
THE HISTORIANS OF BRITISH ART NEWSLETTER

Fall/Winter Bulletin 2004

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July 2003- July 2005

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Message from the President, November 2004:

Dear Members of HBA,

Once again, I must begin this message by expressing my deepest gratitude to the Officers, Board, and Members of this wonderful organization. I feel privileged to be part of this group, which was extraordinarily supportive of my need to take an extended maternity leave from my post. I would like, especially, to thank Kimberly Rhodes, who served as Acting President during my leave and who carried out these duties with masterful ability and, frankly, good cheer. Not only do I thank you, but so do my twins, Jack and Beatrice.

If you haven't already done so, I encourage you to visit our fabulous new website, www.cwru.edu/artsci/arth/hba. Many thanks to Case Western Reserve University for hosting our site and to former HBA President Anne Helmreich for securing their promise to host it on an ongoing basis. Janet Temos provided excellent (and much needed) advice and supplied us with a solid design in the early stages of our website's creation. Juilee Decker, our newsletter editor, is to be warmly congratulated on the truly magnificent work she did to get our website designed and online—all of which she accomplished while finishing her dissertation and beginning her new job as an assistant professor at Georgetown College. Brava, Juilee! Please send your friends and colleagues to our site and encourage people to join, using the form that is now online.

Although the fall has nearly come to a close, we do still have an exciting year ahead. We are finalizing our plans for CAA, and you will find details about our Affiliated Society Session and our Business Meeting in the following pages. Let me just say that once again our activities during the CAA meetings should prove to be among the highlights of the conference. Anne Helmreich has assembled a panel that certainly will—as its title suggests—present us with “New Directions in British Art History.” The session aims not only to highlight new work in our field but also to contribute to a continued assessment of how research in British visual culture informs broader trends in the discipline of art history writ large. The abstract and panel descriptions for the session can be found on the CAA website.

Continued on the following page...

*** Please note ***

Send address changes and membership renewals to:
Margaretta Frederick
1101 Corner Ketch Road
Newark, DE 19711

Send newsletter info, member news, and email correspondence to:
Juilee Decker
125 Hemingway Place
Georgetown, KY 40324

Because of an administrative error, CAA neglected to include in their preliminary program the time and place for our **Business Meeting**. That session will take place on **Saturday, February 19 from 12:30 to 2:00**. Please do keep an eye out for the location in the final program. As was the case last year, we will be once again having a short meeting, followed by a mini-session during which we hope to have graduate students present works-in-progress papers. Please see the Call For Papers inside this newsletter and encourage your graduate students to submit work. Also, as usual, we are extremely pleased to be able to sponsor the HBA Travel Award for Graduate Students (see inside for details).

Finally, I am happy to report that during CAA Atlanta we will be having an HBA private reception and visit to the sole gallery in Atlanta that specializes primarily in British Art, Thomas Deans and Company, Inc. Thomas Deans has kindly offered to host this event for us. He is eager to show us the fine works on paper he has in his stock and to provide us with a nice chance to socialize outside of the confines of the conference setting! The event will take place most likely on Friday evening or Saturday in the late afternoon. Please do keep an eye out for a follow-up mailing that will inform you of the exact time and location. Also, you can visit the gallery's website at www.britishwatercolors.com to get a sneak preview of some of the objects that he will pull out for us.

Finally, let me once again encourage you to consider proposing that HBA sponsor sessions at conferences other than CAA. I know that other organizations (among them, the North American Conference on British Studies, the American Society for Eighteenth-Century Studies, the North American Victorian Studies Association, Renaissance Society, the Society for Early Modern Women, Sixteenth-Century Studies) would welcome proposed panels that are put forth under the banner of the HBA. Please do not hesitate to contact me if you would like to pursue this.

As you all know, HBA is an organization that is here to reflect and support the interests of its membership—YOU. We very much hope that all of you will let us, the Board, know how we best can serve your needs. I look forward to hearing from you and, especially, to seeing you in Atlanta.

Julia Marciari Alexander

julia.alexander@yale.edu

Associate Director for Programmatic Affairs
Yale Center for British Art
P.O. Box 208280
New Haven, CT 06520-8280

H B A N E W S

REVIEWS OF RECENT PUBLICATIONS: The newsletter encourages reviews of about 800 words from graduate students and university, museum, and gallery affiliated as well as independent art historians active in the US or abroad, and from individuals representing fields other than art history who wish to contribute to an ongoing discussion about the scholarship of British art. Reviewers might consider preparing a themed discussion about several recently published works that have a particular topic, approach, or author/s in common. The next deadline to submit reviews is 1 March 2005 which is one month before the newsletter deadline. We are currently seeking a reviewer for the following title: David J. Getsy, *Body Doubles, Sculpture in Britain, 1877-1905* (Yale University Press in association with the Paul Mellon Centre for Studies in British Art, 2004) ISBN 0300105126. To review this title, or for further information, please contact HBA Book Reviews Editor, Jennifer Way, at JWay@unt.edu.

BOOK PRIZE COMMITTEE: The Book Prize Committee is currently reviewing books published in 2003 which cover topics relevant to British art and architecture. Members of the committee include: Dr. Joseph Monteyne, pre-18th Century; Dr. Robyn Asleson, 18th Century; Dr. Saloni Mathur, 19th Century; Andre Dombrowski, 19th Century; and Kara Theiding, 20th Century and Decorative Arts. To nominate books or for further information, please contact Kara Theiding, Chair of the HBA Book Prize Committee (hbabookprize@hotmail.com)

HBA MEMBERSHIP RENEWAL: Your membership renewal date can be found in the upper right hand corner of this newsletter's mailing label. 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 Margaretta Frederick, 1101 Corner Ketch Road Newark, DE 19711. Change of address notices and membership inquiries can be sent to the same address.

HBA FLYER: Board members and officers of HBA designed a single page flyer that tells about our group. The current flyer is available on the HBA website.

CAA 2005 ATLANTA

HBA SPONSORED SESSION: New Directions in British Art History CAA 2005, ATLANTA

British art history, covering topics from the early modern period to the present, has undergone a rapid period of growth over the past decade as indicated by a burgeoning number of publications. This session, which marks the ten-year existence of the Historians of British Art, explores the impact of this recent work upon the field of British art history and the discipline of art history as a whole, and investigates possible new directions for the field.

Our session will be held Friday, February 18, 2005 from 2:00 – 4:30 pm in the Consulate Room. Session participants include Anne Helmreich, Case Western Reserve University, who coordinated the session and will serve as chair. Comments will be offered by Jos Hackforth-Jones, The American International University in London, on the following papers:

- *Making China: Decorative Arts, Foreign Style, and the History of British Art* by Stacey Loughrey Sloboda, University of Southern California
- *Imagining England and Embracing Empire: Landscapes from the Library, Parlor, and Portfolio, 1750–1850* by Juilee Decker, Georgetown College
- *Mediating Modernity: The Art Journal Print in Mid-Victorian Britain, 1850–1880* by Katherine Haskins, Yale University Library
- *Different Regimes of Presentation: Investigating the Dissemination of Contemporary Art through Text* by Courtney J. Martin, Yale University

HBA BUSINESS MEETING:

Our annual business meeting will take place on Saturday, February 19, 2005 from 12:30 to 2:00. Details are forthcoming.

HBA PRIVATE RECEPTION:

Members of the Historians of British Art will be invited guests to Thomas Deans and Company, Inc., the sole gallery in Atlanta that specializes primarily in British Art. While taking a break from conference activities, we'll take a moment to catch up with fellow members while viewing the fine works on paper Thomas Deans has in his stock. The event will take place most likely on Friday evening (February 18, 2005) or Saturday (February 19, 2005) in the late afternoon. Details are forthcoming.

HBA CALL FOR PAPERS:

New Work in British Art and Architecture by Current Graduate Students

During its annual business meeting at CAA 2005 in Atlanta, the HBA will sponsor a mini-session comprised of three fifteen-minute papers on any topic of British art and architecture. To submit a proposal you must currently be enrolled as a graduate student in an M.A. or Ph.D. program. A committee designated by the President will make the selection of this year's participants in this panel. Please send an abstract (250 words) of your proposed paper by December 1 to: Julia Marciari Alexander, Associate Director for Programmatic Affairs, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280 or by email to her at: julia.alexander@yale.edu. For further information, please contact Julia at the above address or by email.

2005 HBA TRAVEL AWARD:

The HBA Travel Award is designated for a graduate student (M.A. or Ph.D. level) member of HBA 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 to the session sent by the session Chair. The President will appoint a committee to evaluate proposals and make a selection. The requests must be received by the President by January 15, 2005. 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. Please send required materials to: Julia Marciari Alexander, Associate Director for Programmatic Affairs, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280.

MEMBER NEWS

If you are a member of the Historians of British Art and would like to share news in the next newsletter, please send information to:

Juilee Decker
HBA *Newsletter* Editor
125 Hemingway Place
Georgetown, KY 40324
Email: juilee_decker@georgetowncollege.edu

April 1, 2005 is the deadline for all submissions.

HBA received the following message from **Dr. Dennine Dudley**, Sessional Instructor in the Department of History in Art at the University of Victoria and recipient of the 2004 Student Travel Grant: "I would like to thank the HBA for the award of the 2004 Graduate Student Travel Grant which greatly facilitated my conference experience at CAA in Seattle. I have recently completed my doctoral programme at the University of Victoria with the dissertation "Henrietta Louisa Jeffreys, Oxford University and the Pomfret Benefaction of 1755 - Vertu made Visible".

In the summer of 2004, **Amber Ludwig** was appointed Michael Bromberg Fellow in the Department of Prints and Drawings at the British Museum, where she researched and catalogued the Department's collection of mounted and unmounted fan leaves. The fans are from a variety of countries and periods, but the majority were produced in London during the eighteenth century. Amber has since returned to Boston University, where she is finishing her Ph.D. coursework and teaching.

Lucy Oakley was recently appointed *caa.reviews* Field Editor for Nineteenth-Century Art. Her essay "The Line, the Stitch, and the Wardrobe: Conjuring the Past in American Mural Painting and Film at the Turn of the 20th Century," which examines relationships between Edwin Austin Abbey's Quest of the Holy Grail murals in the Boston Public Library and early cinematic treatments of the subject will be published in the exhibition catalogue *Moving Pictures: The Un-Easy Relationship Between American Art and Early Film, 1890-1910*. Curated by Nancy Mowll Mathews, the exhibition opens at the Williams College Museum of Art in July 2005 and travels to the Delaware Art Museum, the Grey Art Gallery at New York University, and the Phillips Collection, Washington D.C. Dr. Oakley is Education and Program Coordinator at the Grey.

David Peters Corbett's book *Edward Burne-Jones* will appear from Tate Publishing at the end of September 2004, and his monograph *The World in Paint: Modern Art and Visulaity in England 1848-1914* will be published by Penn State Press (US) and Manchester University Press (UK) in December 2004.

OF INTEREST

To Scholars of British Art

RESEARCH SCHOOL IN BRITISH ART: The Department of History of Art at York has established from 1 October 2004 a Research School in British Art. The Research School articulates the work of a large number of academics within the Department with an interest in British Art, from early medieval to the contemporary. The School also provides a home for students on the graduate programme in History of Art with an interest in any aspect of the field. It is hoped that in due course there will also be associate and visiting scholars, together with a programme of symposia, conferences and related events. The Director is David Peters Corbett and the website, now going up in stages, may be accessed from <http://www.york.ac.uk/depts/histart/>

A new volume of essays which draws on work by members of **RSVP** (Research Society for Victorian Periodicals) will appear in December in the UK and Feb in North America. It is called *Encounters in the Victorian Press* (Palgrave), edited by Laurel Brake and Julie Codell. The volume includes essays on Whistler and the press and the *Yellow Book* among other subjects. For more information on RSVP, consult the website: <http://www.rs4vp.org/>

The new **OXFORD DICTIONARY OF NATIONAL BIOGRAPHY** has just been published. The statistics are pretty awesome: in hard copy it's 60 volumes; online version, 100,000 pages; 62 million words about 50,000 historical figures from the 4th century BC to 2000. The volumes are sold bound and in an online subscription format. Institutions can get a free trial of the online version. Readers may also sign up for a free biography of the day at: <http://www.oxforddnb.com/oxforddnb/info/online/lotw/>

SCOTIA--INTERDISCIPLINARY JOURNAL OF SCOTTISH STUDIES, vol. XXVI (2002) is now available. Please contact Williams S. Rodner, Editor, Department of History, Old Dominion University, Norfolk, Virginia 23508. E-mail: wrodner@odu.edu

Recent **PAUL MELLON CENTRE PUBLICATIONS** of interest to members of the Historians of British Art include: *Van Dyck: A Complete Catalogue of the Paintings* written by Susan Barnes, Nora de Poorter, Oliver Millar and Horst Vey; *Rubens and England* by Frances Donovan; *Body Doubles: Sculpture in Britain 1877-1905* by David Getsy; *The Small House in Eighteenth-Century London* by Peter Guillery; *William Coldstream* by Bruce Laughton; *Modern Art, Britain and the Great War* by Sue Malvern; and *William Nicolson* by Sanford Schwartz.

HBA BOOK REVIEWS

***Bloomsbury Rooms: Modernism, Subculture and Domesticity* by Christopher Reed. New Haven and London: Yale University Press, 2004. 320 pages. ISBN 0300102488. Reviewed by Kimberly Rhodes, Department of Art, Hollins University, PO Box 9564, Roanoke, VA 24020; 540-362-6617; krhodes@hollins.edu**

Shelter magazines, do-it-yourself home improvement television shows, Home Depots and Ikeas crowd our early 21st-century environment urging us to use wallpaper, paint and coffee tables to express ourselves, create functional, aesthetically pleasing spaces and consume interior design products. On television, homeowners are shown weeping with joy when an interior design guru replaces their ultrasuede La-Z-Boy with an ultra-chic Eames chair; lives are changed by good design, at least on “Trading Spaces”. Christopher Reed’s detailed study of Bloomsbury interiors transports the reader back to the beginning of the 20th century when mainstream modernism, as the author calls it, was emerging from the stultifying eclecticism of nineteenth-century art and design and calling for radical utopian reform for the betterment of western culture. As Reed narrates this shift, such mainstream modernists as Le Corbusier looked to technology and standardization to change society through design and as a result have secured a privileged place in the genealogy of modern design history. To his credit, Reed seeks to revise and add complexity to this monolithic, hackneyed account of modernism by identifying and analyzing “Bloomsbury modernism,” which allows Bloomsbury projects like the Omega Workshops and Charleston to assume their rightful place in histories of modernism(s) from which, according to Reed, they have largely been excluded.

According to the author, Bloomsbury modernism as practiced by Vanessa Bell, Roger Fry, Duncan Grant and others comprises a set of ideologies and practices revolving around “alternative forms of domesticity” and the iteration of subcultural identity. Feminism, homosexuality, progressive anti-war politics, primitivism, and post-impressionism each played a role in both shaping this idiosyncratic brand of modernism and eliciting the prejudices and biases of the critics and historians who dismissed it. *Bloomsbury Rooms* traces the deployment of Bloomsbury modernism chronologically, beginning with 46 Gordon Square (1904-12), the residence to which Vanessa Bell and Virginia Woolf moved after the death of their eminently Victorian father Leslie Stephen, and ending in the 1920s with the rise and fall of the “amusing style.” Chapters in the middle cover the design and decoration of such private and public spaces as Roger Fry’s house Durbins, the Borough Polytechnic murals, the Omega Workshops, Charleston and Wissett. Each chapter provides a case study of how Bloomsbury modernism, put into action through interior design, sought to change traditional notions of home, family and sexuality and reconcile ornament and modernism.

One of Reed’s achievements is to offer analysis and rich documentation of these diverse projects in one book. It is an apt companion to Richard Shone’s 1999 exhibition catalogue *The Art of Bloomsbury*, offering more politically charged readings of paintings and interiors and tailoring those readings toward the central project of domestic reform that Reed perceives to unite the disparate projects of the writers, artists and academics associated with Bloomsbury. Reed’s book is also a more erudite cohort of Virginia Nicholson’s *Among the Bohemians: Experiments in Living 1900-1939* (2002). Thus, those seeking to familiarize themselves with Bloomsbury interior design now have a singular source to turn to that is both thorough and methodologically rigorous and up to date. Reed examines his material using social

history, feminism and queer theory allowing thoughtful readings to occur, such as his interesting comparison of 46 Gordon Square with a women's college, and stereotypes to be dispelled, as happens when he carefully examines Vanessa Bell's correspondence in order to show her agency within Bloomsbury. More provocative is Reed's pairing of queer theory and primitivism, which leads him to assert that Bloomsbury's brand of sensual primitivism, which looked to Byzantine art and Edenic imagery for its development, escapes postcolonial critical scrutiny because of its appropriation by homosexual men and feminists who were also "othered" by their society. This is a compelling and important argument, yet Reed does not spend enough time problematizing primitivism, especially in relation to a group of privileged artists living and working in an imperialist context, to fully convince the reader of his point. Yet scholars specializing in modernism will come away with new insight into the British modernist milieu, as Reed, for example, illuminates Bloomsbury's differences from other British modernist circles such as Augustus John's and clearly articulates Bloomsbury's ties to French post-impressionism and cubism. Thus his work transcends the genre of Bloomsbury studies and enters into dialogue with the work Lisa Tickner, David Peters Corbett and others have done to articulate a place for British modernism in a larger milieu. Those interested in nineteenth-century art and design will be gratified by Reed's attention to the complexity of relationships between Bloomsbury and the Arts and Crafts movement, the Pre-Raphaelites, the Aesthetic Movement and John Ruskin which belie the notion of modernism making a clean break from the previous century's theoretical and practical proclivities. In sum, Reed has made a splendid contribution to British cultural history that should inspire further revisionist art historical study of Bloomsbury modernism.

Kimberly Rhodes is Associate Professor of Art History and Affiliate Faculty in Women's Studies at Hollins University. She writes on both British and American art and her published work includes a co-authored catalogue of the Art Institute of Chicago's American art collection (Hudson Hills, 1998), a study of American pictorialist photographer William Steeple Davis (Oysterponds Historical Society, 1999), and an article on John Everett Millais's "Ophelia" (Yale University Press, 2001). Her book and exhibition reviews have been published in "Choice", "Victorian Studies", and "The Burlington Magazine." Currently, she is completing a manuscript entitled "Ophelia, Visual Culture and Victorian Body Politics" and beginning a project on the relationships between the display of Asian material culture in 19th-century American and British domestic interiors and ideologies of the family. She happily serves as 2nd Vice President of the Historians of British Art.

***Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad* by Douglas R. Nickel. Princeton and Oxford: Princeton University Press, 2004. 239 pp. ISBN 069111515X. Reviewed by Julie F. Codell, School of Art, MC 1505, Arizona State University, Tempe, AZ 85287-1505, 480-965-3400, julie.codell@asu.edu**

This excellent study, with its stunning reproductions, analyzes Frith's photographs and their placement in Victorian photography and intellectual history. Nickel envisions Frith as photographing through the cultural lens of residual Romantic views of history combined with Victorian concerns about religion, science, and empire. Nickel draws on Frith's autobiography and roles in Victorian life as Quaker, businessman, and adventurer. Nickel's debunking of dichotomies between amateur and professional and "high art" and commercial photography critiques photography histories' outmoded concerns with fine art or technical identifications of the medium. Nickel belongs with new photography historians who focus on colonial photography intersecting with Victorian ethnographic and social historical discourses.

Frith amassed a fortune before attempting photography. Like his contemporaries, he employed diverse venues, from expensive editions to cheap commercial popular prints and stereo views, and was active in burgeoning photography societies. Nickel's Frith is "typical" and exemplary (p. 12), his photographs elucidating changing and conflicted mid-Victorian culture. Nickel historicizes Frith and

his milieu together. Nickel critiques ahistorical readings of images but recognizes the value of re-assessing the "author" function. He emphasizes ideas' concrete grounding in historical moments and in dissemination and recycling through Frith's reception in textual commentary and visual reproduction in popular publications (Nickel's "text-image strategies," p. 16). Nickel also hopes to make Frith and his period "strange" (shades of Pater!), to rethink assumptions about Victorian orientalism. His lucid introductory articulation of methodologies is rare in monographs.

Chapter One summarizes Frith's life and unpublished autobiography. In Chapter Two Nickel analyzes Frith's self-construction and religious language historically beside other Victorian autobiographies. Chapter Three begins with Frith's early photographs of British sites before his mid-East travels. Nickel problematizes the issue of reading the photographer into his photographs and incorporating historical conditions of production and consumption. He examines Frith's Middle East trips through photographs, periodical reviews and minutes of the Liverpool Photographic Society to relate Frith's first two tours to mid-century guidebooks and European tourism. Chapter Four describes Frith's increasing popularity, essays for the *Art Journal* and work with Negretti and Zambra, the firm that published Frith's Wales views and his stereo views from his Middle East trips. Nickel treats Frith's books as material culture in relation to panoramas, popular "dissolving views" (glass transparencies with artificial light), and stereos with comments from contemporaries on the shows and audiences. Frith's Egypt and Palestine, a series of luxury volumes, combined photographs and words, and Frith's photos were used to illustrate two expensive Bible volumes in 1862, a new context for his work.

Chapter Five assesses Frith's publications as competing with David Roberts's work. Nickel examines Frith's belief in photography as offering unadulterated and edifying truth, moral and aesthetic claims against Roberts's picturesqueness. Nickel compares Frith's truth claim with Ruskin's views, widening contexts in Chapter Six on Victorian debates over science and religion linked in Chapter Seven to Frith's "proto-positivist" metaphysics (p. 112). Frith attached texts to his images, Frith's "surrogacy" (p. 120), to impose on his photographs psychological dimensions of feeling and associations that supported the historical veracity of biblical narrative and revelation, like William Holman Hunt's archaeologizing Christ's life, and transforming Frith's enterprise into "a symbolic exercise of power" (p. 135).

Building on this point, Nickel in Chapter Eight addresses imperial orientalist content in Frith's photos. His European figures seen from the back express a "commanding view" (p. 138), exhibiting the power of the European gaze. In Frith's narratives "the implicit relationship taken to exist between the Englishman and the exotic, once-great East...structures Frith's entire photographic project" (pp. 140-41). Nickel addresses orientalism as mediating "between the real and the imaginary" (p. 147) to disguise the past's discontinuous legacy of a politically charged present whose natives were unwilling to be colonized. Functioning within orientalism, travel and photography served to authenticate a pre-determined ideal European encounter (p. 147). Chapter Nine assesses orientalism in Frith's photographic self-portraits in "Eastern" dress within existing European conventions of such portraits. These portraits offered an invented East with real artifacts (p. 153) that enhanced the imaginary frisson of the European as Other and pacified troubling historical discontinuities between Victorian concepts of "ancient" and "modern." Frith's use of staged positions of natives expressed a Romantic view of history as a lost time now in ruins peopled by "lesser" descendents. Victorians hoped to reestablish Christianity in the Middle East and "improve" such places by restoration and appropriation. These places, Nickel argues, were real and metaphoric of civilizations' inevitable declines and falls, making Victorians anxious, as well. Romantic faith in art as a sign of civilization's state underlay Frith's photographs of monuments, ruins, and natives. Frith's early interest in photographing technology (e.g., bridges) was placed at the service of proving the Bible real, blending Romantic views of the glorious past with proto-

modern Victorian notions of the colonial future joined in Frith's scientized truth claims for Biblical photography.

Julie Codell is Professor of Art History and English and Affiliate Faculty in Asian Studies at Arizona State University. Her articles on Victorian culture and India under the Raj have appeared in many scholarly journals, anthologies, and encyclopedias. She wrote "The Victorian Artist" (Cambridge UP, 2003); edited "Imperial Co-Histories: National Identities in the British and Colonial Press" (Fairleigh Dickinson UP, 2003) and a special issue of "Victorian Periodicals Review" on the press in 19th-century India (Summer, 2004); and co-edited "Encounters in the Victorian Press" (Palgrave Macmillan, 2004) and "Orientalism Transposed: The Impact of the Colonies on British Culture" (Ashgate, 1998). Her current book project on India under the Raj is supported by fellowships from the American Institute of Indian Studies, the National Endowment for the Humanities, and the Huntington Library and Museum.

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

POST-DOCTORAL RESEARCH ASSOCIATESHIPS AT THE YALE CENTER FOR BRITISH ART

The Yale Center for British Art will soon be advertising for three Post-Doctoral Research Associateships, one each in the following departments: Paintings and Sculpture; Prints and Drawings; and Programmatic Affairs. They are intended for recent Ph.D.s in fields related, but not limited, to British art and visual culture. The posts will be for terms of three years, and we hope the successful candidates would begin by the start of the academic year 2005-06 at the latest. Full advertisements will be posted in the next few weeks (HBA electronic distribution; CAA careers; Aviso; H-Net; jobs.ac.uk, among others) and interviews will be held in the spring both at CAA and at the YCBA by arrangement. All advance inquiries should be directed to Julia Marciari Alexander, Associate Director of Programmatic Affairs, Yale Center for British Art (203.432.8929 or julia.alexander@yale.edu).

PAUL MELLON CENTRE 2005-6 FELLOWSHIPS PROGRAM

Consult the Paul Mellon Centre website for full details about the fellowship and grant opportunities www.paul-mellon-centre.ac.uk/support.html. The terms and conditions for Senior Fellowships and the Paul Mellon Centre Rome Fellowship remain unaltered, but the Centre are increasing the stipend for Postdoctoral Fellows (to £1,200 per month for up to six months) and for Junior Fellows (to £2,000 per month for Fellows coming to the Mellon Centre for three months). Junior Fellows also receive a return airfare. Junior Fellows should be at an advanced stage of their doctoral research and, preferably, should take up their tenure at the Mellon Centre in the Fall of 2005. Educational Programme Grants, which provide support for conferences or symposia organized by institutions or individuals, may now be applied for in January as well as in September. Small Research Support Grants (up to a maximum \$3,000) are also available. 15th January 2005 deadline. For full details please visit www.paul-mellon-centre.ac.uk/support.html

ART HISTORIAN – ARCHAEOLOGY AND ART HISTORY DEPARTMENT Eastern Mediterranean University, Northern Cyprus. Applications are invited from qualified candidates for the position of Art Historian (Assistant Professor / Assoc. Professor / Professor). A Ph.D. in Art History (any period) is required and also a strong publishing record. Applicants must be able to work with a student body whose second language is English. Present departmental teaching emphasis and research falls in the following areas: 19th & 20th Century painting, sculpture and architecture in Europe and

North America; Critical thinking in Art; Art and Semiotics; Islamic Art; Romanesque and Gothic Architecture; Greece & Rome; Britain in the Machine Age; Modernism and Post-Modernism; America Art and Architecture after the First World War; the Renaissance, Methodology of Art History. The successful candidate will teach 3 courses per semester. To apply, send resume (with list of Art History courses thought); research outlines; syllabi for comparable survey classes; and names, university addresses and phone numbers of three referees (at least two of whom can discuss the applicant's teaching ability) to: michael.walsh@emu.edu.tr

THE WOLFSONIAN-FIU FELLOWSHIP PROGRAM: The Wolfsonian-Florida International University is a museum and research center that promotes the examination of modern material culture. The focus of the Wolfsonian collection is on North American and European decorative arts, propaganda, and industrial and graphic design of the period 1885-1945. The United States, Great Britain, Germany, Italy, and the Netherlands are the countries most extensively represented. Fellowships are intended to support full-time research, generally for a period of three to five weeks. Ph.D. candidates and holders of master's or doctoral degrees are eligible to apply. Applicants are encouraged to discuss their project with the Fellowship Coordinator prior to submission to ensure the relevance of their proposals to the Wolfsonian's collection. The application deadline is December 31, for residency during the 2005-2007 academic years. For information, please contact: Fellowship Coordinator, The Wolfsonian-FIU 1001 Washington Ave., Miami Beach, FL 33139, 305-535-2613 (phone), 305-531-2133 (fax) research@thewolf.fiu.edu <http://www.wolfsonian.fiu.edu/education/research/index.html>

HENRY MOORE INSTITUTE RESEARCH FELLOWSHIPS (2005-2006)

The Henry Moore Institute invites applications from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture using the resources available to them at the Institute. The collections comprise sculptures, a library, a slide and audio-visual library and an archive of works on paper and original documents. The Institute is able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries. Up to four fellows will be offered accommodation, travelling expenses and a per diem in order to use the Institute's resources for periods of up to one month. Shorter-term informal research support is also available where it is felt applicants would benefit. Please send a letter of application, a proposal and a CV (marked RF) by 7 January 2005 to: Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH

CALL FOR PAPERS: VICTORIAN PERIODICALS AND POLITICS

Research Society for Victorian Periodicals, 2005 Annual Conference, George Washington University, September 16-18, 2005. RSVP will hold its annual conference in Washington, DC, in September of 2005. While papers addressing any aspect of Victorian periodicals will be considered, RSVP particularly welcomes proposals for papers on the topic of politics, broadly construed. RSVP hopes to attract work on such wide-ranging issues as the politics of periodical production and management; the association of particular periodicals with political parties and leanings; the representation of local, national, and international issues and/or legislation within periodicals; the role and relationship of editors (both real and nominal), sub-editors, editorial boards, publishers, and advertisers; periodicals and the ideal of social and/or political reform; periodicals and the concepts of influence, power, and prestige; the politics of writing for periodicals (allegiances, the role of celebrity authors, anonymity); censorship and the press.

Two-page (maximum) proposals (either for individual presentations or for panels of three) should be sent to Professor Linda Peterson, Program Chair, both electronically (Linda.Peterson@yale.edu) and by mail (English Department; P.O. Box 208302; Yale University; New Haven, CT; 06520-8320). Please also include a one-page c.v., with relevant publications, teaching experience, and/or coursework. The deadline for submission of proposals is February 1, 2005. Please check the RSVP website at <http://aztecfree.net.org/rsvp/> for further information on conference registration, plenary and keynote speakers, and related activities as it becomes available.

RADICAL HISTORY REVIEW #95

Deadline for submissions: January 1, 2005

Radical History Review invites submissions for a forthcoming thematic issue on "New Imperialisms." A generation ago the "New Imperialism" referred to the Age of Empire between the 1870s and the outbreak of the First World War in 1914. Reflecting the changes of recent years, the "New" in our title refers to both the question of empire in our own times and to the new critical and heuristic perspectives on imperialism, imperial encounters, and imperial identities of the past. The editors of this special thematic issue of Radical History Review invite contributions that discuss imperialism in the light of new global formations and reopen the discussion of historical empires from the perspective of race, gender and postcolonial studies. We are also interested in submissions that address the ways in which new conceptualizations of empires impact our role as scholars, teachers and students of imperialisms. For further information and samples of previously published articles, visit:

<http://chnm.gmu.edu/rhr> Email: <<mailto:rhr@igc.org>>rhr@igc.org

E X H I B I T I O N S

Wonder what's on view at the Hayward Gallery? Thinking about making a trip to Waddesdon Manor to view the Rothschild Collection? Be sure to visit the HBA website where you'll find links to more than 70 resources in British art and architecture. <http://www.case.edu/artsci/arth/hba/>

S T A Y I N F O R M E D !

EMAIL LIST FOR HBA MEMBERS: Want to 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 and email address to newsletter editor, Juilee Decker, at juilee_decker@georgetowncollege.edu or submit this information to Margaretta Frederick with your HBA renewal.

T H A N K Y O U !

Thank you to Case Western Reserve University and the Department of Art History for support of the Historians of British Art website. Special thanks to the Yale Center for British Art for underwriting the costs of publishing and mailing the Fall/Winter 2004 issue of the newsletter.

I M P O R T A N T !!!

M E M B E R I N F O R M A T I O N

A NEW YEAR! A NEW FORMAT! In 2005, the *Historians of British Art Newsletter* will be offered first and foremost in an online format. What does that mean to you, our members? You may access the current and past issues of the newsletter online, at our new website: <http://www.case.edu/artsci/arth/hba/> You can print one copy for yourself or unlimited copies for yourself and colleagues! Best of all, you will be alerted via e-mail when the newsletter is available and you can access it anytime – day or night. Twice a year, you will be sent an email with the text of the newsletter as well as a link where the newsletter is available on the HBA website.

HBA E-MAIL LIST! In addition to twice annual emails alerting you to the publication of the *HBA Newsletter*, you are also able to receive periodic announcements between issues of the newsletters. Don't worry about HBA crowding your "inbox!" These intermittent announcements, called *HBA Digests*, contain newsworthy events and information of interest to members. So, please take a moment and send your email address to Juilee Decker, *HBA Newsletter* Editor, at juilee_decker@georgetowncollege.edu or via mail at the address below.

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