century visual culture (published by the Association of Historians of Nineteenth-Century Art, { HYPERLINK "http://www.inform.umd.edu/arth./ahnca/" })
- Victorian Periodicals Review, the cutting edge of research in Victorian periodicals ({ HYPERLINK "http://www.utpjournals.com" })

From member Michael Walsh michael.walsh@emu.edu.tr: I am editing a book for Ashgate Press on the writing, painting and life of C.R.W. Nevinson. His artistic period covers about 1910-1946 (London, Paris and New York) and I would be very interested to hear from any members who have research interests in this period. Obviously post-Edwardianism, English Impressionism, Post-Impressionism, Futurism, Modernism, The London Group, the Great War, the *rappel a l'ordre*, the British landscape tradition between the wars and the second world war are all included in this scope (to give only a very brief outline). I would be interested in essays that I might include in the book that touch on these issues (or other suggestions) - but specific to Nevinson within this wider context. I already have a strong field of contributors - but would just like to see what other offers I can get. Ideally I would like 9 contributors - and at the minute I have 7 that I am very keen on. There is room on board for two more good ideas. I would be very interested to hear from anyone who feels that they might be able to make a useful or innovative contribution to this book.

NORTH AMERICAN VICTORIAN STUDIES ASSOCIATION

Members of HBA active in nineteenth-century studies are encouraged to join the North American Victorian Studies Association and to participate in the first meeting of NAVSA to be hosted by Victorian Studies and the Victorian Studies Program at Indiana University. NAVSA has invited HBA to organize a panel for the upcoming inaugural conference, 17-19 October 2003. If you are interested in contributing a paper, please contact Anne Helmreich, President, HBA, { HYPERLINK "mailto:a.helmreich@tcu.edu" } BY 30 MARCH 2003. Your proposal should be 200-400 words and please also include a one-page c.v. Include your name, institutional and email addresses, and proposal title in the cover letter that accompanies the proposal. All submissions are welcomed. For further information, see the NAVSA Inaugural conference website: { HYPERLINK "http://www.sla.purdue.edu/academic/engl/navsa/Conferences/2003/2003Conference.html" }

MIDWEST VICTORIAN STUDIES ASSOCIATION

Annual Conference Meeting will be held at the Seneca Hotel, Chicago, 11-12 April 2003. For further information, go to the Midwest Victorian Studies Association website: { HYPERLINK "http://www2.ic.edu/MVSA/" }

THE RESEARCH SOCIETY FOR VICTORIAN PERIODICALS

Annual Conference will be held 19-20 September 2003. For further information, go to the Research Society for Victorian Periodicals website { HYPERLINK "http://Aztec.asu.edu/rsvp/2003conf.html" }

ASSOCIATION OF ART HISTORIANS

The 29th AAH annual conference, 'ARTiculations,' will be held 10-13 April at Birkbeck and University College London. For more information, go to the website:{ HYPERLINK "http://www.aah.org.uk/confs/2003aah/2003aah.html" }

COLLEGE ART ASSOCIATION, 2004 SEATTLE

HBA will be sponsoring a panel at the upcoming CAA conference. It will be chaired by Julie Codell. The session, "British Visual Culture, the Public Sphere and Visuality," focuses on the intersection of visuality and the public sphere. The intersection can be found in many art forms and media, including film and digital images, and in the links between the visual arts and other cultural languages. Such considerations fall under the relatively new topic of visuality, the study of how visual experiences generate their own epistemologies, values, histories, conventions, and meanings which are then brought to bear on other domains, such as other cultural experiences, politics, morality, and social behavior. Look for the upcoming call for papers issued by CAA for further instructions.

XXXI INTERNATIONAL CONGRESS OF ART HISTORY will be held in Montreal 22-27 August 2004. For further information and details on paper submissions, visit the website: <http://ciha2004.uqam.ca>

CALL FOR PAPERS: RUSSIAN ACADEMY OF SCIENCES

CENTER FOR CIVILIZATIONAL AND REGIONAL STUDIES, INSTITUTE FOR AFRICAN STUDIES, THIRD INTERNATIONAL CONFERENCE, "HIERARCHY AND POWER IN THE HISTORY OF CIVILIZATIONS" June 18-21 2004, Moscow, RUSSIA The working languages of the Conference are Russian and English. **SESSION:** Art, struggle, survival and change

This panel is designed to explore the interface between the fine / applied arts and the experience of historical struggle – be it political, social, gender, race, civil, national / international. The individual, as well as the collective experience, is sought, as an artistic response to differing socio-political (internal and external) stimuli. The panel encourages papers that deal with: sculpture, painting, photography, architecture, graphic and poster art, exhibition and gallery priorities, mass media, criticism and all other relevant forms of representation relevant to the fine arts of any historical / cultural period.

The study is aimed at highlighting the duality which can exist between:

- Art as a consequence of hierarchical power struggle, war and civil disturbance.
- Art as a mode of creating / implementing hierarchical power struggle, war and civil disturbance.

Please contact session convenor: Dr Michael Walsh, Department of Art History and Archaeology, Faculty of Arts and Sciences, Eastern Mediterranean University, Famagusta (Gazimagusa), Via Mersin 10, TURKEY, Fax: 00 90 392 365 1604 E-mail: michael.walsh@emu.edu.tr

FRANCE AND BRITAIN: CROSS INFLUENCES, MUTUAL REPRESENTATIONS, COMPARISONS/ (*France et Grande-Bretagne: interactions, représentations mutuelles, comparaisons*) A joint conference of the *Centre de recherches et d'études sur la civilisation des îles Britanniques* (CRECIB) and the Association for the Study of Modern and Contemporary France (ASMCF), hosted by *Centre de recherches interculturelles sur les domaines anglophones et francophones* (CRIDAF) at Université Paris 13. CRECIB and ASMCF invite you to present a paper at their joint conference at Université Paris 13 on 4-6 September 2003. For more information please go to the conference website: {

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[HYPERLINK "http://www.univ-paris13.fr/cridaf/asmcf-crecib.htm" }](http://www.univ-paris13.fr/cridaf/asmcf-crecib.htm) or email François Poirier
fpoirier@upn.univ-paris13.fr

until 29 Mar 2003
**THE NEW GLASGOW
BOYS**

Fleming Collection, London

The first exhibition of 2003 at the Fleming Collection focuses on the group of young figurative painters of the 1980s collectively known as 'The New Glasgow Boys'. This group of artists first came to public attention after the 1985 New Image Glasgow show which brought together the work of six painters all of whom had trained at Glasgow School of Art. This was followed by another show, *The Vigorous Imagination*, at the Scottish National Gallery of Modern Art in 1987. Many of the artists who took part in these shows have become widely known and collected over the years and this exhibition re-examines their early paintings and drawings. Stephen Barclay (b.1961), Steven Campbell (b.1953), Ken Currie (b.1960), Peter Howson (b.1958), Adrian Wiszniewski (b.1958) and Stephen Conroy (b.1964) are all featured in the exhibition. Their style of strong drawing is combined with a fertile imagination and a generally extrovert approach. The human figure is central to their work albeit fulfilling differing roles for each artist.

until 30 Mar 2003
**ROMANTICS AND
REVOLUTIONARIES:
REGENCY PORTRAITS
FROM THE NATIONAL
PORTRAIT GALLERY,
LONDON**

Yale Center for British Art, { [HYPERLINK "http://www.yale.edu/ycba"](http://www.yale.edu/ycba) } *Romantics and Revolutionaries* brings to the Center over 90 stunning portraits of the most charismatic and engaging personalities from the Regency period (1790-1830). It presents some of the most famous images of the heroes and heroines of the age, including Lord Byron, Keats, Shelley, Jane Austen, Wordsworth, Lady Emma Hamilton and her lover Lord Nelson, as well as the Regent himself, who later became George IV.

until 30 Mar 2003
**THE ROMANTIC PRINT
IN THE AGE OF
REVOLUTION**

Yale Center for British Art, { [HYPERLINK "http://www.yale.edu/ycba"](http://www.yale.edu/ycba) } Continuing the comprehensive exploration of British Romantic printmaking begun with *The Romantic Landscape Print* (25 September - 29 December, 2002), this exhibition is selected from the Center's collections to complement *Romantics and Revolutionaries*. The exhibition focuses on portrait, subject and narrative prints, investigating themes such as the cult of the hero in the Romantic period, the relationship between literature and the visual arts, and the depiction of contemporary historical events, such as the American and French Revolutions, and the Napoleonic Wars. Among the artists featured will be Benjamin West, Henry Fuseli, and J.M.W. Turner, the great visionary artist-engravers William Blake and John Martin, and the subversive twenty-first century heirs of Romanticism, Jake and Dinos Chapman. Special emphasis will be placed on techniques and processes.

until 30 Mar 2003
**LOOK NORTH:
SCOTTISH ART 1750-
2000**

The Lowry, Manchester <http://www.thelowry.com>

The National Landmark Millennium Project for the Arts, The Lowry has opened the door to entertainment on a grand scale – a spectacular new building for the 21st century.

until 30 Mar 2003
**'A PEN OF IRON':
RUSKIN AND
PRINTMAKING**

Peter Scott Gallery and Ruskin Library, Lancaster <http://www.peterscottgallery.com>
"A Pen of Iron" examines Ruskin's use of etching, woodcut and mezzotint as well as steel and copper engraving and "Romantic Tours" considers landscapes from tours of the Lakes, the Peak District and Scotland. RUSKIN'S ROMANTIC TOURS 1837-38 on view 12 April until 28 Sept.

until 21 Apr 2003
**CARICATURES BY
RICHARD NEWTON,
1777-1798**

British Museum <http://www.thebritishmuseum.ac.uk>

Richard Newton worked as a print designer and etcher for seven years from the age of fourteen until his early death. They were the years of revolution in France and high anxiety among the British ruling class. Newton saw the world around him through the eyes of a young man angry at injustice, but bursting with ebullient, bawdy humour so that his criticism takes the form of grotesque and hilarious caricature of greedy aristocrats and pompous politicians. In addition to a number of new acquisitions, works on display will include his famous depiction of inmates and visitors at Newgate prison, his unique view of the interior of a shop in Oxford Street selling satirical prints, and a scurrilous caricature of 1797 showing the Pope kissing Napoleon's backside after his victorious campaign in Italy with Prime Minister, William Pitt, lining up to follow suit.

until 27 Apr 2003
**BONINGTON AND HIS
CONTEMPORARIES**

The Wallace Collection { [HYPERLINK "http://www.the-wallace-collection.org.uk"](http://www.the-wallace-collection.org.uk) }

The Wallace Collection owns the largest and finest collection in the world of paintings by the great English artist Richard Parkes Bonington (1802-1828). This exhibition will comprise all Bonington's watercolours in the Collection, 25 in number, together with 30 by his contemporaries and later admirers in England and France; among them Turner, William Callow, Copley Fielding, David Roberts, Decamps, Delaroche, Gericault and Roqueplan.

The exhibition will be a feast for lovers of watercolour painting and an eloquent demonstration, not only of Bonington's considerable talent, but of his enormous influence on others during and beyond his short life.

until 11 May 2003
**SAVED FOR THE WEST
MIDLANDS: 100 YEARS
OF THE NATIONAL ART
COLLECTIONS FUND**

Barber Institute of Fine Arts, Birmingham <http://www.barber.org.uk>

The exhibition will feature works by Rubens, Stom, Bloemart, Canaletto, Derain, Howard Hodgkin, Peter Howson and Terry Frost. Works on paper will include drawings by Pietro da Cortona, Richard Wilson, Turner, Millais, Elizabeth Siddall and Epstein. Outstanding furniture and decorative art will be drawn from the most important regional holdings including Soho House and Aston Hall, Birmingham; The Potteries Museum, Stoke-on-Trent; and The Museum of Worcester Porcelain. A selection from the Wasperton Treasure is also being loaned by the Market Hall Museum, Warwick.

until 11 May 2003
**CONSTABLE TO
DELACROIX: BRITISH
ART AND THE FRENCH
ROMANTICS 1815-1840**

Tate Britain, London { [HYPERLINK "http://www.tate.org.uk"](http://www.tate.org.uk) }

until 18 May 2003
**JULIA MARGARET
CAMERON**

National Portrait Gallery, London { [HYPERLINK "http://www.npg.org.uk"](http://www.npg.org.uk) }

One of the most important figures in the history of photography. Her subject matter consisted exclusively of portraits and fancy-dress tableaux, with friends, family and even passers-by conscripted as models. This exhibition brings together over 100 of her greatest images.

until 25 May 2003
**VISION AND VERSE:
WILLIAM BLAKE AT
THE HUNTINGTON**

The Huntington Library www.huntington.org

Presenting nearly 200 works, the present exhibition is the first to offer a comprehensive selection from the full range of Blake's works at The Huntington, illuminating the many aspects of Blake's artistic and literary career – from thematic explorations of his fervent interest in the Bible and the poetry of John Milton to considerations of the artist's commercial employment and unique engraving methods. Guest curated by Robert N. Essick, Professor of English at the University of California at Riverside.

until 26 May 2003
**MAD, BAD AND
DANGEROUS: LORD
BYRON**

Scottish National Portrait Gallery, Edinburgh <http://www.natgalscot.ac.uk>

until 1 Jul 2003
**WORKS FROM THE
PERMANENT
COLLECTION**

Alfred East Gallery, Kettering <http://www.kettering.gov.uk>

The Alfred East Art Gallery is Northamptonshire's oldest purpose-built art gallery. Sir Alfred East was born on Kettering in 1844. He studied art in Glasgow, London and Paris before settling in London to paint. Elected ARA in 1899, East's popularity grew through the Edwardian period and he was knighted in 1910. A year later he offered a selection of his work to his native town on condition that a gallery was built to house it. The Alfred East Art Gallery was opened in July 1913, the same month East became R.A. and just two months before he died. Today the foundation collection has grown to include more than 900 pictures; oils, watercolours, engravings and drawings, by local artists and international names. Apart from a definitive selection of Sir Alfred East's work there are notable collections of paintings by T.C. Gotch, and of British contemporary art from the 1950s and 1960s.

until 1 Jun 2003
MODERN BRITISH ART

Tate Gallery Liverpool <http://www.tate.org.uk>

This chronological display from the Tate Collection charts a century of British art from Bloomsbury to the YBAs. The display presents key masterpieces alongside lesser-known works to create a full and varied story. Modern British Art comprises painting, sculpture and photography by a range of artists including Stanley Spencer, Ben Nicholson, LS Lowry, and Sarah Lucas. The Focus Room investigates particular moments and artists in more detail.

until 25 Oct 2003
**REPRESENTING
BRITAIN 1500-2000**

Tate Britain, London { [HYPERLINK "http://www.tate.org.uk"](http://www.tate.org.uk) }

To celebrate this new era in Tate's history at Millbank, the Collection has been radically re-presented and the main gallery displays have been organised by theme rather than by date. The themes we have chosen are simple and broad in scope and each room looks at one aspect of a theme. As well as these thematic artists. These currently include displays devoted to Gainsborough, Hogarth, Sickert and David Hockney. Finally, in Collecting British Art: Tate Acquisitions 1990-2000, there are rooms devoted to Tate's activities as an art collector for the nation at the end of the twentieth century.

27 Mar - 20 Jul 2003
ART DECO 1910-1939

Victoria and Albert Museum, London <http://www.vam.ac.uk/>

1 April - 22 June 2003
**JOHN PIPER IN THE
1930'S: ABSTRACTION
ON THE BEACH**

Dulwich Picture Gallery { [HYPERLINK "http://www.dulwichpicturegallery.org.uk/"](http://www.dulwichpicturegallery.org.uk/) }
A major exhibition devoted to his formative years, with his paintings, watercolours and photographs of the 1930s, it charts his early career, when he engaged with artistic and political influences so powerful that they overwhelmed many of his contemporaries. Piper emerged from the extraordinary upheaval of the 1930s with a distinctive vision of the world and a sense of the artist's duty to society. It was this voyage of self-discovery, which made possible his moving records of the War, and his later work as theatre and stained glass designer, as well as landscape painter.

4 Apr - 22 Jun 2003
**GAINSBOROUGH'S
BEAUTIFUL MRS.
GRAHAM**

National Gallery of Scotland, Edinburgh <http://www.natgalscot.ac.uk>
This fascinating exhibition focuses upon the National Gallery of Scotland's world-famous portrait of The Honourable Mrs Graham by Thomas Gainsborough (1727-1788), one of the finest and most sensitive British portrait painters of the eighteenth century. Bequeathed to the Gallery in 1859 as part of the foundation collection, the Gainsborough has become an international icon for the National Galleries of Scotland as a whole. Gainsborough's Beautiful Mrs Graham, curated for the Gallery by Hugh Belsey, a recognised authority on the artist and curator of Gainsborough's House in Sudbury, will explore the personal, social and historical context of the picture in depth for the first time. Comprising a total of about eighty loans, the exhibition will bring together a selection of great portraits by Gainsborough, Reynolds, Lawrence and van Dyck and poignant family memorabilia associated with Mary Graham and her husband Thomas Graham, Lord Lynedoch. The exhibition will also provide unique insights into the social and cultural life of three distinguished landed families in late eighteenth-century Scotland - the Cathcarts, the Grahams and the Mansfields - and an intriguing study of their patronage of Gainsborough, Reynolds, Romney and David Allan.

5 Apr - 31 May 2003
**A KALEIDOSCOPE OF
FASHION 1913-1919**
(First World War costume
and accessories)

Guildford House Gallery { [HYPERLINK "http://www.guildfordhouse.co.uk/"](http://www.guildfordhouse.co.uk/) }
About the museum: Guildford House Gallery is a fascinating Grade I Listed town house situated in the heart of Guildford's historic cobbled High Street. Dating from 1660, it retains many original architectural features including plaster ceilings, panelling and a richly carved staircase. The museum holds the National Toy Museum & Institute of Play Collection, which includes toys, dolls, dolls houses and clockwork toys. The film gallery displays the Barnes Collection which documents the birth and history of the moving image.

8 Apr - 15 Jun 2003
**BEATRIX POTTER TO
HARRY POTTER**
(Portraits of Children's
Writers)

Hove Museum and Art Gallery
About the museum: Set in an Italianate style villa in its own grounds, Hove Museum and Art Gallery houses the South East Arts Craft Collection, a regional collection of work by contemporary craftsmakers as well as a collection which

19 Apr – 20 Jul 2003
**BILL BRANDT: A
RETROSPECTIVE**

collection of work by contemporary craftmakers as well as a collection which specialises in contemporary ceramics.

Yale Center for British Art, { [HYPERLINK "http://www.yale.edu/ycba"](http://www.yale.edu/ycba) } The wide ranging work of British master photographer Bill Brandt (1904-1983) will be explored in a comprehensive exhibition *Bill Brandt: A Retrospective*. From his early work documenting the social contrasts of life in 1930s Britain to his later experimentation with a surrealistic style, this exhibition spans Brandt's career in an extensive assemblage of 155 vintage gelatin silver prints from the Bill Brandt Archive in London. Brandt's vision, unconfined by easy categories, extends from photojournalism to moody, atmospheric landscapes to stark, revealing portraiture to high-contrast nudes, distorted with very wide-angle lenses.

3 May – 14 Jun 2003
ANGLO-SAXON TIMES

Manor House Museum, Bury St Edmunds { [HYPERLINK "http://www.stedmundsbury.gov.uk/manorhse.htm"](http://www.stedmundsbury.gov.uk/manorhse.htm) }

10 May – 8 Oct 2003
**A SEASIDE ALBUM:
PHOTOGRAPH AND
MEMORY**

Brighton Museum and Art Gallery
Photographs that document the changing face of Brighton and Hove from the 1840s to the 1990s - alongside stories about the history of photography.

14 May - 3 Aug 2003
PISSARRO IN LONDON

National Gallery, London <http://www.nationalgallery.org.uk/>
Marking the centenary of the artist's death.

17 May – 7 Sept 2003
**PICTURES IN PRIVATE:
BRITISH
PORTRAITURE IN
DOMESTIC SPACES,
1680-1830**

The Huntington { [HYPERLINK "http://www.huntington.org"](http://www.huntington.org) }
Drawn from The Huntington's collections of British mezzotint prints, painted miniatures, and drawings, this exhibition explores how such small-scale portraits functioned within the domestic setting, working together as component parts of an overall interior scheme in which portrait imagery played a vital role. Curated by Melinda McCurdy, Research Associate for British and European Art, Diane Waggoner, Mellon Curatorial Fellow in British Art, and Elizabeth Mitchell, Ph.D. Candidate in Art History at the University of California at Santa Barbara and current UCSB-Huntington Intern.

23 May - 23 Nov 2003
**LONDON, 1753: FROM
GIN LANE TO ST
JAMES'S**

British Museum <http://www.thebritishmuseum.ac.uk>
In the middle of the 18th century London overtook Paris and Constantinople as the largest city in the world with 700,000 inhabitants. But London was a city of contrasts. The exhibition will take a geographical look at the distinct characters of different parts of London in 1753, from the Mall to Wapping, from Vauxhall to Bloomsbury. Prints, drawings and watercolours will provide a visual impression of the area and a wide range of artefacts from political and social satires to porcelains and watches, from tickets and posters to personal memorabilia, will supply a sense of London as a whole at this momentous period in its history.

4 May - 12 Oct 2003
**BARBARA HEPWORTH
CENTENARY
EXHIBITION**

Tate Gallery St. Ives <http://www.tate.org.uk>
This exhibition will celebrate Hepworth's Centenary year since her birth as well as Tate St Ives' tenth anniversary. Hepworth was one of the foremost British artists of the 20th Century and is internationally acclaimed as one of the major sculptors of her time. This exhibition will focus on specific themes - Single Form, Maternal Forms, Landscape Sculpture, Scented Guarea, Coloured Stones, Interrelated Masses and Public Commissions. As a number of bronze works are on permanent

26 Jun – 28 Sep 2003
BRIDGET RILEY

display at the Barbara Hepworth Museum and Sculpture Garden in St Ives, the exhibition.

Tate Britain, London { [HYPERLINK "http://www.tate.org.uk"](http://www.tate.org.uk) }

16 Jul - 19 Oct 2003
SHAKESPEARE IN ART

Dulwich Picture Gallery <http://www.dulwichpicturegallery.org.uk/>
Hogarth, Delacroix, Romney, Blake, Fuseli, Millais and Holman Hunt and many others painted the plays of William Shakespeare, whose works have been performed more than any other playwright since the seventeenth century. Some visionary, some horrific, often romantic, others contemporary and realistic, Shakespeare was the inspiration for many of Europe's greatest artists. This exhibition looks at the Shakespeare of the eighteenth and nineteenth centuries. With some seventy works, this exhibition investigates the full range of the period's artistic Bardolatry, from Rococo to Sublime, from Classic to Romantic, and looks also at theatrical production and scenography.

23 Jul – 19 Oct 2003
PAUL NASH

Tate Gallery Liverpool <http://www.tate.org.uk>

Tate Liverpool will offer the first major survey of Nash's career in Britain since 1989. The exhibition will focus on Nash's life-long preoccupation with nature and landscape and will consider these themes in the light of debates about national sensibility or 'Englishness' during the inter-war period. The exhibition will chart the artist's career, starting with early works influenced by English Romantic artists such as William Blake and Dante Gabriel Rossetti, through the dramatic First World War canvases, to the near-abstract works painted in response to developments in European modernism. This exhibition will draw for the first time on Tate's extensive holdings of Nash's archive, showing a selection of the artist's substantial photographic output, as well as supporting documentary material.

9 Oct – 18 Jan 2004
GOTHIC: ART FOR ENGLAND 1400-1547

Victoria and Albert Museum, London <http://www.vam.ac.uk/>

16 Oct – 11 Jan 2004
TURNER AND VENICE

Tate Britain, London { [HYPERLINK "http://www.tate.org.uk"](http://www.tate.org.uk) }

29 Oct – 4 Jan 2004
THE TURNER PRIZE 2003

Tate Britain, London { [HYPERLINK "http://www.tate.org.uk"](http://www.tate.org.uk) }

Shortlist of four to be announced 29th May and award to be presented 7th December 2003.

8 Nov - April 4, 2004
“THE BEAUTY OF LIFE”: WILLIAM MORRIS AND THE ART OF DESIGN

The Huntington { [HYPERLINK "http://www.huntington.org"](http://www.huntington.org) }

This large-scale exhibition will showcase over 200 objects from The Huntington's holdings related to William Morris and his firm, Morris & Company, and examine Morris as a designer, craftsman, printer, businessman, and socialist embedded within the aesthetic and social currents of his time. Curated by Diane Waggoner, Andrew W. Mellon Curatorial Fellow in British Art.

