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# THE HISTORIANS OF BRITISH ART NEWSLETTER

Spring/Summer Bulletin 2004

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## HBA officers

### July 2003- July 2005

Julia Marciari Alexander  
*President*

Kimberly Rhodes  
*First Vice-President*

Richard Hutton  
*Second Vice-President*

Margaretta Frederick  
*Secretary/Treasurer*

Juilee Decker  
*Newsletter Editor*

## HBA Board

Alice Beckwith  
Anne Helmreich  
Wendy Wassyng Roworth

Kara Theiding  
Pam Trimpe

Peter Trippi  
*Ex-Officio:*

Colin Cruise  
Frank Salmon

## \* Please note \*

*Send address changes to :*  
Margaretta Frederick, Curator  
Bancroft Collection  
Delaware Art Museum  
800 South Madison Street  
Wilmington, DE 19801  
[mfrederick@delart.org](mailto:mfrederick@delart.org)

## Message from the Acting President:

Dear HBA Members:

It gives me great pleasure to announce that HBA President Julia Marciari Alexander is now the mother of twins! Congratulations to Julia and her husband John. Julia will be on leave from HBA until July, during which time I will have the honor of serving simultaneously as acting President and 1st Vice President of our organization.

HBA events at the CAA conference in Seattle proved that we have much to be proud of and much to look forward to as HBA members. Julie Codell's HBA panel on "British Visual Culture, the Public Sphere, and Visuality" showcased a diverse array of stimulating papers on architectural and design history, landscape studies and contemporary theory. This year we underscored our commitment to encouraging emerging scholarship in British art history by inviting graduate students Amber Ludwig (Boston University) and Melinda McCurdy (UC Santa Barbara) to present papers in a mini-session held during our Business Meeting. In addition, we presented our Graduate Student Travel Award to Dennine Dudley (University of Victoria), whose paper "The Oxford Almanack and the the Pomfret Statues: The Ideology of Vertu" was included in the Historians of Eighteenth-Century Art and Architecture sponsored session, "New Scholars: Making Meaning in Eighteenth-Century Visual Culture." The HBA Book Awards for 2002 were also announced; a list of award winners can be found inside the newsletter.

Looking ahead, the HBA web-site should be up and running by this coming summer and we also hope to move ahead with incorporating our organization when Julia returns from her leave. We've already begun planning for our CAA events in Atlanta, which will include Anne Helmreich's panel "New Directions in British Art History" and a special off site experience for members. If you have any ideas for CAA Atlanta, please don't hesitate to contact me at the e-mail address below.

Finally, I'd like to welcome two new HBA Board members: Colin Cruise, who will serve in an ex-officio capacity as AAH President and Kara Theiding, who is taking over Elizabeth Pergam's position as Chair of the Book Prize Committee. Many thanks to Lizzie for all of her hard work as Book Prize Chair, to all who created a strong HBA presence at CAA and to all members for being part of our community.

Kimberly Rhodes  
Acting President/1st Vice President  
[krhodes@hollins.edu](mailto:krhodes@hollins.edu)

# H B A N E W S

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**HBA WEBSITE:** The Historians of British Art website will be launched at Case Western Reserve University on 1 July. The site includes information about our organization such as history, membership, officers, and HBA-sponsored sessions, in addition to the current and archived issues of the newsletter. Many thanks to Janet Temos and Anne Helmreich of HBA and Katy Foster in the College of Arts and Sciences at Case Western Reserve for planning, designing, and executing this new form of communication for our current and prospective members.

**REVIEWS OF RECENT PUBLICATIONS:** The newsletter encourages reviews of about 800 words from graduate students, university, museum, and gallery affiliated and independent art historians, 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 that incorporates the discussion of several recently published works sharing a topic or approach. Currently, we are looking for reviewers for:

- *Bloomsbury Rooms: Modernism, Subculture and Domesticity* by Christopher Reed. Yale University Press, 2004. 320pp. ISBN 0300102488.
- *A Court in Exile, The Stuarts in France, 1689-1718* by Edward Corp. Cambridge University Press, 2004. 402pp. ISBN 0521584620.
- *The National Gallery Companion Guide*, Revised and Expanded by Erika Langmuir. Yale University Press, 2004. 352pp. ISBN 1857099591.

Reviewers will receive a copy of their book. Please contact Jennifer Way at [JWay@unt.edu](mailto:JWay@unt.edu). The next deadline to submit reviews is 1 September 2004 -- one month before the newsletter deadline.

**BOOK PRIZE COMMITTEE:** The following books received awards for the best books published on British art and architecture in 2002:

In the category of single-author, pre-circa 1800:

- Alex Kidson, *George Romney 1734-1802* (Princeton University Press, 2002)

In the category of single-author, post-circa 1800:

- Anne Helmreich, *The English Garden and National Identity* (Cambridge University Press, 2002)

In the category of edited/multi-authored volume on a topic of any period:

- David Peters Corbett, Ysanne Holt and Fiona Russell, Eds. *The Geographies of Englishness: Landscape and the National Past 1880-1940*. (Paul Mellon Centre for Studies in British Art/Yale University Press, 2002)

For further information, please contact Kara Theiding, Chair of the HBA Book Prize Committee ([hbabookprize@hotmail.com](mailto:hbabookprize@hotmail.com))

## **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, will explore 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. The panelists will be announced in the next issue of the newsletter. For further information please contact the session chair, Anne Helmreich at [anne.helmreich@case.edu](mailto:anne.helmreich@case.edu)

**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 student; \$15 professional; \$100 institution. Checks can be made out to "Historians of British Art" and sent to Margaretta Frederick, Curator, Bancroft Collection, Delaware Art Museum, 800 South Madison Street, Wilmington, DE 19801. Change of address notices and membership inquiries can be sent to the same address or via e-mail to [mfrederick@delart.org](mailto:mfrederick@delart.org)

**HBA FLYER:** Board members and officers of HBA designed a single page flyer that tells about our group. The flyer was distributed at the PreRaphaelite symposium at the Tate in March and a recent symposium at the Dahesh  
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Museum. Many thanks to Board Members Margaretta Frederick, Kimberly Rhodes, Peter Trippi, and ex-officio Frank Salmon. The flyer will be available on the HBA website. Look for it soon!

## C A A 2 0 0 4 S E A T T L E

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The **HBA BOARD MEETING** was held Thursday evening, 19 February. The following items were discussed: plans to incorporate our organization, the website launch scheduled for Summer 2004 (July 1), plans to add a new ex-officio post, a new tax ID number, and the development of a membership database.

The **HBA-SPONSORED SESSION**, "British Visual Culture, the Public Sphere, and Visuality," was chaired by Julie F. Codell, Arizona State University. Papers were given by Deborah Lewittes (City University of New York/Kingsborough); John Potvin (Queen's University); Jennifer Friedlander (Pomona College); J. Philip Gruen (Washington State University); and Toshio Watanabe (Chelsea College of Art and Design). Thank you to all participants of this session.

**THE HBA TRAVEL AWARD**, designated for a graduate student member of HBA presenting a paper on a British art and architecture topic in any session at the annual College Art Association meeting, was awarded to Dennine Dudley, a Ph.D. candidate at the University of Victoria. She presented a paper entitled "The Oxford Almanack and the *Pomfret Statues*: the Ideology of Vertu" at the Historians of Eighteenth-Century Art and Architecture sponsored session, "New Scholars: Making Meaning in Eighteenth-Century Visual Culture." Congratulations Dennine!

**GRADUATE STUDENT RESEARCH** Two short papers were selected to be read at the business meeting. The papers were given by Amber Ludwig (Boston University) and Melinda McCurdy (UC Santa Barbara). Amber presented "Secrecy and Desire: Understanding English Renaissance Portrait Miniatures" and Melinda presented "Facing Waterloo: David Wilkie, The Duke of Wellington, and British History Painting in 1822." Thank you for the students who shared their research and for the audience who offered suggestions for further consideration.

## M E M B E R N E W S

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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  
Email: [constablecountry@earthlink.net](mailto:constablecountry@earthlink.net)

*October 1, 2004 is the deadline for all submissions.*

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**Julie Codell's** new book, *The Victorian Artist: Artists' Lifewritings in Britain, ca. 1870-1910*, was published in the fall of 2003 by Cambridge University Press. She also served as editor for *Imperial Co-Histories: National Identities and the British and Colonial Press* (Fairleigh Dickinson U P/Associated University Presses). Julie was awarded an NEH Fellowship for her project "Empire as Gesamtkunstwerk: Surveillance and Spectacle in Delhi Coronation Durbars, 1877-1911." Julie was also awarded a Fellowship from the Huntington Library.

A symposium will be held on November 13, 2004 on the occasion of **Patricia Crown's** retirement from the University of Missouri (Columbia, Missouri). **Ann Bermingham** will be the keynote speaker. More information will be available in the next issue of the newsletter.

**Pamela Fletcher's** book *Narrating Modernity: The British Problem Picture, 1895-1914* has been published by Ashgate.

**David J. Getsy** has been awarded a 2004-2005 Getty Postdoctoral Research Fellowship in support of his new book project, *Relief Sculpture and the Grounds for Modern Art*. His first book, *Body Doubles: Sculpture in Britain, 1877-1905*, will be published by Yale University Press in September 2004. He has also edited the anthology *Sculpture and the Pursuit of a Modern Ideal in Britain, c.1880-1930*, which will be published by Ashgate in July 2004.

Former HBA President **Anne Helmreich** has just taken up a new position as Associate Professor at Case Western Reserve University. She is excited about the possibilities of working with the collections of the Cleveland Museum of Art and the upcoming Turner retrospective to be hosted by the museum. Her current projects are a study of representations of landscape in Britain, c. 1870-1920 and a study of art dealer David Croal Thomson and the Goupil Gallery.

**Michael Walsh** contributed to the catalog for the exhibition BLASTING THE FUTURE: VORTICISM IN BRITAIN 1910-1920 which opened the Estorick Collection of Modern Italian Art, London. The catalog was published by Philip Wilson, 2004.

## OF INTEREST

*To Scholars of British Art*

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### THE SCOTTISH SOCIETY FOR ART HISTORY

The Scottish Society for Art History was founded in 1984 to promote art history in Scotland. The mission of the SSAH encompasses all fields of art, including applied art, architecture and design, as well as fine art. The Society engages with the art of all periods and countries, while maintaining a strong commitment to the study and appreciation of art in Scotland. Furthering the study of art history in Scotland, by offering opportunities for the presentation of new research, is central to the Society's role.

The Society organizes a variety of events each year, including at least one themed study day or conference, often in association with other institutions. In 2004 the Society is organizing a conference on *Patrick Geddes: The French Connection* in association with the Scottish National Portrait Gallery and the Institut Français d'Ecosse. Last year's conference was *Collecting Italian Old Master Paintings in Scotland in the 18<sup>th</sup> and 19<sup>th</sup> centuries*, organized in association with the University of St Andrews.

Many of the papers presented at the Society's conferences are published in the annual refereed Journal of the SSAH, the ninth volume of which will be published in November 2004. Previous themes of the Journal have included Orientalism, Art Academies and 20<sup>th</sup> Century Design.

A bi-annual newsletter keeps members informed about Society events and current information on art in Scotland. Information about membership and all the activities of the SSAH can be found at the website: [www.ssah.org.uk](http://www.ssah.org.uk).  
--Submitted by Helen Smailes, National Gallery of Scotland and Robin Nicholson, The Drambuie Collection

**SARA-SCHOLARLY ARTICLES RESEARCH ALERTING**, is a special email service designed to deliver tables of contents for any Taylor and Francis, Routledge, and other journals. Titles of interest include *History of Photography*, *Konsthistorisk tidskrift*, *Visual Resources*, and *Word & Image*. This free service allows you to receive alerts by keyword or by title and you may subscribe at any time. To register, please visit [www.tandf.co.uk/sara](http://www.tandf.co.uk/sara)

**ARTISTS' PAPERS REGISTER:** The Artists' Papers Register is one of the Association of Art Historians' (AAH) core activities. It is a location register of the papers of artists, designers and craftsmen held in publicly accessible collections in the United Kingdom. So far, Scotland, Wales and England, save for Greater London, have been completed; work is currently underway on Greater London and Northern Ireland. The Register is hosted by the Historical Manuscripts Commission, part of the National Archives, and can be found at <http://www.hmc.gov.uk/artists/>

**THE OLD PALACE**, a permanent exhibition at Somerset House, gives insight into two centuries of life at the palace. Excavations at Somerset House in 1999 unearthed fascinating remains of the Tudor and Stuart palace that once stood on the site. This new exhibition is curated and designed by the Museum of London.

**THE JOHN MADEJSKI FINE ROOMS** at The Royal Academy have opened for the first time to the public and free of charge. The rooms display highlights from the permanent collection, including works by Turner, Constable, Reynolds, and Hockney.

The **NATIONAL PORTRAIT GALLERY AROUND THE COUNTRY** allows visitors to view NPG works at three additional locations: The National Portrait Gallery at Montacute House, Somerset; The National Portrait Gallery at Beningbrough Hall, North Yorkshire; and The National Portrait Gallery at Bodelwyddan Castle, Denbighshire. For more information, visit [www.npg.org.uk](http://www.npg.org.uk)

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

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### **AMERICAN CULTURE ASSOCIATION CALL FOR PROPOSALS: SESSIONS, PANELS, PAPERS AMERICAN ARCHITECTURE AND ART March 23-26, 2005 San Diego, California**

We are considering proposals for sessions organized around a theme, special panels, and/or individual papers. Sessions are scheduled in 1 1/2 hour slots, with a suggested maximum of four papers or speakers per session: the number of participants on a panel may vary. Interdisciplinary approaches and proposals on various media are always welcome. Submit a one-page proposal or abstract, and a current resume by 1 September 2004: Joy Sperling, Art Department, Denison University, Granville, OH 43023 or e-mail [Sperling@Denison.edu](mailto:Sperling@Denison.edu)

**SCULPTURE AND DESIGN: A SYMPOSIUM AT THE FACULTY OF ARTS AND ARCHITECTURE** at the University of Brighton 14–15th January 2005. This symposium seeks to explore the relationship between sculpture and design and sculptors and designers. It will consider aspects of education, authorship, making and manufacture, display, consumption and critical reception. Call for Papers : Please send proposal abstracts (max 400 words) to the organisers Gillian Whiteley or Catherine Moriarty by 1 September 2004.

The American Association of Museums (AAM) seeks **PEER REVIEWERS**. Peer reviewers support AAM's Museum Assessment Program and Accreditation Program by contributing 40–60 hours to review self-study materials, conduct a site visit, and write an evaluative report for each review. Peer review demands skills in analysis, problem solving, and communication as well as a high level of professional knowledge and experience. Eligibility requirements, position description, and application information can be found at [www.aam-us.org](http://www.aam-us.org)

**VISUAL CULTURE IN BRITAIN** is a new biannual interdisciplinary journal from Ashgate that examines all aspects of visual culture ca.1700 to the present day, in relation to wider cultural concerns, both historically and geographically. It addresses a range of contemporary debates involving constructions of racial, ethnic, and gender identities, nationality and internationalism, colonialism, high and low culture, institutional and cultural groupings, and models of production and consumption. Material that can stimulate discussion and demonstrate connections across relevant disciplines will be particularly welcome. For detailed information and notes for contributors, write Dr. Ysanne Holt, Faculty of Arts, Squires Building, University of Northumbria, Newcastle upon Tyne, NE1 8ST, England; [ysanne.holt@unn.ac.uk](mailto:ysanne.holt@unn.ac.uk)

# HBA BOOK REVIEW

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*Architects and the "Building World" from Chambers to Ruskin: Constructing Authority.* Brian Hanson. Cambridge University Press, 2003. 393pp, ISBN: 0521811864. Reviewed by Nada Shabout, School of Visual Arts, University of North Texas, PO Box Denton, Texas, (940) 565-4027, Shabout@unt.edu

Hanson examines the dynamics of the "Culture of Building" in relation to the role of the architect and the artisan in the period between 1750 and 1875 Britain. He particularly examines the debate surrounding the status and place of the architect in the building world through which s/he achieved legitimacy and asserted authority. It is, in fact, ultimately an ongoing debate that governs the relationship between the architect and the general contractor in today's building world. Basically, the debate revolves around the dual nature and place of architecture itself; the dichotomy of hand and mind, the "high" and "low", and the "polite" and "vulgar." Should architecture be placed in the intellectual world of ideas which elevates it above its practical aspect of building, or should it be placed in the mechanical world of construction, which leaves it under the limitations of materials, technology and the traditional Masonic skills? Hanson presents the evolution of such a debate by elucidating relationships between key figures of the period.

The first part of the book, chapters one through four, concentrates on circumstances that led to the renewed concern with the question of the artisan's contribution to architecture in the middle of the 18<sup>th</sup> century, and the extent of allowances given and influences permitted to him. Hanson examines the question by reviewing the career of a number of key architects, including Gwynn, Chambers, Soane, Barry, and Pugin. Of particular interest is the discussion surrounding the concept of "descent" and the introduction of the new concept of general contracting in directing and determining the relationship between architects and artisans. Hanson also examines the contributions of building magazines, such as *The Artisan* and *The Builder*, as well as the Freemasons of the Church in the development of the debate.

The second part of the book concentrates on John Ruskin's career. Hanson presents a new reading of Ruskin's early works in view of the evolution of his thought. Especially interesting is the concept of "Naturalism" and the way it forges closer relationships between architects and artisans, and the change in Ruskin's vision of architecture and society from pictorial to political terms. In addition, Hanson clarifies the relationship between Ruskin, the Pre-Raphaelite artists and the Arts and Crafts movement, which are commonly linked to his name.

Unfortunately, Hanson's important and detailed insights and examination are weakened by certain omissions and unmade connections. Throughout the book, there are constant references to the social content of architecture and the connection between the politics of the building world, seen as "a microcosm of the larger social order," and the general politics of the time (128). Surprisingly, however, Hanson's discussion is devoid of any global context and is detached from the major political aspects of the period. There is not one reference or mention of issues relating to colonialism or the age of empire and its relation to the world of architecture in 19<sup>th</sup> century Britain. Nevertheless, Edward Said tells us that the "empire was a major topic of unembarrassed cultural attention" (Said, 1993, 9). Even in the discussion of James Fergusson (168-180) and his influence on Ruskin, only a general mention of Fergusson's relation to India is made, and without any reference to its implication. On several occasions Hanson tells us of "a friend and favourite of Ruskin's" John Frederick Lewis, but once again without any reference to Lewis's position as a prominent artist in the Orientalist tradition (186).

In *Culture and Empire* Said specifically elaborates and warns against the implications of discussing Carlyle's and Ruskin's aesthetic theories, "without giving attention to the authority that their ideas simultaneously bestowed on the subjugation of inferior peoples and colonial territories" (Said, 1993, 12). It is, thus, all the more astounding given Hanson's lengthy and detailed discussion of Ruskin's evolution of ideas and development of the Ruskinisms, especially those concerning the "'perfect state,' a stable social order under God" and his encounter with Carlyle's work (147). Hanson states, "Ruskin studied architecture to gain insight into society" (129). Yet, a connection between the colonial architecture of the 19<sup>th</sup> century and the history of colonialism and cultural

exchange is clearly absent, as is any influence of the East on Ruskin, although recent scholarship has elucidated such a connection. (Mark Crinson, *Empire Building: Orientalism and Victorian Architecture*, 1996).

Had Hanson followed Said's rereading of cultural archives in relation to their dominating discourses, his discussion of a number of concepts would have been enriched and clarified within their historical context. This is particularly true for the architect as a nobleman, Ruskin's call in 1849 for an adoption of "a pure, 'national', style in architecture" (122), "the natural order" as "historical continuity," the concepts of "Green country" versus "Blue country" (136-7), the rejection of eclecticism in favor of "a single agreed style" for the nation, which in turn led to the championing of the Gothic, particularly in relation to Ruskin's inaugural Slade lecture in 1870 at Oxford reference to "England's pure race" (no reference in Hanson, rather, in Said, *Culture and Imperialism*, 1993, 79) and the concept of England's social unity. Also noticeable is the lack of any reference to the role or status of women in architecture, although there is some reference to class issues (100) and architectural education (117).

-- Submitted by *Nada Shabout*, [Shabout@unt.edu](mailto:Shabout@unt.edu)

## ANNOUNCEMENTS

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William Holman Hunt, *The Awakening Conscience*, 1853; © Tate, London 2004

The Frist Center for the Visual Arts will be the only U.S. venue to host **THE PRE-RAPHAELITE DREAM: PAINTINGS AND DRAWINGS FROM THE TATE COLLECTION**, on view May 14 – August 15, 2004. This selection of 70 works, split roughly equally between paintings and rarely-seen works on paper, comes to the Frist Center from Tate, Britain's renowned family of galleries. The Tate is home to the world's outstanding collection of Pre-Raphaelite works, including masterpieces by Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais, Edward Burne-Jones and Ford Madox Brown. The exhibition will include such iconic pictures as Holman Hunt's morality play about a woman's moral peril *The Awakening Conscience*, Rossetti's lush hymn to feminine beauty *Proserpine* and Millais's *Mariana*, his famous treatment of Tennyson's poem. For further information contact Adelaide Vienneau, Community Relations Manager via email [AVienneau@fristcenter.org](mailto:AVienneau@fristcenter.org)

A **symposium** related to the exhibition **ART OF THE GARDEN: THE ROLE OF THE GARDEN IN BRITISH VISUAL CULTURE** will be held on 18 June 2004 at Tate Britain. The day is divided into two sessions. The first, entitled Nation, explores the representation of the garden as an expression of national culture. The second session focuses on gardens in relation to aesthetic and cultural discourses surrounding ideas about Nature. Speakers include Stephen Bann, Brent Elliott, Anne Helmreich, Ysanne Holt, John Lucas, Jason Rosenfeld, and Patrick Wright.

**LITERARY CULTURE IN SPAIN & ENGLAND**, a symposium exploring sixteenth-century Spanish-English

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cultural relations, will convene at Somerset House 25 June 2004. **DRESS AND VISUAL CULTURE**, a lecture by Jenny Tiramani (Shakespeare's Globe) and Tarnya Cooper (National Portrait Gallery) will be held on 24 June 2004 at The Globe Theatre. **THE HISTORICAL CONTEXT** a three-day conference, will be held at King's College (London) 27-29 May 2004. These events are related to the exhibition TALKING PEACE: SOMERSET HOUSE 1604. For more information, email [events@kcl.ac.uk](mailto:events@kcl.ac.uk)

**HERBERT READ CONFERENCE, 25-26 JUNE, TATE BRITAIN** In association with the University of Nottingham Institute for Research in Visual Culture, Tate Britain is staging a two day critical conference on Herbert Read's work. With international speakers from many countries, including Australia, Britain, Canada, Taiwan and the United States, the conference will explore Read's relationship to other modernist thinkers, and to ideas that have developed since his death in 1968. For more information, go to <http://www.tate.org.uk/britain/eventseducation/read.htm>

**DISCOVERING POP LONDON, 3 JULY 2004**, London. Relive the cultural dynamism of 1960s London in this day-long symposium organized by the Design Museum and Tate. After a morning at the Design Museum's ARCHIGRAM retrospective, the afternoon will be devoted to Tate Britain's THIS WAS TOMORROW: ART AND THE 1960s. For more information, visit the Design Museum website at [www.designmuseum.org](http://www.designmuseum.org)

**VISUAL CULTURE & TASTE IN LATE VICTORIAN AND EDWARDIAN BRITAIN** will convene 15-16 July 2004. Plenary speakers are Tim Barringer (Yale University) who will present "Elgar and the Aesthetics of Landscape" and Carol Duncan (Ramapo College, New Jersey) who will discuss "John Cotton Dana's anti-museum." See online details at [http://online.northumbria.ac.uk/faculties/art/visual\\_culture/conferences.htm](http://online.northumbria.ac.uk/faculties/art/visual_culture/conferences.htm)

**THE 31ST CONGRESS OF THE COMITÉ INTERNATIONAL D'HISTOIRE DE L'ART** will be held at the Palais de Congrès in Montreal, Canada August 23-27, 2004 The 2004 Congress of the Comité international d'histoire de l'art (CIHA) will bring together more 200 speakers and up to 1,000 participants from all corners of the globe, making this event an ideal setting in which debates about the current state of the discipline of art history and its contemporary modes of practice can thrive. CIHA, the most broadly international association of art historians, has held a major art-history congress every 4 years since its founding in 1873. This year, for the first time in its history, CIHA will hold its congress in a Canadian city. The central theme, "Sites and Territories of Art History / Sites et territoires de l'histoire de l'art," has been chosen to accommodate a broad range of specializations and methodologies. For more information, visit the website at <http://ciha2004.uqam.ca/>

**DISCOVERING SAUL BASS , 11 SEPTEMBER 2004**. Learn more about the great film title designer Saul Bass in this day-long symposium organized in collaboration with the National Film Theatre.

The **NORTH AMERICAN CONFERENCE ON BRITISH STUDIES (NACBS)** annual meeting will be held 29-31 October 2004 at the Sheraton Society Hill in Philadelphia, PA. For more information, visit [www.nacbs.org](http://www.nacbs.org)

**ENCOUNTERS: THE MEETING OF ASIA AND EUROPE, 1500-1800 INTERNATIONAL CONFERENCE** will be held 12 - 13 November 2004, 10.30 to 5.15 at the V&A Museum, Lecture Theatre. This conference complements the major V&A exhibition Encounters: The Meeting of Asia and Europe, 1500-1800 being held at the Museum from 23 September to 5 December 2004.

**STUBBS & THE HORSE:** In connection with the exhibition Stubbs and the Horse, the Kimbell Art Museum (Fort Worth, Texas) is holding a one-day symposium on Saturday, November 13th, 2004. The day is divided into two sessions. The MORNING SESSION includes Welcome by Timothy Potts, Director, Kimbell Art Museum, Introductions by Malcolm Warner, Senior Curator, Kimbell Art Museum and two papers. "Who was Stubbs? The Vexations of Biography" will be presented by Robin Blake, writer on art, author of a forthcoming Stubbs biography and "Stubbs and the Rise of the English Thoroughbred" will be presented by Malcolm Warner. The AFTERNOON SESSION includes two papers: "Art and Horsemanship: Stubbs's Predecessors in European

Painting and Sculpture” by Walter Liedtke, curator of European paintings, Metropolitan Museum of Art and “Unbridled Passions: Animal Liberation from Stubbs to Delacroix” by Robert Rosenblum, Professor of Fine Arts, New York University. **STUBBS & THE HORSE** will be on view at the Kimbell Art Museum, Fort Worth, November 14th, 2004 - February 6th, 2005; Walters Art Museum, Baltimore, March 13th - May 29th, 2005; National Gallery, London, June 29th - September 25th, 2005.

**INTERNATIONAL CONFERENCE ON VISUAL LITERACY**, at University College Cork, Ireland. 14 – 16 April 2005. Announcing the first three–day symposium on the place of the visual in college curricula, addressing the history, politics, pedagogy, and theory of the visual. The conference aims to gather information in order to ask what might count as visual competence for undergraduate students across all fields in the university. Come and share your thoughts on images in your specialty. All contributions will be published in a reference work on visual literacy. Plenary speakers will include: Barbara Stafford, Luke Gibbons, WJT Mitchell, Jonathan Crary and James Elkins. Call for papers and advance registration at [www.imagehistory.org](http://www.imagehistory.org)

## EXHIBITIONS

<p><i>Until 6 June</i> <b>WILLIAM HAZLITT’S SPIRIT OF THE AGE: A RADICAL CRITIC’S VIEW OF HIS TIMES</b></p>	<p>Dove Cottage, The Wordsworth Trust, Grasmere This exhibition draws on the gallery’s collection of works on paper to illustrate and consider William Hazlitt’s critical portrait of the decades following the French Revolution.</p>
<p><i>Until 13 June</i> <b>D Y CAMERON</b></p>	<p>National Gallery of Scotland <a href="http://www.nationalgalleries.org">www.nationalgalleries.org</a></p>
<p><i>Until 13 June</i> <b>LUCIAN FREUD ETCHINGS 1946-2004</b></p>	<p>Scottish National Gallery of Modern Art <a href="http://www.nationalgalleries.org">www.nationalgalleries.org</a></p>
<p><i>Until 20 June</i> <b>WE ARE THE PEOPLE: POSTCARDS FROM THE COLLECTION OF TOM PHILLIPS</b></p>	<p>National Portrait Gallery <a href="http://www.npg.org.uk">www.npg.org.uk</a> The exhibition presents over 1000 postcards of ordinary people made exceptional by the lens of the camera. The postcards in the exhibition originate from many different photographers and studios across Britain and are testament to the changing fashions and trends in commercial portrait photography.</p>
<p><i>Until 13 June</i> <b>DESIGNER OF THE YEAR</b></p>	<p>Design Museum <a href="http://www.designmuseum.org">www.designmuseum.org</a> Every year the Design museum celebrates the Uks design talent by giving a £25,000 prize to the British designer who made the biggest impact on design in the past year.</p>
<p><i>Until 20 June</i> <b>THE WITT COLLECTION: FOUR CENTURIES OF DRAWING</b></p>	<p>Somerset House, <a href="http://www.somerset-house.org.uk">www.somerset-house.org.uk</a> This exhibition presents 50 drawings from the collection formed by Sir Robert Witt (1872-1952).</p>

<p><i>Until 20 June</i>  <b>ART NOW:  MUNTEAN/ROSENBLUM  IT IS NEVER FACTS  THAT TELL</b></p>	<p>Tate Britain <a href="http://www.tate.org.uk">www.tate.org.uk</a>  The artists, both born in 1962, have worked in collaboration since 1992. They live and work in London and Vienna. In tandem with the <i>Art Now</i> exhibition, Muntean/Rosenblum will also present new work at Gloucester Road Underground Station until 19 July. These joint exhibitions, <i>It Is Never Facts That Tell</i>, represent an important collaboration between Tate Britain and <i>Platform for Art</i>, the public art program for London Underground.</p>
<p><i>Until 25 July</i>  <b>TALKING PEACE 1604</b></p>	<p>Somerset House, <a href="http://www.somerset-house.org.uk">www.somerset-house.org.uk</a>  This exhibition examines the Spanish-Flemish-English peace conference held in the summer of 1604 at the royal palace of Somerset House. These paintings are presented in the context of spectacular royal portraits of the period, exquisite portrait miniatures, and jewelry, as well as a rare surviving “Turkey” carpet very similar to the one that takes centre stage in the paintings. Visit the 1604 website at <a href="http://www.somerset-house.org.uk/1604/">www.somerset-house.org.uk/1604/</a></p>
<p><i>Until 25 June</i>  <b>JOHN CONSTABLE,  R.A.: CONSTABLE’S  SKIES</b></p>	<p>Salander-O’Reilly Galleries, New York  <a href="http://www.salander-oreilly.com">www.salander-oreilly.com</a>  Comprised of more than 25 paintings from private and museum collections, this exhibition marks the first sky studies how by John Constable in the U.S.</p>
<p><i>Until 4 July</i>  <b>ARCHIGRAM</b></p>	<p>Design Museum <a href="http://www.designmuseum.org">www.designmuseum.org</a>  The exuberant, pop-inspired visions of the Archigram group dominated avant garde architecture throughout the 1960s. The group was founded in 1961 by six London architects – Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron, and Michael Webb.</p>
<p><i>Until 25 July</i>  <b>BLASTING THE  FUTURE! VORTICISM  IN BRITAIN</b></p>	<p>Whitworth Art Gallery, Manchester  Previously on view at the Estorick Collection of Modern Italian Art, London, 4 Feb - 18 Apr 2004</p>
<p><i>Until 1 August</i>  <b>HIGH FALUTIN STUFF</b></p>	<p>Irish Museum of Modern Art <a href="http://www.modernart.ie">www.modernart.ie</a>  High Falutin Stuff: Responses to the work of James Joyce comprises artists’ responses to the writing of James Joyce. The exhibition is being shown to coincide with the 100<sup>th</sup> anniversary of Bloomsday.</p>
<p><i>Until 15 August</i>  <b>THE PRE-RAPHAELITE  DREAM: PAINTINGS &amp;  DRAWINGS FROM THE  TATE COLLECTION</b></p>	<p>Frist Center for the Visual Arts, Nashville <a href="http://www.fristcenter.org">www.fristcenter.org</a>  The Frist Center for the Visual Arts is the only U.S. venue to host this Pre-Raphaelite exhibition. See related story and images in this issue.</p>
<p><i>Until 30 August</i>  <b>A SECRET HISTORY OF  CLAY</b></p>	<p>Tate Liverpool <a href="http://www.tate.org.uk">www.tate.org.uk</a>  A SECRET HISTORY OF CLAY: FROM GAUGUIN TO GORMLEY is the first exhibition to present artists who have worked in clay from the beginning of the twentieth century to the present day.</p>
<p><i>Until 30 August</i>  <b>BELLEEK</b></p>	<p>Ulster Museum <a href="http://www.ulstermuseum.org.uk">www.ulstermuseum.org.uk</a>  This exhibition shows the full range of products produced in this town, from earthenware to the finest parian porcelain.</p>

<p><i>Until 30 August</i> <b>ART OF THE GARDEN</b></p>	<p>Tate Britain <a href="http://www.tate.org.uk">www.tate.org.uk</a> The garden has long provided inspiration for artists just as art has long inspired gardeners. To coincide with the Royal Horticultural Society's Bicentenary and the Year of Gardening, Tate Britain will present the first major exhibition to examine the relationship of the garden and British art.</p>
<p><i>Until 17 September</i> <b>LAVERY &amp; HIS CONTEMPORARIES</b></p>	<p>Ulster Museum <a href="http://www.ulstermuseum.org.uk">www.ulstermuseum.org.uk</a> Sir John Lavery painted from the 1880s until his death in 1941. This exhibition focuses on his works and fellow artists including William Orpen, Paul Henry, Roderic O'Connor, Nathaniel Hone, and others.</p>
<p><i>Until 26 September</i> <b>DAVID NASH</b></p>	<p>Tate St. Ives <a href="http://www.tate.org.uk">www.tate.org.uk</a> David Nash is internationally renowned for working with wood to form large dramatic and tactile sculptures. This new exhibition highlights the distinctive geometric theme in Nash's work.</p>
<p><i>Until 26 September</i> <b>ARTISTS OF THE ST IVES SCHOOL: THE ESSENTIAL IMAGE</b></p>	<p>Tate St. Ives <a href="http://www.tate.org.uk">www.tate.org.uk</a> Throughout the 20<sup>th</sup> century, many artists have sought to express their ideas through the essential elements of paintings and sculpture: line, shape, scale, mass, color, and texture. Artists in St. Ives were at the forefront of this movement in Britain, and established a focus for modern art in the area. A selection from the Tate collection, including Barbara Hepworth, Ben Nicholson, Naum Gabo, and Roger Hilton.</p>
<p><i>Until 31 October</i> <b>PAOLOZZI AT 80</b></p>	<p>Dean Gallery, <a href="http://www.nationalgalleries.org">www.nationalgalleries.org</a> Sir Eduardo Paolozzi is one of the most prolific, inventive, and influential figures in postwar British art.</p>
<p><i>Until 12 December</i> <b>MICHAEL LANDY: SEMI-DETACHED</b></p>	<p>Tate Britain <a href="http://www.tate.org.uk">www.tate.org.uk</a> <i>Semi-detached</i>, a major site-specific installation, takes as its focus the artist's father, a former tunnel miner incapacitated by an industrial accident 25 years ago. Through sculpture, video, and sound Landy invokes broader questions of value and usefulness, employment and purpose.</p>
<p><i>Until 31 January 2005</i> <b>CONFLICT: THE IRISH AT WAR</b></p>	<p>Ulster Museum, <a href="http://www.ulstermuseum.org.uk">www.ulstermuseum.org.uk</a> This exhibition presents the history of war and conflict in Ireland or involving Irish soldiers abroad.</p>
<p><i>8 June – 16 August</i> <b>SUMMER EXHIBITION</b></p>	<p>Royal Academy <a href="http://www.royalacademy.org.uk">www.royalacademy.org.uk</a> The Royal Academy summer exhibition has been held annually since 1768. Coinciding with the RA show is the Schools Show (10 June – 22 June) which showcases work by young and emerging artists of today.</p>
<p><i>21 June – until 2005</i> <b>INTERNATIONAL MODERN ART</b></p>	<p>Tate Liverpool <a href="http://www.tate.org.uk">www.tate.org.uk</a> This exhibition displays works of art from the Tate Collection.</p>

<p>30 June – 26 Sept <b>ART &amp; THE 60'S: THIS WAS TOMORROW</b></p>	<p>Tate Britain <a href="http://www.tate.org.uk">www.tate.org.uk</a> This exhibition explores new departures in art in Britain in the seminal years following 1956, a period of seismic change in British culture.</p>
<p>18 Sept – 28 November <b>LIVERPOOL BIENNIAL INTERNATIONAL 2004</b></p>	<p>Tate Liverpool <a href="http://www.tate.org.uk">www.tate.org.uk</a> The Liverpool Biennial is the UK's only recognized festival of contemporary visual art. Tate Liverpool is a major venue for <i>International 2004</i> – one of the four core program strands of the Biennial.</p>
<p>29 Sept – 9 January 2005 <b>GWEN JOHN &amp; AUGUSTUS JOHN</b></p>	<p>Tate Britain <a href="http://www.tate.org.uk">www.tate.org.uk</a> This is the first large-scale exhibition to focus on the sister and brother artists Gwen John (1876-1939) and Augustus John (1878-1961).</p>
<p>9 Oct – 9 January 2005 <b>TREVOR BELL</b></p>	<p>Tate St. Ives <a href="http://www.tate.org.uk">www.tate.org.uk</a> Trevor Bell (b. 1930) returned to Cornwall in the 1990s from the United States. Although his work does not contain obvious landscape references, it retains a strong sense of space and atmosphere, emphasized by his use of dramatically shaped canvases.</p>
<p>20 Oct – 23 January 2005 <b>TURNER PRIZE</b></p>	<p>Tate Britain <a href="http://www.tate.org.uk">www.tate.org.uk</a> Tate has announced the four artists who have been shortlisted for the Turner Prize 2004. The artists are: Kutlug Ataman, Jeremy Deller, Langland &amp; Bell, and Yinka Shonibare.</p>
<p>4 Nov – 6 February 2005 <b>ANTHONY CARO</b></p>	<p>Tate Britain <a href="http://www.tate.org.uk">www.tate.org.uk</a> To coincide with the artist's 80<sup>th</sup> birthday Tate Britain will present a major retrospective exhibition surveying over 50 years of his work.</p>
<p>14 Nov-6 February 2005 <b>STUBBS AND THE HORSE</b></p>	<p>Kimbell Art Museum, <a href="http://www.kimbellmuseum.org">www.kimbellmuseum.org</a> Travels to the Walters Art Museum, Baltimore, March 13th - May 29th, 2005; National Gallery, London, June 29th - September 25th, 2005. See note in this newsletter regarding the Stubbs symposium on Saturday, November 13, 2004.</p>
<p>4 Dec – 26 June 2005 <b>OUT OF PLACE</b></p>	<p>Dean Gallery, <a href="http://www.nationalgalleries.org">www.nationalgalleries.org</a> <b>OUT OF PLACE: WORKS FROM THE PIER ARTS CENTRE COLLECTION, ORKNEY</b></p>
<p><b>2005</b></p>	
<p>21 January – 24 April 2005 <b>RICHARD WENTWORTH</b></p>	<p>Tate Liverpool <a href="http://www.tate.org.uk">www.tate.org.uk</a> Richard Wentworth first emerged in the late 1970s along with other British sculptors who focused on the everyday object. Much like the Surrealists, Wentworth succeeds in creating new and surprising alliances between things, leading the viewer beyond the ordinary context of a thing, to reveal unforeseen readings and intriguing visual conundrums.</p>
<p>14 April-10 July <b>LANDSEER IN THE HIGHLANDS</b></p>	<p>Researched and selected by Richard Ormond and organised by the National Galleries of Scotland at the Royal Scottish Academy galleries, Edinburgh. Ormond, the retired Director of the National Maritime Museum in Greenwich, was, of course, the curator of the groundbreaking exhibition on Landseer staged at Tate and the Philadelphia Museum of Art in 1982. Any enquiries</p>

<p><i>May – September 2005</i> <b>SAMUEL PALMER</b></p>	<p>about the 2005 project can be addressed to myself as the administrative curator-cum-factotum at the National Gallery of Scotland, the Mound, Edinburgh EH2 2EL (tel 0131 624 6505; or via email to Helen Smailes, Senior Curator of British Art, National Gallery of Scotland, <a href="mailto:hsmailles@nationalgalleries.org">hsmailles@nationalgalleries.org</a>)</p> <p>The British Museum, <a href="http://www.thebritishmuseum.ac.uk">www.thebritishmuseum.ac.uk</a></p>
<p><i>Fall 2005-Spring 2006</i> <b>HIDDEN PRESENCES</b></p>	<p>Delaware Art Museum <a href="http://www.delart.org">www.delart.org</a> HIDDEN PRESENCES: THE BLACK FIGURE IN BRITISH ART 1800-1900 is curated by Jan Marsh and jointly organized by the Delaware Art Museum and Manchester City Art Gallery.</p>

## STAY INFORMED!

**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 emails please send your name and email address to newsletter editor, Juilee Decker, or submit information to Margaretta Frederick with your HBA renewal.

## THANK YOU!

Thank you to Case Western Reserve University and the College of Art & Sciences Dean, Mark Turner, for their support of the Spring/Summer issue of the *Historians of British Art Newsletter*.

### HBA 2004 MEMBERSHIP RENEWAL

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