

06

SPRING/SUMMER

---

Newsletter

# Historians of British Art

# Table of Contents

<b>Letter from the President</b>	<b>2</b>	<b><i>Modern Architectural Theory: A Historical Survey, 1673-1968</i></b>	
<b>HBA news</b>	<b>3</b>	<b>reviewed by Debbie Lewer</b>	<b>9</b>
<b>HBA Officers</b>	<b>4</b>	<b><i>The Origins of Medieval Architecture: Building in Europe, 600-900 A.D.</i></b>	
<b>HBA Board Members</b>	<b>5</b>	<b>reviewed by Sara Nair James</b>	<b>11</b>
<b>HBA Ex Officio Members</b>	<b>6</b>	<b>'Self-portrait - Renaissance to Contemporary' [exhibition]</b>	
<b>HBA member news</b>	<b>7</b>	<b>reviewed by Antoine Capet</b>	<b>12</b>
<b>Reviews</b>		<b>Calls: conferences, fellowships, and publications</b>	<b>16</b>
<b>'Aldo Bergolli,' [exhibition] and <i>Aldo Bergolli e il suo temp</i></b>		<b>To attend</b>	<b>24</b>
<b>reviewed by Martin Hopkinson</b>	<b>8</b>	<b>Exhibitions</b>	<b>35</b>

---

# Letter from the President

*May 2006.*

Dear HBA Members,

I hope you all enjoyed the stimulating HBA sponsored events at CAA in February. Many thanks go to Richard Hutton and Peter Trippi, who co-organized our off-site visit to the Fogg's print room. This was, indeed, a unique opportunity. Curator Miriam Stewart generously shared the splendors of the British collection with us and, as a special treat, took us into storage to view Pre-Raphaelite works on paper. Speakers in Anne Nellis and Melinda McCurdy's transhistorical session 'The Trouble with Genre' grappled with genre painting from a variety of useful perspectives, eliciting a lively question and answer session. Lars Kokkonen, recipient of the HBA Graduate Student Travel Award, presented a revisionist account of the position of printmakers in the Royal Academy in an AHNCA sponsored session, broadening the presence of British topics at CAA.

Looking ahead to CAA 2007 in New York City, save space in your schedule for Pamela Fletcher's HBA session on the British art market and David Getsy's special session roundtable on canonicity in British art featuring speakers Angela Rosenthal, Anne Wagner, Julian Stallabrass and others to be announced. In addition, we will offer an off-site members-only trip and gather for the Business Meeting.

These events are all made possible by both the commitment and generosity of the individual HBA members recognized above, the wonderful HBA Board members, and the continued patronage of the HBA membership. A recent membership analysis revealed that only about half of you receiving this mailing have renewed your HBA membership for 2006. In order to maintain a strong presence at CAA, keep you abreast of the latest British art events and scholarship, and continue to offer grants and awards, HBA needs your support. The HBA Board has ambitions to create new grant categories and offer outreach to graduate students, but cannot do so unless we can sustain membership. If you haven't done so already, I urge you to contact Juilee Decker ([jdecker1@georgetowncollege.edu](mailto:jdecker1@georgetowncollege.edu)) to renew your HBA membership. If you have renewed, thank you! In addition, you should have received a postcard including the password for the 'members only' sections of the HBA website ([www.cwru.edu/artsci/arth/hba](http://www.cwru.edu/artsci/arth/hba)), an initiative made possible by your membership support.

Best wishes for a productive and enjoyable summer to you all,

**Kimberly Rhodes**  
Associate Professor of Art History, Hollins University

## HBA news

### CAA 95TH ANNUAL CONFERENCE, NEW YORK, FEBRUARY 14–17, 2007

#### **Historians of British Art session: A Nation of Shopkeepers: Innovation and the Art Market in Great Britain**

Chair: Pamela Fletcher, Bowdoin College, Dept. of Art, 9300 College Station, Brunswick, ME 04011, [pfletche@bowdoin.edu](mailto:pfletche@bowdoin.edu)

Abstract: This session aims to explore the historical and theoretical connections between Britain's commercial identity and its artistic institutions and practices. It invites papers on both the institutions of the art market and the impact of commercial innovation on British art and aesthetics. How did transformations in retail and consumption practices of the modern period influence the art market and the emergence of new institutions for the exhibition and sale of art? How have artists, both British and foreign, negotiated the market to help their careers? How have the demands and possibilities of the market shaped the public (both real and imagined) for art? How has the commercial realm functioned as a rhetorical tool in aesthetic discourses ranging from civic humanism to modernism?

#### **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. In addition, the newsletter encourages reviews of additional forms of scholarship, namely, articles, exhibitions, and lectures relating to the study and teaching of British art and visual culture. Also welcome are discussions that consider multiple examples, such as a lecture and a book, an article along with an exhibition, several articles or several books, etc. To receive a desk copy for review, offer suggestions or submit your reviews, please contact Jennifer Way, [JWay@unt.edu](mailto:JWay@unt.edu). The following books are available for review. The next deadline to submit reviews is November 1, 2006.

- *Beyond the Naked Eye: Details from the National Gallery* by Jill Dunkerton and Rachel Bilinge. National Gallery Company; distributed by Yale University Press, 2006. 80 pages. ISBN 1-857-09381-X.
- *Myths and Legends, National Gallery Pocket Guide* by Mari Griffith. National Gallery Company; distributed by Yale University Press, 2006. 80 pages. ISBN 1-857-09391-7.

#### **HBA MEMBERSHIP RENEWAL**

Email and printed reminders of dues will be sent to members. Annual membership dues are \$10 - students; \$15 - individuals; \$100 - institutions. Checks can be made out to 'Historians of British Art' and sent to Juilee Decker, Asst. Professor of Art History, Georgetown College, 400 E. College, Georgetown, KY 40324. Change of address notices and membership inquiries can be sent to the same address.

## HBA officers and board

### HBA Officers 2005-2007

#### **Kimberly Rhodes, President**

Associate Professor of Art  
Hollins University  
PO Box 9564  
Roanoke VA 24020  
540.362.6617  
[krhodes@hollins.edu](mailto:krhodes@hollins.edu)

Term Expires: July 2007

Responsibilities: Oversees the organization, including conference planning, board development, committee development, and website design. Short and long-term planning. Organizes board and business meetings for CAA annual conference. President appoints the editor of the Newsletter and conference coordinator (as appropriate).

#### **Richard Hutton, First Vice President**

2105 N Street, NW  
Washington, DC 20037  
202.842.6033 fax: 202.408.8530  
[R-HUTTON@nga.gov](mailto:R-HUTTON@nga.gov)

Term Expires: July 2007

Responsibilities: Assists in the planning of board and business meetings for CAA annual conference; assists in short-term and long-term planning.

#### **Margaretta Frederick, Second Vice President**

Independent Scholar  
1101 Corner Ketch Rd.  
Newark DE 19711  
[mfrederick@delart.org](mailto:mfrederick@delart.org)

Term Expires: July 2007

Responsibilities: Oversees newsletter, focuses on membership development, specifically with regard to coordinating and organizing our status as an affiliated society of other germane organizations (e.g., NACBS; ASECS). Also assists in the planning of business and general meetings for CAA annual meeting; assists in short and long-term planning.

#### **Juilee Decker, Treasurer/Membership**

Assistant Professor of Art History  
Affiliate Faculty in Women's Studies  
Georgetown College  
Georgetown, KY 40324  
502.863.8173 fax: 502.868.8888  
email: [jdecker1@georgetowncollege.edu](mailto:jdecker1@georgetowncollege.edu)

Responsibilities: Maintains membership roster in cooperation with newsletter editor, oversees the collection of dues, manages the budget.

#### **Jennifer Way, Secretary/Newsletter Editor**

Associate Professor of Art History  
School of Visual Arts  
University of North Texas  
P.O. Box 305100  
Denton, TX 76203-5100  
email: [JWay@unt.edu](mailto:JWay@unt.edu)

Responsibilities: records minutes at board/business meetings, disseminates minutes to board members, compiles and edits newsletter.

---

### **HBA Board Members 2005-2009**

HBA By-laws: No fewer than five and not more than eleven members of the corporation, the number to be determined by the board of directors from time to time. If a vacancy occurs in the board of directors or among the officers, such vacancy may be filled for the un-expired term by the board of directors. Terms are for four years.

#### **Members at large:**

##### **Malcolm Baker**

Professor of Eighteenth-Century Art and the History of Collecting  
University of Southern California  
[also Director of the USC-Getty Program in the History of Collecting and Display]  
Department of Art History - LAS  
University of Southern California  
Los Angeles, CA 90089  
Phone: (213) 821.5229  
[mcbaker@usc.edu](mailto:mcbaker@usc.edu)  
Term Expires: 2009

##### **Alice Beckwith**

Professor of Art History  
Providence College  
Providence, R.I. 02918  
35 Boston Neck Rd.  
Wickford, RI 02852  
[ABECKWTH@providence.edu](mailto:ABECKWTH@providence.edu)  
Term Expires 2007

##### **David Getsy**

Assistant Professor of 19th- and early 20th-Century Art  
Department of Art History, Theory, & Criticism  
School of the Art Institute of Chicago  
112 S. Michigan Ave.  
Chicago, IL 60603  
[dgetsy@artic.edu](mailto:dgetsy@artic.edu)  
Term Expires: 2009

##### **Anne Helmreich** (past President: 2001-2003)

Associate Professor  
Department of Art History and Art  
Case Western Reserve University  
10900 Euclid Avenue  
Cleveland, Ohio 44106-7110

Phone: 216.368.4118

[anne.helmreich@case.edu](mailto:anne.helmreich@case.edu)

Term Expires: 2007

##### **Julia Marciari Alexander** (past President: 2003-05)

Associate Director for Programmatic Affairs  
Yale Center for British Art  
PO Box 208280  
New Haven, CT 06520-8280  
203.432.8929 fax: 203.432.5946  
[julia.alexander@yale.edu](mailto:julia.alexander@yale.edu)  
Term Expires: 2009

##### **Wendy Wassyng Roworth**

Professor of Art History and Women's Studies  
Chair, Department of Art  
University of Rhode Island  
105 Upper College Road - Suite 1  
Kingston, RI 02881-0820  
Tel: 401.874.2773  
Fax: 401.874.2729  
[wroworth@uri.edu](mailto:wroworth@uri.edu)

Term Expires: 2007 (would be willing to serve again)

##### **Kara Theiding**

HBA Book Prize Chair (3 year position):  
[hbabookprize@hotmail.com](mailto:hbabookprize@hotmail.com)  
Term Expires: 2007

##### **Peter Trippi**

Director, Dahesh Museum of Art  
580 Madison Avenue  
New York, NY 10022  
Tel: 212.759.0606 x225  
[Ptrippi@aol.com](mailto:Ptrippi@aol.com)  
Term Expires: 2007

**Ex Officio Members (no term):**

Representative, Association of Art Historians (UK)

**Colin Cruise**

Senior Lecturer, History of Art and Design

Faculty of Arts, Media and Design

Staffordshire University

Flaxman Building

College Road

Stoke on Trent, England

ST4 2DE

44.1782.294698 ext. 4698

[C.J.Cruise@staffs.ac.uk](mailto:C.J.Cruise@staffs.ac.uk)

Representative, Yale Center for British Art

**Michael Hatt**

Head of Research

Yale Center for British Art

PO Box 208280

New Haven, CT 06520-8280

203-432-7192 fax: 203-432-5946

[michael.hatt@yale.edu](mailto:michael.hatt@yale.edu)

Representative, Paul Mellon Centre, London

**Frank Salmon**

Assistant Director, The Paul Mellon Centre

16 Bedford Square

London, England

WC1B 3JA

44.207.580.0311 fax: 44.207.636.6730

[Frank.Salmon@paul-mellon-centre.ac.uk](mailto:Frank.Salmon@paul-mellon-centre.ac.uk)

## HBA member news

**Julia Armstrong-Totten** [jarmstrong@getty.edu](mailto:jarmstrong@getty.edu) is writing a book about the picture dealer Michael Bryan (1757-1821) and the late 18th c. London art market.

**David Getsy** [dgetsy@artic.edu](mailto:dgetsy@artic.edu) will be an Everett Helm Visiting Fellow at the Lilly Library, Indiana University, and a Research Fellow at the Clark Memorial Library, UCLA, to conduct research for a book on the rhetoric of male sexuality in the formulations of modern sculpture. He has recently given lectures at the Chinati Foundation, the Detroit Institute of Arts, Ohio State University, and Oberlin College. He has essays forthcoming in the *Journal of Visual Culture*, the *Journal of the Wapole Society*, *Revue de l'Art*, and *Visual Culture in Britain*.

**Constance C. McPhee** [constance.mcphee@metmuseum.org](mailto:constance.mcphee@metmuseum.org), formerly Print Study Room Supervisor, was appointed Associate Curator, Department of Drawings and Prints at the Metropolitan Museum of Art. Her area of responsibility is British drawings and prints pre 1900 and American prints pre 1900. She steered the exhibition, 'Samuel Palmer (1805-1881): Vision and Landscape' through its final stages and up onto the gallery walls and currently oversees tours, study days, and more. The exhibition is on display until May 29th.

**John Riely** [jriely@post.harvard.edu](mailto:jriely@post.harvard.edu) delivered the keynote address, 'Thomas Rowlandson: Master Cartoonist of Georgian England,' at the symposium, 'Picture This: A Symposium on Political Cartooning and Illustration,' held at Hamilton College, New York, 8 April 2006. He organized and chaired a seminar on 'New Perspectives on the Hierarchy of Genres in 18<sup>th</sup> c. Art' at the annual meeting of the American Society for 18<sup>th</sup> c. Studies in Montreal, 30 March 2006.

**Jennifer Way** [jway@unt.edu](mailto:jway@unt.edu) published '“Imaginings” of Geography: Devolution, Americanisation, and Works of Artwriting and Culture' in the recent issue of *Third Text*, which is dedicated to a conference called '1956: Legacies of Political Change in Art and Visual Culture' held at Oxford Brooks University in 2004. The essay explores how British decolonization and its shrinking geography resonated in art writing and practice.

*November 1, 2006 is the next deadline for member news submissions.* 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:

Jennifer Way, Secretary/Newsletter Editor  
Associate Professor of Art History  
School of Visual Arts  
University of North Texas  
P.O. Box 305100  
Denton, TX 76203-5100  
email: [JWay@unt.edu](mailto:JWay@unt.edu)

## Reviews

**'Aldo Bergolli,' [exhibition], Legano, Palazzo Leone da Perego, Italy, 3 December 2005 - 5 February 2006.**

***Aldo Bergolli e il suo tempo*, Alberto Montrasio, Flavio Arensi and Danile Astrologio, Editors. Milan: Montrasio arte, 2005. 132 pages.**

**Reviewed by Martin Hopkinson, 44 Victoria Road, Deal, Kent CT 14 7BQ, England. [lee-hop@tiscali.co.uk](mailto:lee-hop@tiscali.co.uk)**

Central to the career of the Lombard abstract painter Aldo Bergolli (1916- 1972) are a series of paintings that were inspired by his experiences of the London Underground. A dozen of them dating from 1958 to 1964 were included in the recent exhibition in the Palazzo Leone da Perego, in Legnano, his home town north west of Milan.

Bergolli's anglophilia was so strong that many of his friends called him 'London boy'. He made the first visit of several visits to the English capital in 1956, and was taken up by the Piccadilly Gallery, which included his work in the exhibition *Five Italian Painters* in 1963, before giving him a one man show two years later. Bergolli was particularly impressed with the paintings of Graham Sutherland and Francis Bacon, which showed him ways of breaking free from the straightjacket of a Paris derived art informel.

Bergolli had been a German prisoner of war from 1943 to 1945, and this experience may have contributed to his choice to paint a long series of claustrophobic angst filled paintings. It seems likely that he was aware of Henry Moore's famous Shelter drawings, but whereas the sculptor's vision was of a comforting maternal space, the Italian's was entirely sinister. The spectral figures in his tunnels relate both to the spiky thorn trees of Sutherland and the tormented personages of Bacon. On occasion the spaces can also be related to Baconian metal and glass boxes, but also to the paintings of Giacometti. They are very different from the Piranesian abstractions of Emilio Vedova, Bergolli's fellow signatory to the 1946 'Manifesto del Realismo,' often known as 'Oltre Guernica' ('Beyond Guernica').

Mention of the Manifesto takes one back to the artist's formation. Bergolli attended the Accademia di Belle Arti del Brera in Milan between 1938 and 1942, at a time when the liveliest artists congregated around the Galleria del Milione and Ernesto Treccani's journal *Corrente di vita giovanile*. The dominant style was an expressionist realism and many of the artists were committed to the left. On Bergolli's liberation at the end of the war he took up a post Cubist style strongly influenced by Picasso. His compositions often included simplified sculptural forms sometimes hinting at knowledge of CoBrA and Atlan, and are comparable to paintings by several artists associated with Movimento Arte Concreta, a Milan based group launched in 1949. By the mid 1950s Bergolli's style had become Paris oriented. He may well have seen Wols' one man show at the Galleria Il Milione in 1949. Bergolli's thickly impastoed pictures in predominantly blue, black and white can be compared with the paintings of Vieira da Silva to which something of the tachisme of Mathieu was added. It was this violence of attack which Bergolli modified in the light of his experience of Sutherland and Bacon. The nearest of his compatriots in style at this

period was Emilio Scanavino, another artist to be much impressed by Bacon. Scanavino had visited London in 1951, when he also became acquainted with Eduardo Paolozzi. Both Scanavino and Bergolli were promoted by Carlo Cardazzo's Galleria del Cavallino in Venice.

The exhibition included two paintings from the last year of Bergolli's life, of leaves hanging from a tree and of a bunch of dried flowers, both naturalistic. Each of them still reveals traces of his earlier interests, the first in Sutherland, the second in Bacon. Sutherland's work was heavily promoted by the Galleria Marlborough in Rome, where Valter Rossi's ZRC Editrice also printed and published his major livre d'artiste, *The Bees*, in 1976. It was an Italian author Roberto Tassi who wrote the catalogue raisonné of the English artist's prints, which was published first in Italy. Paintings by Bacon, another Marlborough artist, were also regularly exhibited in Italy.

*Martin Hopkinson is the former Curator of Prints of the Whistler collection and of non-Scottish art at the Hunterian Art Gallery. He curated the forthcoming exhibition [2007] of Italian Prints 1875 -1975 at the British Museum. The catalogue will include discussion of several Italian printmakers' relations with British art and British artists from Signorini and De Nittis to Lanfranco Bombelli Tiravanti and Mario Schifano.*

**Modern Architectural Theory: A Historical Survey, 1673-1968 by Harry Francis Mallgrave. New York and Cambridge: Cambridge University Press, 2005. 503 pages. ISBN 0521793068.**

**Reviewed by Dr. Debbie Lewer, Department of History of Art, University of Glasgow, Glasgow G12 8QQ, Scotland. [d.lewer@artist.arts.gla.ac.uk](mailto:d.lewer@artist.arts.gla.ac.uk)**

It takes some audacity to undertake an historical survey of modern architectural theory over three centuries in Europe and the United States. Harry Francis Mallgrave is an eminent and prolific historian of architecture known for his work on Gottfried Semper and Otto Wagner. Drawing on a wealth of experience, he has risen admirably to the challenge. The result is a richly informative book to be welcomed by scholars, students, architects and anyone interested in the ideas and debates that have shaped our built environment.

It should be clarified right away that 'theory,' as it is presented here, consists largely of the writings of practicing architects. The material on which Mallgrave focuses is often of a technical nature, dealing with issues of construction, materials, techniques and technologies. The other key concern is with 'style.' One of the book's major strengths lies in the way it evokes the urgency with which questions of style were debated: in eighteenth-century France, nineteenth-century Britain, twentieth-century Germany and elsewhere. The author discerningly probes the intellectual and ideological investment made in articulated visions of architecture's contemporary imperatives and future prospects. Well-selected quotations from canonical and lesser-known texts substantiate the account. For all the concern of architectural theorists with the future, Mallgrave convincingly demonstrates that, as he puts it in the book's preface, 'architectural theory has always been a reaction to the past.' (p.xv.) We are reminded strikingly often of the tenacity of certain themes in architectural discourse. For example, the first half of the book covers in eight chapters the development of neo-classical theory and historicism in

the Enlightenment context, moving on to the reform movements of late nineteenth-century Europe and the United States. Among other things, these sections can be read as an account of the shifting arguments at different times and places for and against the 'Gothic' mode in architecture – indeed, the book is almost worth reading for this alone. In the 19<sup>th</sup> century the fate of historicism is a similarly trenchant concern. And later, in the twentieth century, 'Sachlichkeit' (a kind of objectivity or matter-of-factness) is the crucial touchstone.

There is a short 'central' chapter on the conceptual foundations of twentieth-century German modernism before the remaining six chapters survey Modernism and its discontents in Austria, Germany, the Netherlands, France, the USA and Italy. Fans of the idiosyncratic and anomalous in architecture will find little here: Gaudí is all but ignored, and the more esoteric fringes of Expressionist and other movements are given a wide berth. Mallgrave rightly situates the key developments in architectural thought within national, cultural and political frameworks, but at centre stage are the self-reflective concerns of a professional and specialist discourse. The two overriding preoccupations of the theory surveyed by Mallgrave – technology and style – inevitably mean that the intrinsic properties and immanent qualities of buildings are prioritised over a wider concept of the experience of architecture in a social and political sense.

On its own terms, this book offers an authoritative, factual and impressively erudite account of its vast and complex subject. The hundred or so black-and-white illustrations support the text in a functional manner. The measured sobriety of the voice lends a welcome clarity to this guide through what could otherwise be an impenetrable labyrinth. At its best, Mallgrave's prose is lucid, elegant and economic, with flashes of engaging personal insight and gentle wit. Other passages can be just a little lacklustre, affirming in grave prose a well-established genealogy of architectural ideas rather than suggesting alternative critical readings or new methodological approaches. Nonetheless, this is a solidly reliable book, which could be included on any course's reading list with reasonable confidence.

For all the book's admirable intellectual content, and at the risk of pedantry, something must nonetheless be said about the numerous minor errors, presumably due to a lack of attentive proof-reading. Typos appear in the main text, in captions and in the index. They are frequent enough to be distracting to the informed reader – and, more importantly, in the case of proper names, to be misleading for the student new to the subject. We learn that Schinkel visited 'Glasglow' [sic] in 1826. We read of the influence of the novels of Adalbert 'Stiftner' [sic] and of 'Melinkov's' [sic] pavilion at Paris in 1925. There is a reference to the founding of the Brücke group by 'Ludwig Kircher' [sic] and to Georg 'Muchs' [sic] at the Bauhaus. The name L'Esprit Nouveau may have derived from 'Apollonaire' [sic]. The index lists *both* a Weissenhof and a non-existent 'Wiessenhof' [sic] Siedlung. The city of Würzburg has lost its umlaut, while Wilhelm 'Wörringer' [sic] has mysteriously acquired one. There are more. There are also grammatical anomalies. It is to be hoped that this book achieves the success and wide readership it otherwise deserves so that in the near future a new and more attentively checked edition can be made available.

*Dr. Debbie Lever is a Lecturer at the University of Glasgow. Her research is in the area of 20th-century German visual culture. Her particular specialisms are Dada, Expressionism and Weimar culture; art in relation to post-war German politics and the Cold War and visual culture in the GDR as*

*well as aspects of architecture. Her most recent publication is an edited anthology of texts Post-Impressionism to World War II (Blackwell, 2006).*

***The Origins of Medieval Architecture: Building in Europe, 600-900 A.D.* by Charles B. McClendon. New Haven and London: Yale University Press, 2005. 263 pages. ISBN: 0300106882**

**Reviewed by Sara Nair James, Mary Baldwin College, Deming Fine Arts Building 302, Staunton, VA 24401, [sjames@mbc.edu](mailto:sjames@mbc.edu).**

Charles McClendon's book, *The Origins of Medieval Architecture: Buildings in Europe A.D. 600-900*, is an important addition to the studies of early medieval architecture in Western Europe. The book gives an overview of an interesting topic, one that has attracted little scholarly interest in recent years. Scholarship has tended to follow the age-old prejudice of considering the period as the 'Dark Ages' and leaps from Rome and its Early Christian successors to the more plentiful, imposing Romanesque and Gothic structures; yet developments in construction between 600 and 1000 form the vital link between the Classical period and the High Middle Ages, as Charles McClendon aptly demonstrates. Dedicated to the memory of the late Richard Krautheimer, renowned medievalist architectural historian, the book is a worthy successor to his scholarship with its meticulous, thorough research and clarity of expression.

McClendon discusses architecture in Western Europe, mostly France and Germany, but he also includes important developments in Northern Italy, Spain, and England. Byzantium falls outside of his parameters. The author loosely frames his text with the death of Justinian in 565 and the waning years of the Carolingian Empire following the reign of Charles the Fat. McClendon divides the ten-chapter book into two parts and an epilogue. Part One, "The 'Dark Ages,'" consists of four chapters, covering c.600-750. McClendon rightly, I believe, draws heavily upon the classical and Early Christian past in establishing the origins, or perhaps the continuities, of medieval architecture in northern Europe. Speaking in particulars rather than in generalities, he carefully and convincingly leads the reader through the means by which northern Europeans would have known certain Roman buildings as well as how and why they imitated them. In fact, McClendon could have titled his book 'The Roman Origins of Medieval Architecture: Buildings in Western Europe AD 600-900' to reflect his thesis more accurately.

In Part One, the first two chapters concentrate on precedents in Italy, especially those in Rome and Ravenna, several of which predate Justinian. The third chapter addresses the continent. The fourth chapter, 'The Christianization of Anglo-Saxon England,' is an especially welcome topic that many previous authors of survey texts of early medieval architecture have either omitted or truncated. The development of Christianity and the related arts in Britain is complex, with two different Christian movements coming from two separate directions, manifesting themselves differently, and then merging. McClendon ties British architecture and architectural decoration to both indigenous and Roman traditions in painting, stained glass, and the decorative arts. He stresses and adequately supports the classical origins of early British buildings. However, McClendon's condensed overview of Anglo-Saxon architecture is the finest and most lucid that I know, and is certainly the best since Eric Fernie's more focused, and therefore more

comprehensive and technical, book on Anglo-Saxon architecture of over twenty years ago.

Part Two, 'The Carolingian Era,' covers five additional chapters, beginning at 750 with the reign of Charlemagne's father, Pepin the Short (also called Pippin III), and continuing through the reigns of Charlemagne's grandsons. As with the first chapter, his parameters are not rigid. His epilogue chapter covers successors to the Carolingian style, mainly in Ottonian Germany. He includes a group of centrally planned churches that reflect the design of Charlemagne's Palace Chapel and monastic buildings, such as the important abbey church of St. Michael's at Hildesheim.

For Historians of British Art, especially the medievalists, the fourth chapter alone, that on Britain, makes the entire book a worthwhile investment. In Part Two, to have mentioned Anglo-Saxon missionary work and its important influence on continental art and, following the Nordic Invasions, to note late Saxon buildings that surround Alfred the Great, would have been useful to include. However, a manageable overview cannot be all things to all people. McClendon's broad scope remains one of the great values of his book, for it allows the author to present insightful conclusions that books that are more specific miss. Narrowly focused, specialized books are particularly plentiful in scholarship on British art, which makes this overview especially valuable, for it places Anglo-Saxon architecture in a broader context.

McClendon's logical organization, clear explanations, thorough endnotes, plentiful photographs and diagrams, and updated bibliography --- along with perceptive observations and conclusions in the text itself --- make this informative book valuable to scholars yet accessible to anyone seeking information on early medieval architecture in Western Europe. This book would be a welcome resource in any college library and would undoubtedly fill informational gaps.

*Sara Nair James is Professor of Art History at Mary Baldwin College, where she has served as chair of the Department of Art and Art History. She received her MA in Medieval Studies from Old Dominion University and her Ph.D. in Art History from the University of Virginia. Her publications include a book, Signorelli and Fra Angelico at Orvieto (Ashgate, 2003). Since 2002, she has been working on a project on Medieval Art and Architecture in England.*

**'Self-portrait – Renaissance to Contemporary' [exhibition] National Portrait Gallery, London, United Kingdom, 20 October 2005 - 29 January 2006 ; Art Gallery of New South Wales, Sydney, Australia, 17 February - 14 May 2006.**

**Reviewed by Antoine Capet, Université de Rouen, 76821 Mont-Saint-Aignan, France. [antoine.capet@univ-rouen.fr](mailto:antoine.capet@univ-rouen.fr)**

No 'national' museum or gallery today really limits itself to a 'national' dimension. The National Portrait Gallery in London is an exception, since the portraits shown in its permanent displays are all connected with British history. But there are exceptions to exceptions, since that rule does not apply to temporary exhibitions, like that on 'Self-portrait – Renaissance to Contemporary', curated by Anthony Bond, Head Curator of Western Art at the Art Gallery of New South Wales and Dr Joanna Woodall, Deputy

Director of the Courtauld Institute,\* in which British sitters (and by way of consequence artists) were in a minority.

The 56 portraits are displayed more or less in chronological order, starting with an eye-catching *Portrait of a Man* (which might well be a self-portrait) by Jan van Eyck [c.1385-1440] (oil on oak, 1433, National Gallery, London) and ending with a large (2756 x 2134 mm) *Self-portrait* by Chuck Close [b. 1940], painted especially for the exhibition (oil on canvas, 2005, The Artist). These two extremes in the chronology also in a way reflect two other extremes in the exhibition: the size of the works shown and the international celebrity of the artists selected – it is obvious that, in Europe at least, Close does not play in the same league as van Eyck, and that his overpowering picture dwarfs Gerlach Flicke's [fl. 1545 - d. 1558] tiny *Self-portrait with Henry Strangwish (or Strangways)* (diptych, oil on paper or vellum laid on panel, 1554, 88 x 119, National Portrait Gallery), the next earliest painting after van Eyck's. The *mélange des genres* is of course deliberate on the part of the organisers – as they explain in the Press Release, 'this exhibition explores the diversity of the image through which the artist is represented.'

In conformity with current preoccupations, they have included fourteen women painters (with a wall panel on 'The Artist as Woman'), and the major discovery for most visitors will probably be the fact that, braving the prevailing canons of modesty which must have been a considerable obstacle to self-portraiture, as early as the 16<sup>th</sup> and 17<sup>th</sup> centuries women like Sofonisba Anguissola [1532 - 1625] (*Self-portrait at the Easel painting a devotional Panel*, oil on canvas, 1556, Museum-Zamek), Lavinia Fontana [1552 - 1614] (*Self-portrait at the Clavichord with a Servant*, oil on canvas, 1577, Academia Nazionale di San Luca) or Judith Leyster [1609 - 1660] (*Self-portrait*, oil on canvas, c.1630, National Gallery of Art, Washington) did not hesitate to show themselves on their paintings – indeed, the caption tells us that as a woman of low birth Judith Leyster wanted to show off her skills to prospective customers, which definitely dispels most viewers' mistaken notions of gender roles in the artistic life of the time. Ironically, at the other end of the time scale covered, we have Jenny Saville's [b.1970] deliberately off-putting picture of her obese body and flattened nose (*Juncture*, oil on canvas, 1994, Private Collection) which, the caption tells us, is intended 'to counter the masculine gaze' – a total success, as few visitors (male or female, incidentally) seemed to spend more than a few polite seconds before the picture. In the same vein, though not painted by a woman, the exhibition includes what is perhaps the most 'anti-sex' painting in the history of British art, Sir Stanley Spencer's well-known *Double Nude Portrait: The Artist and his Second Wife* aka *The Leg of Mutton, Nude* (oil on canvas, 1937, Tate) – an artistic mixture of flesh, meat and genitals so disturbing that all visitors pass it quickly, hardly giving it a look, as before a house of ill repute.

The predominantly chronological presentation is unfortunately in conflict with the thematic structure that the excellent wall texts suggest. The visitor is soon lost between the chronological strands and the themes selected for these commentaries, whose illustrations are dispersed in the six rooms. This is not too bad for 'The Artist at the Easel', since most pictures are not too distant; or for 'Specialists in Self-portraiture' (which includes Rembrandt's [1606 - 1669] *Self-portrait at 34* [oil on canvas, 1640, National Gallery, London], Sir Joshua Reynolds's [1723 - 1792] *Self-portrait* [oil on canvas, c.1747 - 49] and Van Gogh's [1853 - 1890] *Self-portrait with Felt Hat* [oil on canvas, 1888, Van Gogh Museum, Amsterdam]) because the three major paintings grouped in this heading are so familiar that they are more or less permanently imprinted in the visitor's mind.

The effort imposed on visual memory is much higher for ‘Role Play’: the Degas [1834 - 1917] tipping his hat to the viewer (*Self-portrait*, oil on canvas, c.1863, Calouste Gulbenkian Museum) is far removed from the lesser-known works with which a comparison is invited in the organisers’ notes. And even though they are in the same (large) room, it becomes an impossible task for Courbet’s [1819 - 1877] *L’homme blessé* (‘The wounded man’, oil on canvas, 1844 - 54, Musée d’Orsay) and Andy Warhol’s [1928 - 1987] *Self-portrait (Strangulation)* in six images (Acrylic and silkscreen ink on canvas, 1978, Private Collection), which are both presented as ‘marking a borderline between the desirable image of life and the degraded matter of death’ in a wall panel on ‘Between Life and Death’.

On the other hand, even though the space in the room which separates them is much smaller, it is the mental framework and inspiration which separate them which makes the visitor wonder why ‘The Body of Paint’ panel should suggest a convergence between Whistler’s [1834 - 1903] very dark and gloomy *Gold and Brown: Self-portrait* (oil on canvas, c.1896 - 98, National Gallery of Art, Washington) and Bonnard’s [1867 - 1947] rather cheerful *Self-portrait* (oil on canvas, c.1938 - 40, Art Gallery of New South Wales) in a bathroom mirror. One would have expected to find the Bonnard in the ‘Playing with Mirrors’ section, but the curators have decided otherwise – still, that section includes two works that superbly illustrate the theme, John N. Robinson’s [1912 - 1994] *Self-portrait as a Young Man with Mirror* (oil on canvas, c.1940, Barnett Aden Collection, Washington) and Lucian Freud’s [b.1922] *Interior with Hand Mirror (Self-portrait)* (oil on canvas, 1967, Private Collection).

The exhibition naturally also includes other great names, like Velasquez, Hogarth, Cézanne, Derain, de Chirico and Francis Bacon – as well as what the organisers diplomatically call ‘Significant Others’. They have refrained from showing many of their treasures on permanent display, like Dame Laura Knight’s [1877 - 1970] *Self-portrait with Nude* (oil on canvas, 1913), or self-portraits from the Bloomsbury group (Duncan Grant, c.1909 and Roger Fry, 1930 - 34), but for some reason the excellent folder given to all visitors did not mention their presence on another floor.

Finally, this review is in the present tense because the exhibition will travel to the Art Gallery of New South Wales from 17 February to 14 May 2006, where Australian Historians of British Art are strongly encouraged to go and see it – possibly preparing their visit by first going to the Gallery’s website

<[http://www.artgallery.nsw.gov.au/media/coming/self\\_portrait](http://www.artgallery.nsw.gov.au/media/coming/self_portrait)>. If the exhibition is not about British Art *per se*, the selection made (i.e. the periods covered, the national traditions represented, the works and artists chosen, the background material given in the panels and captions) throws a revealing light on the British (and Commonwealth) conception of art today.

\* Bond and Woodall co-edited an illustrated book (not a catalogue *stricto sensu*) to accompany the exhibition: *Self-portrait – Renaissance to Contemporary*. Ed. by Anthony Bond and Joanna Woodall, with essays by T.J. Clark, Ludmilla Jordanova and Joseph Leo Koerner. London: National Portrait Gallery, 2005. 224 pages. ISBN 1855143569.

Antoine Capet is currently Professor of British Studies at the University of Rouen (France). He has written many reviews of British exhibitions for H-Museum <<http://www.h-net.org/%7Emuseum/reviews.html>> and his latest contribution to the

exploration of British art is a chapter on ‘The Liberation of the Bergen-Belsen Camp as seen by some British Official War Artists in 1945’ in *Belsen 1945: A Digest of Essays and Eyewitness Accounts*, ed. by Suzanne Bardgett and David Cesarani. London: Vallentine Mitchell (in the press).

## **Calls: conferences, fellowships, and publications**

### **Proposals due 31 May**

#### **Fast Forward - Art History, Curation and Practice after Fedia, CHArt twenty-second annual conference, 9 - 10 November, London venue to be confirmed.**

Everything is changing. In particular our media are changing and developing in extraordinary and unprecedented ways and with great rapidity. This is particularly true of so-called 'new media', such as the Internet and the World Wide Web, mobile telephony, and digital video. All of these either enable us to do things we did before differently, or more often and more easily, or to do things we could previously barely imagine. This is transforming how we understand and use what we still call 'media', even as we enter a 'post-media' age. More dramatically, these developments are in the process of transforming not just our world, but our very selves, how we understand who we are. We are in the midst of dramatic shifts in terms of the paradigms by which we understand and act in the world. This is being acknowledged increasingly by those working in visual culture, whether in cultural production or cultural heritage, in art practice or in the history of art, in museums, in galleries or in other kinds of arts organisations, in libraries and archives, or in broadcast and media production companies, all of which are facing up to the consequences of rapid technological and cultural change. For the 2006 CHArt Conference we are looking for proposals for papers that deal with the possibilities, challenges and problems of these changes, as they affect visual culture, in areas including (but not limited to): Art Practice; Art History; Museums; Galleries; Curation; Archives; Libraries; Education; Media and Broadcast Production; Cultural Assets Management and Access; Hardware; Software; Theory; Practice Please email submissions (a three hundred word synopsis of the proposed paper with CV of presenter/s and other key figures) by 31 May 2006 to Hazel Gardiner, [hazel.gardiner@kcl.ac.uk](mailto:hazel.gardiner@kcl.ac.uk).

### **Proposals due 1 June**

#### **American Society for Eighteenth-Century Studies, College Art Association, New York, 14-17 February, 2007**

The American Society for Eighteenth-Century Studies seeks submissions for its affiliated society panel at the annual meeting of the College Art Association in New York, February 14-17, 2007. The session, 'Worlds of Goods: Cross-Cultural Perspectives on eighteenth-Century Consumption,' explores the issue of consumption as a global artistic, cultural, and economic phenomenon. Scholarly attention to consumption as a major feature of eighteenth-century culture has traditionally privileged the importance of English and French patterns of consumption over, or as predicates to, non-European consumer cultures. The focus on eighteenth-century Europe as the birthplace of consumer culture has been recently challenged in numerous economic, cultural, and artistic arenas. What does the visual and material culture of consumption outside of Europe look like? How did the presence of international objects and styles change the nature consumption in various cultural contexts? This panel seeks to address these questions through an exploration of specific examples of artistic and cultural production. Submissions from

scholars working on visual and cultural studies of consumption in Asia, the Americas, the Atlantic World, and cross-cultural studies of Europe in the long eighteenth century are encouraged to apply. Please send a two-page abstract and CV to Stacey Sloboda, School of Art and Design, Southern Illinois University Carbondale, Mailcode 4301, Carbondale, IL 62901, or by e-mail to [sloboda@siu.edu](mailto:sloboda@siu.edu), by June 1, 2006.

---

**Proposals due 1 June****15th Annual Conference of the Women's History Network, Thinking Women: Education, Culture and Society, 1 - 3 September, Collingwood College, University of Durham**

Individual papers, symposium and poster sessions are welcomed on the following themes: Women and education, Women, the humanities and cultural representation, Women's intellectual contribution to the social sciences, Women and scientific endeavour, Thinking women: past representations. Please submit a 200-word synopsis (including type of session proposed) 1 June (2nd & final call) 2006 to [whn.conference@durham.ac.uk](mailto:whn.conference@durham.ac.uk). Please read [WHN guidelines for abstracts/proposals](#) before submission. Papers will be considered for Women's History Magazine and Gender and Education. Plenary Speakers: Professor Elizabeth Ewan, University of Guelph, Ontario, Canada, Learning about Women and Learning: The Biographical Dictionary of Scottish Women,' Professor Linda Eisenmann, John Carroll University, Ohio, USA, Professor Joyce Senders Pederson, 'Thinking Woman: The Educational Ideals and Legacy of Mary Wollstonecraft.' For further information on papers and academic matters contact the organisers Sarah Aiston, Maureen Meikle or Jean Spence at [whn.conference@durham.ac.uk](mailto:whn.conference@durham.ac.uk). Collingwood College offers high quality accommodation with a choice of single or twin suites. All rooms have hairdryer, kettle, tea and coffee, soap, towels and bed linen. Vegetarian options will be available throughout the conference, including the banquet dinner. For further information on accommodation contact: [stina.maynard@durham.ac.uk](mailto:stina.maynard@durham.ac.uk) or telephone (0)191-334-2883. For online registration visit [www.dur.ac.uk/conference.booking](http://www.dur.ac.uk/conference.booking)

---

**Proposals due 2 June****The Presence of the Past in the Victorian Age, Victorian Interdisciplinary Studies Association of the Western United States, 11<sup>th</sup> annual conference, Pepperdine University, Malibu, California, 26-28 October**

The focus of this year's conference is 'The Presence of the Past in the Victorian Age.' Suggested topics include but are not limited to: The Arthurian Revival, Neo-Gothic style, The revival of classical art and literature, Aestheticism and antiquity, Classical philosophy and history and the Victorian political economy of art, Pre-Raphaelites and the 'Primitives', Victorian concepts of history and the writing of history, The Italian Renaissance in Victorian culture, Dante among the Victorians, The Victorians and Anglo-Saxon history, Victorian 'heroizing' of such figures as Chaucer, Shakespeare, Milton, etc., The persistence of Romanticism into the later 19th century, The historical novel after Scott, The presence of the history of the novel in the novel, Victorian psychology of memory, Religious history and its impacts, Biblical allusions in Victorian culture, Historicism in the 19th century, Empire in India and the Victorian mythic ties to the Moghuls, Archaeology, artifacts, and digging up the past, Historical appropriation of

other cultures, Victorian portraiture and 17th- and 18th-century portraiture conventions, Late-19th-century critiques of the Victorian period as past and passed. We invite proposals for 20 minute papers or full panels (three papers) addressing any aspect of the theme topic, including discussions in both Victorian and contemporary contexts. We favor proposals that take an interdisciplinary approach or center on issues that may be addressed by more than one discipline. The deadline for proposals is 2 June, 2006. Paper proposals, a maximum of the equivalent of two double-spaced pages, should be emailed to: J. Jeffrey Franklin, Associate Professor Department of English, University of Colorado at Denver & Health Sciences Center Campus, Box 175, P. O. Box 173364, Denver, CO, 80217-3364. Phone: 303-556-4026, [Jeff.Franklin@cudenver.edu](mailto:Jeff.Franklin@cudenver.edu).

---

### **Proposals due 30 June**

#### **Authenticity, An Interdisciplinary Postgraduate Conference, Collingwood College, University of Salford, 1-3 September**

A two-day conference at the University of Salford for postgraduate students of the arts, media and social sciences to consider current and changing perspectives on authenticity. The intention is to stimulate debate and generate fresh understandings through interdisciplinary exchange. We welcome papers in fields such as politics, philosophy, religions and theology, sociology, psychology, literature, history, classics, visual and screen studies, and the performing arts. Possible themes include, but are not restricted to Agencies and Bodies of authenticity, Models and Creations of authenticity, Practices and Enactments of authenticity, Mediations and Subversions of authenticity, Images and Representations of authenticity, Concepts and Theories of authenticity. Abstracts of 250 words are invited for contributions of 20 minutes. We aim to provide a supportive and friendly environment where postgraduates can gain experience in presenting their work and meet fellow researchers. The conference also welcomes participants who do not wish to present. Website for details and registration forms <http://www.esri.salford.ac.uk/seminars/forthcoming/index.shtml>. Email for abstracts and information [authenticityconference@yahoo.co.uk](mailto:authenticityconference@yahoo.co.uk)

---

### **Proposals due 1 July**

#### **Sculpture and Display conference, Henry Moore Institute, Leeds, spring 2007**

This two-day international conference (planned for Spring 2007) aims to discuss the role of sculpture and its display in the museum and gallery. We will look at the reasons behind the choices of particular works and their placement; identifying and exploring the programmatic statements of power, prestige and symbolic value which sculpture has been used to signpost over recent centuries. We welcome proposals for papers from the Renaissance to the present, from early galleries and cast courts, to contemporary interventions and installations. We are looking at the relationship between sculpture and its public position, primarily inside the building rather than out, and will consider a broad range of definitions of 'gallery' and indeed of 'sculpture'. Please submit abstracts (of no more than 500 words) together with a brief biographical outline to Ellen Tait: [ellen@henry-moore.ac.uk](mailto:ellen@henry-moore.ac.uk) or Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH England

---

**Proposals due 31 July****Telling Stories: Cinema, Criticism, Objects, Loughborough University, 9 February, 20 April, and 21 September 2007**

New modes of critical writing are challenging conventional expectations of meaning and objectivity through narrative/counter-narrative, authorial presence, style, language, and rhetoric. This development is also present in the visual arts. This series of symposia will examine the manner and structure of narration across a range of contemporary practices (e.g. art object, film, photography, criticism). A programme of symposia, screenings, performances, and events will address these preoccupations. Keynote speakers include Martha Buskirk (Montserrat College of Art), Yve Lomax (Royal College of Art) and Jane Rendell (Bartlett School of Architecture, UCL) Proposals for 20 minute papers based on new research (with a view to publication) are now invited for the following symposia:

- Cinematic Essay, 9 February, 2007: The 'cinematic essay' is a form that incorporates documentary practices, dramatised elements and experimental approaches. It emphasises theme over plot and the discovery of narrative through a reflexive and self-critical approach to moving image production. Speakers are invited to talk about this genre in contemporary film practice.
- Theories and Criticism, 20 April, 2007: Writings, which offer alternative forms to synthesis, and the linear and conclusive, challenge the boundaries between theory and literature and between the rational and subjective. Speakers are invited to explore the performative exchange across verbal and experiential disciplines.
- Objects and Narratives, 21 September 2007: Fashioned or found, the object maintains its status as a familiar trope within contemporary practice. Speakers are invited to explore the possibilities of narrative in relation to particular, individual and collections of objects.

Proposals for papers (350 words max) should be sent by email to Jane Tormey [j.tormey@lboro.ac.uk](mailto:j.tormey@lboro.ac.uk). For further information please email Jane or contact tel 01509 228966. Deadline for paper proposals is 31 July 2006.

---

**Proposals due 1 September****The Independence of India and Pakistan: Sixtieth Anniversary Reflections, University of Southampton, 17-20 September 2007**

The Hartley Library, which houses the Mountbatten papers, in conjunction with the Centre for the Study of Britain and its Empire at the University of Southampton seeks paper proposals for a conference entitled 'The Independence of India and Pakistan: Sixtieth Anniversary Reflections.' The conference will be held at the Avenue Campus, University of Southampton on 17-20 July 2007. The event will be divided into panel discussion and keynote plenary lectures. Papers will be of 30 minutes duration followed by questions. The following people have already agreed to participate: Gyanendra Pandey, Urvashi Butalia, Gurharpal Singh, Akbar D.Ahmed, Joya Chatterji, Victoria Schonfield, Sten Widmalm and Sikandar Hayat. Proposals for panel papers will be especially welcome in the following areas: The 'high politics' of the British departure from India, The 'history from beneath' of the British departure from India, Historiography, historical discourses and memory, Independence and partition in film and literature, Region, locality and

partition, The legacies of 1947 for nation building and state construction in India and Pakistan, Diasporic narratives on 1947. Proposals including a working title and 250 word abstract should be sent by 1 September 2006 to Professor Ian Talbot, Department of History, University of Southampton at [iat@soton.ac.uk](mailto:iat@soton.ac.uk) The full line-up of papers will be confirmed by 1 October 2006 Full length papers will be required by 1 May 2007 It is anticipated that only limited funds will be available to cover the costs of paper givers from the subcontinent.

### **Submissions due September 2006**

---

#### ***'A Terrible Beauty': Modern Painting, London and the Outbreak of the Great War, an anthology of essays to be edited by Michael J K Walsh, 2006***

It was unpredictable, at the outset, what impact the Great War would have on the arts in London. For many painters and their associated groups and institutions, August 1914 brought with it either opportunity, or near certain extinction. Strands of modernist painting, for example, experienced a seismic shift in tolerance, verging on cultural hostility, suggesting that it represented everything that had been corrupt, decadent and foreign that precipitated war in the first place. Others felt that the 'pre-war experiment' had been a meaningless and valueless frivolity, the product of peace-time London which now could be set aside, or forcibly purged as the nation got down to the serious business of war. Additional sub-currents were that English art, in whatever shape or form, epitomised the very culture and civilisation that Kitchener's million was being asked to defend in the face of an altogether more barbaric kultur. Some saw the war as heralding the dawn of a new renaissance in English art; others, that art had nothing to do with war anyway, and that art could resume only after hostilities across the channel ceased. In short, from the Royal Academy of Arts to the Rebel Art Centre, it was unclear how art and artists were to respond to the declaration of war and how to confront the conflict in a relevant and meaningful way. The focus of this collection of essays is not about English culture during the war. It is concerned instead with the transition period that bridged peace to war and the predictive mindsets of those concerned with painting in the year 1914. It will examine what their role in a nation at war might be – not what it eventually ended up being. Would English cultural production have to re-group and re-nationalise as definitively as did its government? How would art, and especially modern art, anticipate its role in the new intellectual climate that had been brought about by the declaration? How would the avant-garde artists and groups identify an acceptable route between pacifism and jingoism, between internationalism and xenophobia, whilst addressing the conflicting demands of a nationally intact and internationally significant cultural expression? What of foreign modernists and modernisms working in London, for example Irish Poets, American writers, Italian Futurists, French sculptors, and Russian Ballets dancers? Would the nature and legitimacy of modernism's survival have to be rethought, and a national identity created for it, to replace the now unacceptable internationalism that had characterized it in the pre-war years? Was one kind of foreignness preferable to another, such as those of the Allies as opposed to the Central Powers? Did the protagonists perceive the avant-garde as fundamentally avant-guerre, and would 1914 mark the abrupt, unexpected and sudden termination of the great pre-war experiment, or would it simply alter both the trajectory and pace, en route to a different destination? The artist, too, would be scrutinised in this new and revealing light, where the soldier was needed to replace the dilattanti (this masculine iconography was also prevalent

through the recruitment posters of the campaign i.e. it is a man's duty to protect what is his and what he believes is right).

Topics include The Bloomsbury Group; The Rebel Arts Centre - Vorticists; Blast (I & II); The Futurists; The New English Art Club; The Camden Town Group; London Group; Henri Gaudier Brzeska: A Frenchman in London; Mark Gertler and the Garsington Set; The Slade School of Fine Art; The National Gallery; The Royal Academy; The Tate Gallery; Exhibitions in London 1914 (Goupil, Leicester, Whitechapel Galleries); Critics and Criticism (Konody, Phillips, Rutter etc); Women artists (Dismorr, Saunders, Morrell, Lechmere, Cunard); and other relevant suggestions. Please contact Michael J. K. Walsh at [michaeljkwash@hotmail.com](mailto:michaeljkwash@hotmail.com)

---

### **Proposals due 1 October**

#### **The Southern Conference on British Studies 2007 Meeting, Richmond, Virginia, 31 October – 3 November, 2007**

The Southern Conference on British Studies solicits proposals for its 2007 meeting to be held October 31-November 3, 2005 in Richmond, Virginia. The SCBS will meet in conjunction with the Southern Historical Association. The SCBS construes British Studies widely and invites participation by scholars in all areas of British history and culture, including the Empire or Commonwealth and the British Isles. Interdisciplinary approaches and proposals which focus broadly on teaching British studies are especially welcome. Proposals may consist of individual papers or of papers grouped for a session. For session proposals, two, or, preferably, three papers should relate to a common theme, not necessarily bound by the usual chronological framework. For each paper proposed, please submit an abstract of 200 to 300 words indicating the thesis of the paper, the sources and methodology employed in research, and how it enhances or expands knowledge of its subject. Papers should have a reading time of twenty to twenty-five minutes. Also, please submit a curriculum vitae for each participant.

Proposals should be postmarked by October 1, 2006, and mailed to: Dr. William Anthony Hay, Department of History, P.O. Box H, Mississippi State University, Mississippi State, MS 39762. Inquiries are welcome at [wilhay6248@aol.com](mailto:wilhay6248@aol.com), but please do not send proposals by email or fax.

---

### **Proposals due 31 October**

#### **Sexual histories: bodies and desires uncovered, Xfl Centre, University of Exeter, 23-25 July, 2007**

Histories of bodies and sexuality remain dominated by categories of analysis drawn from contemporary, Western society despite awareness that to do so is potentially misleading, euro-centric and anachronistic. Narratives of change about sexual histories are dominated by ideas about repression and liberation, and historical investigations continue to be framed by modern concepts such as homosexuality and pornography. This conference seeks papers on a wide range of topics across all time periods and disciplines, addressing issues to do with both practice and representation. It is hoped that through such interdisciplinary exchange we can discuss and develop strategies for

approaching the study of sex, bodies and desires which are both sensitive to the nuances and complexities of past sexual cultures and able to speak to contemporary concerns and non-specialist audiences. We would especially like to encourage discussion of the following topics: sexuality and the life cycle; body shape, presentation and desire; transsexuality and intersex; unusual sexual practices; rape and sexual violence; pornography and its politics; non-European perspectives. Contact: Dr Sarah Toulalan, [S.D.Toulalan@ex.ac.uk](mailto:S.D.Toulalan@ex.ac.uk), History Department, University of Exeter, Rennes Drive, Exeter, EX4 4RJ

---

**Proposals due 30 November****Pollution and Propriety: Dirt, Disease and Hygiene in Rome from Antiquity to Modernity, British School at Rome, 21 -22 June 2007**

This two-day interdisciplinary conference will examine the significance of pollution and cleanliness in the art, literature, philosophy, and material culture of the city of Rome from antiquity through to the twentieth century. Dirt, disease and pollution and the ways they are represented and policed have long been recognised by historians and anthropologists to occupy a central position in the formulation of cultural identity, and Rome holds a special status in the West as a city intimately associated with issues of purity, decay, ruin and renewal. It is hoped that this conference will be of interest to scholars working in archaeology, cultural history, literature, art history, and the history of medicine. The conference will aim to develop themes in the history of the city of Rome, as well as providing a context for examining general issues of pollution and purity. Papers should be original and should have not been previously published or delivered at a major conference. Abstracts of approximately 200 words should be submitted by November 30, 2006. Successful contributions may be considered for publication in a conference volume. For more information or to submit a paper proposal please contact: Dr Mark Bradley (Classics, Nottingham) [mark.bradley@nottingham.ac.uk](mailto:mark.bradley@nottingham.ac.uk) or Professor Richard Wrigley (Art History, Nottingham) [richard.wrigley@nottingham.ac.uk](mailto:richard.wrigley@nottingham.ac.uk)

---

**Announcement****British History Online**

The Institute of Historical Research (IHR) is pleased to announce that it has been awarded US\$900,000 by The Andrew W Mellon Foundation to develop British History Online ([www.british-history.ac.uk](http://www.british-history.ac.uk)), the digital library for the medieval and early modern history of the British Isles. The award, made under the Foundation's Scholarly Communications Programme, will fund additional digitisation, the creation of new partnerships, outreach activity and the establishment of a sustainable long-term business model. Phase II of the project, from 1 August 2006, will see the expansion of the British History Online digital library to include the National Archives Calendars of State Papers, Domestic (1547-1704, 1760-75), a further 40 volumes of the Victoria County History and a range of sources for the social, administrative, economic and political history of Britain.

British History Online was established in 2002, with funding from The Andrew W Mellon Foundation, as a digital library for the history of Britain. It makes available, in common

format, a wide range of historical resources that are fully searchable and browse-able. The focus of the site is on the medieval and early modern periods, and among the resources already digitised are the Journals of the Houses of Lords and Commons, more than 100 volumes of the Victoria County History, the Fasti Ecclesiae Anglicanae, tax and judicial records for London and the surrounding area, and a number of historical maps. At present, all British History Online content can be accessed at no charge, and will remain freely available, but during Phase II of the project a subscription-only 'premium content' section will be developed. Contact for further information: Dr Jane Winters, Tel: +44 (0)20 7862 8789, [jane.winters@sas.ac.uk](mailto:jane.winters@sas.ac.uk).

## To attend

---

### **New Art from London, Symposium, Tate Britain, 2 June**

What is the state of contemporary art in Britain? How do artists work in a time of terror and fundamentalist reaction? How can they make art independently and creatively in a culture where the chief platforms for their work are either the increasingly micromanaged 'society of the secretariat' that demands accessibility at the cost of rigour, or an ever more commercialised art market? To what extent can we even talk of British art in a globalised economy, where the flow of capital and labour seems to overwhelm international borders, and where artists from around the world choose to live and work in London? Does the accompanying resurgence of modernist aesthetics and values, the emergence of new critical endeavours, and the contesting of the characteristics of recent British art and culture present a new difficulty for art? This symposium offers perspectives on 'British' artists whose identity and practice questions traditional definitions of national art, through the renegotiation of identity, home and the marketplace. The speakers include Nigel Cooke, David Burrows, Carey Young, Ryan Gander and JJ Charlesworth. The event is hosted by Chris Townsend.

---

### **Orality and Modern Irish Culture, First Galway Conference of Irish Studies, 7-10 June**

The First Galway Conference of Irish Studies will be hosted by the Centre for Irish Studies at NUI, Galway in June 2006. The conference will provide a platform for both established and emerging scholars to engage with new ideas and approaches to interdisciplinary research in Irish Studies. In order to further discussion and dialogue, the conference programme will include a number of workshops with leading scholars who will speak on aspects of theory and method that have informed their work. A select number of presentations will be included in a publication derived from the conference proceedings. A feature of the Galway conference will be the provision of a simultaneous translation facility for those who wish to present their work in Irish. Given that so much of the material under consideration in the field of Irish Studies originates within, or is transmitted by, an oral mode, there has been a remarkable reluctance to engage with orality in the investigation of modern and contemporary Irish culture. This conference will attempt to get beyond the misleading dichotomies that equate orality with the traditional, the rural, and the communal, while literacy is associated with the urban, the written, and the individual. The persistence of these distinctions has tended to elide the extent to which oral and literate modes co-exist in various forms of cultural production. The conference will investigate the modes of performance and transmission of orality, and its formative role in the construction of modern Irish culture. Are there official and unofficial avenues of transmission of oral culture? What role does audience play in these processes? How is orality linked to folk culture and an idea of the authentic, and what are the implications for identity construction in Ireland? What methodologies are most effective for engaging orality?

---

**Across the Water: Ireland and Scotland in the Nineteenth Century, University of Ulster, Magee, Northern Ireland, 16 - 17 June**

The physical and cultural proximity of Ireland and Scotland has resulted in countless migrations, transferences, and inheritances of peoples and ideas as well as numerous forms of conquest and territorial appropriation. The nineteenth century, with its processes of modernisation and imperial and national projects, facilitated the proliferation of new linkages and divergences. The conference seeks to re-examine the connections between Ireland and Scotland in the light of growing academic interest in their intranational, and indeed, transperipheral relationships. We welcome submissions from scholars working on the long nineteenth century which examine Ireland and Scotland in a comparative framework.

---

**Modernity and Waste, AHRC Centre for Environmental History, University of St Andrews, Scotland, 16 - 17 June**

Building on the work of the AHRC Centre for Environmental History's historical and cultural studies of waste, and our successful international workshops of 2003 and 2004, this conference will consider the relationship of waste to modernity/postmodernity. We welcome papers from a variety of disciplines, including: history, cultural studies/theory, philosophy, sociology, art history/theory, geography and literary studies, among others. Topics might include: Abjection; Time and Waste; Work, Leisure and Waste; Idleness, Boredom, Alienation; Sanitation & Contamination; Obsolescence; Waste Landscapes (incl. landfills, sewers, dumps, etc.); Salvage, Recycling and Waste Management; Languages and Rhetorics of Waste; Artistic Representations of Waste; Waste and Marginalization; Waste-related papers on specific authors, artists, and filmmakers. Contact John Scanlan, [john.scanlan@st-andrews.ac.uk](mailto:john.scanlan@st-andrews.ac.uk), AHRC Centre for Environmental History, St Katherine's Lodge, The Scores, University of St Andrews, Fife KY 16 9AL

---

**Medieval Children: 1200-1500, School of English, University of Kent at Canterbury, 17-18 June**

This interdisciplinary conference will be hosted by the Canterbury Centre for Medieval and Tudor Studies, University of Kent at Canterbury, UK. The Conference is honoured by Prof. Nicholas Orme (History, Exeter, UK) as Keynote Speaker, and Prof. Peter Beidler (English, Lehigh, US), and Eve Salisbury (English, Western Michigan, US) as Featured Speakers. Conference organisers: Christine Li Ju Tsai, [C.L.Tsai@kent.ac.uk](mailto:C.L.Tsai@kent.ac.uk)

---

**Rediscovering radicalism in the British Isles and Ireland, c.1550-c.1700: movements of people, texts and ideas, Goldsmiths College, University of London, 21-23 June**

Early modern British and Irish history is marked by a succession of fascinating radical movements, ideologies and events. From Kett's rebellion, the Family of Love and Baptists, through to Levellers, Quakers and Whigs; from millenarians and mystics to

those who believed in free grace, community of goods and even wives; from debates over forms of government, issues of sovereignty and natural rights, through to advocates of revolution and regicide, each was radical in the sense that it challenged fundamental political, religious or social axioms of its day. Yet significant questions remain. How useful are the terms ‘radical’ and ‘radicalism’ and should we persist with them? Can we speak of a ‘radical tradition’? Was radicalism a local, national or transnational phenomenon?

This interdisciplinary conference sets out to explore the role of migration and the exchange of ideas, images and texts in the history of those events, ideologies and movements (or moments). Once at the cutting edge of academic debate, radicalism has fallen prey to historiographical fashions as scholars have increasingly turned their attention to more mainstream experiences or reactionary forces. While acknowledging the importance of those perspectives, the aim of this conference is to provide a timely reconsideration of the position of radicalism within the early modern period. It sets out to examine the subject in original and exciting ways and challenges its speakers to adopt distinctively new and broader perspectives on what has traditionally been regarded as radicalism. The conference, which will be of interest to historians, literary scholars and members of the public alike, will raise a number of crucial issues. These include problems of definition, the changing face of radicalism and the notion of radicalism in evolution; and the impact of the movement of people, ideas, images and texts across and within geographical boundaries, as well as across time. How did these trends shape radical discourses and the reactions of their opponents, and is it helpful to look at radicalism in European or even Anglo-American contexts? In short, the conference seeks to rediscover radicalism by re-contextualizing it within much wider boundaries than have hitherto been considered. We very much hope you will wish to participate in this lively debate. Contact Ariel Hessayon, History Department, Goldsmiths College, University of London, New Cross, London SE14 6NW, [a.hessayon@gold.ac.uk](mailto:a.hessayon@gold.ac.uk) and Philip Baker, Centre for Metropolitan History, Institute of Historical Research, Senate House, Malet Street, London WC1E 7HU, [philip.baker@sas.ac.uk](mailto:philip.baker@sas.ac.uk)

---

**The Eighteenth Century Now: Recent and Future Directions, The King’s Manor, Exhibition Square, University of York, 23-24 June**

An International conference for postgraduates and academics in the early stages of their career, organised by British Society for Eighteenth-Century Studies, and hosted by Centre for Eighteenth Century Studies, University of York. Its aim is to open a dialogue between different approaches, theories and methodologies applied within and across disciplines and to encourage reflection on the present and future directions in the study of the 18th C and Romanticism.

---

**From ‘Voluntary Organisation’ to ‘NGO’? Voluntary Action in Britain since 1900, Institute of Historical Research, 28-30 June**

Voluntary action, in a great variety of forms, has a very long history in Britain, but the 20th and early 21st centuries are under-examined. Some suggest that voluntary action is currently in decline due, among other things, to the decline of religious belief and the increased employment of women. Others dispute this. The government, meanwhile, is

trying to encourage volunteering. The purpose of this conference is to explore the range and place of voluntary action in British society over the past century, in what respects it has changed, and influences upon change. Are we all now 'bowling alone,' or does 'civil society' continue to flourish? Who were/are the volunteers and what has inspired them? Centre for Contemporary British History, Institute of Historical Research, University of London, Senate House, London, WC1E 7HU.

---

**Court Culture 1642-1660, Organized by the University of Manchester in association with the University of Sheffield; Kingston University (29 June) and Hampton Court Palace (30 June), 29-30 June**

In the summer of 1642 Charles I and his governing entourage left Whitehall. This conference investigates what happened next to one of the most important institutions of his reign, the court. How did court life change? What did the movement of the courts mean for government? Indeed, how useful is the term 'court' after 1642? Papers might investigate the following concepts: courts in exile; Henrietta Maria's continental journeys in the 1640s; parliamentary courts; aristocratic courts; encounters with and attendance at continental courts; diplomacy; government; patronage; cultural court life; popular, elite and newsbook representation of courts; and court and country debates. The conference will focus on those courts associated in some way with England, although it will have wide geographical scope.

---

**Steel Cities: Tradition, Transition and Transformation, Sheffield, National Centre for English Cultural Tradition, University of Sheffield, 29 June – 2 July**

For nearly two centuries steel has been the fundamental building block of modernity, revolutionising the lives of millions. From its use in building and construction, in weapons production, to its role in the home kitchen, the transformative power of steel is undeniable. At all stages of its life-cycle, steel impacts upon communities, regions and nations. As China and India race to modernise their economies with imported steel, many cities across Europe and North America are still struggling to cope with the transition from productive to consumptive economies. The focus of this conference is upon the ways in which economies and societies, lives, landscapes and relationships have been, and continue to be, transformed by steel. The 'Steel Cities' conference will bring together academics and professionals from a wide range of disciplines to explore the ways by which steel has impacted upon people, places and pasts and how it continues to shape lives and relationships in the context of local and global change. It will take place in Sheffield, England's most famous 'Steel City', and will be led by the University of Sheffield and Sheffield Hallam University in collaboration with a number of partners who are interested in discussing their research and sharing and disseminating good practice. The conference will be multi-disciplinary drawing from architecture, history, sociology, anthropology, ethnology, cultural studies, geography, tourism studies, museum studies, ethnology, linguistics, economics etc.

---

**Diasporic Futures: Women, the Arts and Globalization, A one day conference, Victoria and Albert Museum, London, 3 July**

Keynote Speaker: Sutapa Biswas. This is a one day conference designed to assess and evaluate the specific relationship between women, the arts and the impact of globalization on the articulation of diasporic and migrant identities, past, present and future. The conference seeks to test the limits of extant maps of globalization, contemporary art practices and migration by exploring how women artists and practitioners and women's creative practice operates within the dominant patterns of the marketplace and/or how it maps the world against the grain, developing alternative networks and new meanings. The emphasis upon 'futures' in the project's title is strategic; the conference seeks to develop the theoretical and methodological tools needed to move debates concerning diasporas, migration and identities forward, rather than to fix them in the historical past.

---

**CongressCATH 2006: The Afterlife of Memory: Memoria/Historia/Amnesia, University of Leeds, 5-8 July**

The Warburgian concept of *Nachleben* (afterlife, persistence) and the Freudian concept of *Nachträglichkeit* (belatedness) provide the surtitle of the 2006 CongressCATH. They indicate our indebtedness of the established field of memory studies that have flourished since the 1980s, while inviting critical and analytical reflection on this scholarly field that is so vividly hinged to the urgencies of concrete, often traumatic histories and their cultural inscriptions. In his monumental volumes on cultural memory in France, written between 1984 and 1992, Pierre Nora suggested that history becomes necessary when memory stops being a lived reality, and when the past becomes past: when *milieux de mémoire* wane, *lieux de mémoire* arise to focus and embody a reified memory. His concepts and distinctions, while influential, have come under critical pressure from psychoanalysis, literary theory, postcolonial and feminist/gender studies, as well as from a renewed attention to the 'social frames of memory' (Halbwachs). Dominick LaCapra (1998) notes the following: 'Lieux de mémoire (in Pierre Nora's phrase) may be lieux de trauma as well as commemorative sites, and the question is whether and how they may become lieux de deuil (mourning sites) for working through traumatic events.' Areas of present conflict are also war zones of incompatible histories and memories. Past conflict and violence is often articulated as trauma; traumata saturate the history and memory of modernity, and raise acute questions about how societies and communities remember, suppress memories, engage in mourning or succumb to melancholia or repetition. The tension between colonial knowledge, memory and history continues to demand attention. Present violence creates traumata which can also resonate against those of the past that may still reverberate through modernity. Between paradigms set by Foucault and Derrida, and with a revival of studies on the foundational figures of Freud, Benjamin and Warburg, the archive as practice and metaphor (of remembering, forgetting, desire and power) has been a significant preoccupation for theorists, historians, writers and artists. CongressCATH 2006 wishes to use this moment to convene a major international transdisciplinary conference to reflect, re-evaluate and study the dialectics of remembrance and amnesia, the memory of oblivion, and the interface of the challenged issues of historical research and the cultural practices that have taken on the functions of both commemoration and interpretation in charged, disputed and decisively post-traumatic conditions. We wish to

attract historians, artists, cultural theorists, analysts, philosophers, architects, art historians, film makers, and writers to take up the relays of memory, history and amnesia through these prisms of survivals and belatedness.

---

**The Society for Renaissance Studies, University of Edinburgh, 6-8 July**

The Society for Renaissance Studies is the main academic organisation in Britain providing an interdisciplinary forum for people interested in all aspects of the Renaissance. The National Conference will take place at the University of Edinburgh, from 6-8 July 2006. There are multiple threads on such themes as *Prisca Sapientia*, Rogues and Pirates, Renaissance Women, Shakespeare, Honour and Privilege, Locating the 'Alcoran' in Early Modern Britain, Utopias, Renaissance Art, Parental Responsibilities, Religion, Progresses and Shows, Law and Politics, Revaluations, Objects and Fragments. The plenary speakers are: Prof. Judith Bryce (Bristol); Prof. William Sherman (York); and Prof. John Monfasani (SUNY at Albany). <http://www2.sas.ac.uk/srs/>

---

**'Without Let or Hindrance': Inclusion and its Subversion from the Medieval to the Modern, A conference organised by the Department of History, Lancaster University, 7 - 9 July**

How have distinctions between inclusion and exclusion, between insider and outsider, been articulated and subverted during the past millennium? Papers are invited which interrogate the histories of social, political and cultural regimes of recognition, inclusion and exclusion. Panels are divided into three streams: materials, structures and cultures. Keynote speakers are Professor Radhika Mongia, Feminist Studies, University of California, Santa Cruz; Professor S. N. Balagangadhara, Comparative Science of Cultures, Ghent University; Professor Steve Hindle, Department of History University of Warwick; and Dr. David Ditchburn, Department of History, University of Aberdeen. See the conference website <http://www.lancs.ac.uk/depts/history/news/hindrance.htm>

---

**Reservations due 16 June**

**Beyond the Widening Sphere: New Transatlantic Perspectives on Victorian Women, University of London, 8-9 July**

Since Martha Vicinus' seminal *Suffer and Be Still* opened the debate in 1972, the field of Victorian women's history has expanded dramatically. Scholars on both sides of the Atlantic have explored the lives of British and North American women in the Victorian period, shedding new light on diverse aspects of their worlds. The social, economic, and cultural lives of working class, middle class and aristocratic women have been examined. A rich and complex picture has emerged, spanning representation and lived experience, fashion, material culture, domestic life, education, philanthropy, imperialism, empire and political participation. The growth of studies of gender and masculinity has added much to this picture, inspiring reflections on the nature of femininity. Scholars of art, history, literature and social geography have all contributed to this burgeoning field. This conference will reflect on the fruits of thirty four years of scholarship, comment on the

current state of the field and assess its future development. The conference will draw together a range of disciplinary perspectives, comparing the lives of British and North American women in this period, and allowing scholars from both sides of the Atlantic to exchange their views. Keynote Speakers: Martha Vicinus and Elaine Showalter. See <http://www.rhul.ac.uk/Bedford-Centre/conference.html>. Send questions to Conference Administrator Beverley Duguid at the Bedford Centre on [bedford.centre@rhul.ac.uk](mailto:bedford.centre@rhul.ac.uk).

---

**International Medieval Congress, University of Leeds, 10 - 13 July**

Find the program online at [www.leeds.ac.uk/ims/imc/imc2006.html](http://www.leeds.ac.uk/ims/imc/imc2006.html)

---

**Literary London: Representations of London in Literature, an Interdisciplinary Conference, Department of English, Maritime Campus, University of Greenwich, London, 13-14 July**

The 5th Annual Literary London conference will be hosted by the Department of English University of Greenwich, London, at their Maritime Campus based in the Old Royal Naval College (<http://www.greenwichfoundation.org.uk/>) with buildings designed by Sir Christopher Wren and others. London is one of the world's major cities with a long and rich literary tradition reflecting both its diversity and its significance as a cultural and commercial centre. Literary London 2006 aims to: read literary texts in their historical and social context and in relation to theoretical approaches to the study of the metropolis; investigate the changing cultural and historical geography of London; consider the social, political, and spiritual fears, hopes, and perceptions that have inspired representations of London; trace different traditions of representing London and examine how the pluralism of London society is reflected in London literature; celebrate the contribution London and Londoners have made to English literature. Proposals are invited for 20-minute papers which consider any period or genre of English literature about, set in, inspired by, or alluding to central and suburban London and its environs, from the city's roots in pre-Roman times to the present day. While the main focus of the conference will be on literary texts, we actively encourage interdisciplinary contributions relating film, architecture, geography, theories of urban space, etc., to literary representations of London. Papers from postgraduate students are welcome for consideration. While proposals on all topics and periods of London literature are encouraged, given the historical associations of Greenwich's Maritime Campus and the area as a whole, this year we would especially welcome paper or panel proposals on the theme of the river. Questions that might be addressed are: how have the Thames - and indeed all London's rivers - been represented in literature from the middle ages to the present day? How has the river figured in writing that shows London as a centre of commerce, empire and the slave trade? How has the river been presented as an area of natural beauty in an urban setting - or as a polluted sewer corroding the heart of the city?

**North American Association for the Study of Welsh Culture and History:  
International Conference on Welsh Studies, University of Wales, Swansea, 13-  
15 July**

NAASWCH works to promote scholarship on all aspects of Welsh culture and history, to develop connections between teachers and scholars in the United States, Canada, and the United Kingdom who are committed to the study of Welsh culture, history, languages, and literature, to provide an intellectual forum in which scholars and teachers of Welsh culture may share their research and teaching experience, and to provide support for the study of Welsh-North American history and culture. <http://spruce.flint.umich.edu/~ellisjs/naaswch.html>. The NAASWCH Program Committee seeks diverse perspectives on Wales and Welsh culture -- as well as proposals focused on the Welsh in North America -- from many disciplines including: history, literature, languages, art, sociology, anthropology, economics, political science, philosophy, music, and religion. NAASWCH invites participation from faculty, postgraduate/graduate students and independent scholars from North America, the United Kingdom and elsewhere.

---

**Medea: Mutations and Permutations of a Myth, Clifton Hill House, Bristol, 17 -  
19 July**

Jointly organised by the Universities of Bristol and Nottingham. It is hoped that this event will explore the following areas: The reception of the myth from Antiquity to the twenty-first century in the fields of Classical studies; literature; fine and performing arts; film and media studies; music; popular culture; advertising; history; politics; alterity and gender studies; psychology; and medicine; A critical re-assessment of theories of myth and myth-making on the basis of the mutations and permutations of the Medea myth; The interpretation of the Medea myth to suit cultural, political, gender and scientific agendas. For more details and contact names please click

[http://www.bris.ac.uk/arts/birtha/themes/medea\\_conference.html](http://www.bris.ac.uk/arts/birtha/themes/medea_conference.html)

---

**Icons and Iconoclasts: The Long Seventeenth Century, 1603 to 1714, King's  
College, University of Aberdeen, 20-22 July**

This international and interdisciplinary conference embraces the long Seventeenth Century in Britain, America, and Europe. We invite proposals for 20 minute papers on any aspect of literature, science, philosophy, culture, and history during the period up to 1714. They should be sent by email to the conference organizer, Professor Derek Hughe [1603@abdn.ac.uk](mailto:1603@abdn.ac.uk). Every effort will be made to accommodate early applicants who require a decision before that date. The conference will be held in the King's college Centre, adjacent to the University's beautiful early sixteenth-century chapel. King's College is one of the last Medieval universities; it amalgamated with Marischal College to form the University of Aberdeen. With its extensive collection of incunabula and manuscripts, it forms a perfect setting for a conference on the Early Modern period. There will be an optional excursion to Fyvie Castle on the afternoon of 21 July. Aberdeen is situated on the North Sea coast, and a convenient point of departure for the Highlands

and the Orkneys. The airport (with direct flights to London) is only five miles from the university, and there are direct trains to Edinburgh, Glasgow, and other Scottish cities.

---

**Royalist Capital and Commonwealth Melting Pot: Oxford in the 1640s and 1650s, St Anne's College, Oxford University, 21-23 July**

From the time Charles I made his headquarters in the city in the autumn of 1642 to the Restoration in May 1660, Oxford gained extraordinary national importance. For nearly four years, as the royalist capital, it drew courtiers, gentlemen, painters, musicians, diplomats, spies, and bishops and clergy from England and Ireland; it was the seat of an alternative parliament and of a partisan newspaper, coins were struck and college plate melted down at royal command. As a city under siege, its population was swelled by soldiers and controversialists; the loyalties of local people were divided, but disease and fire struck indiscriminately. Following Oxford's fall to parliamentary forces in 1646, General Fairfax ensured the survival of the university library, but for adherents of the royalist cause this was eclipsed by what they saw as the disastrous purge of academics in the wake of the parliamentary visitations of 1647-1648, and the consequent arrival of dangerous religious and political radicals. Much argument over the settlement of church and state, and over the education of clerical and lay elites, was indeed conducted in Oxford during the 1650s, but the decade also saw the early experiments of the physicians and natural philosophers who eventually became founder members of the Royal Society, and the city continued to draw distinguished foreign scholars. Men and women of all opinions could live quietly, pursuing antiquarianism or reading in the Bodleian Library. Proscribed prayer book services flourished underground, alongside more visible Presbyterian and sectarian worship, and some traditionalists took the opportunity to plan the return of monarchy and the Episcopal Church. The Oxford conference is an interdisciplinary colloquium, touching on political, religious, military, social, literary and cultural issues, and drawing together local, national and international perspectives. Speakers include Cliff Davies, Barbara Donagan, Ken Fincham, Rosemary Kelly, Anthony Milton, Jason Peacey, Mary Prior, Hugh de Quehen, Ian Roy, David Scott, Nigel Smith, Stephen Taylor, Bob Wilcher and Blair Worden. Contact Dr Vivienne Larminie, [vivienne.larminie@history.ox.ac.uk](mailto:vivienne.larminie@history.ox.ac.uk). See the website [http://www.history.ox.ac.uk/events/royalist\\_call.htm](http://www.history.ox.ac.uk/events/royalist_call.htm)

---

**The Politics of Domestic Authority in Britain, 1800-2000, King's College, Cambridge University, 26 - 27 July**

The conference will explore the multiple languages and practices of domestic authority as they evolved in Britain during the 19th and 20th Centuries. The organisers welcome papers falling under three headings: marital authority; masters, mistresses and servants; intergenerational authority (parents, children and the elderly). Contributors are invited to consider a number of broad questions within these themes. How were intra-familial relations structured by gender, class, generation and location? How were power and resources distributed within domestic spaces, and how did this change over time? How were the boundaries between domestic and 'public' life established and negotiated? Contact Abi Wills, [abigail.wills@bnc.ox.ac.uk](mailto:abigail.wills@bnc.ox.ac.uk) See the website

<http://www.domesticauthorityconference.com/index.html>

---

**Artistic Circulation: The Social Lives of Victorian Paintings, organized by Pamela M Fletcher, Assistant Professor of Art History, Bowdoin College, as a special session at the joint NAVSA/NASSR Conference, Purdue University, West Lafayette, Indiana, 31 August – 3 September**

Becoming popular subjects for topical gossip at the Royal Academy, sent on extensive tours of the provinces and colonies, exhibited in department stores and in music halls, and reproduced in engravings, newspaper illustrations, advertisements, and tableaux vivants, Victorian paintings circulated through an astonishing variety of physical spaces, social networks, and media. By attending to the mobility and hybridity of Victorian imagery, this session aims to complicate our understanding of the functions and pleasures of the visual in Victorian culture.

<http://www.cla.purdue.edu/academic/eng/navsa/Conferences/2006/>.

---

**Retail Trading in Britain, University of Wolverhampton, 20 September**

Half a century since the publication of J.B. Jeffery's *Retail Trading in Britain, 1850-1950*, CHORD (the Centre for the History of Retailing and Distribution) holds a conference exploring Jeffery's legacy and discussing new approaches to the history of the British retail trade. Papers from all disciplinary perspectives and historical periods (including before 1850 and after 1950) will be presented on themes and issues including the 'primitive' nature of pre-1850 retailing; the retailing 'revolution'; the 'development of co-operative, multiple shop and department store methods of trading; supermarkets, hypermarkets and self-service; urban and rural retailing; networks of distribution and credit; the independent shopkeeper; formal and informal retailing; catalogues, mail order and the internet; advertising and marketing; retailing, consumption and consumer society. See the conference website <http://home.wlv.ac.uk/~in6086/2006conf.html>

---

**Regionalism and Identity in British Art: History, Environment & Contemporary Practice, Royal West of England Academy in partnership with University of the West of England, 28 October**

This interdisciplinary symposium seeks to create dialogue between practicing artists, cultural commentators, social historians, curators, and arts organisations, with a view to interpreting and understanding the association between contemporary and past fascinations with regionalism, locale and belonging. British culture has long been concerned with issues of identity in interactions between art, time and environment. In the nineteenth century, the founding of municipal art institutions in many of the nation's urban centers enabled distinctive schools of art to flourish at Bristol, Liverpool, Newcastle, Norwich, and elsewhere, each playing a role not only in the establishment of civic pride, but in the moulding, reflection and representation of regional identity. The tendency of twentieth century modernity to meld and deny these regional nuances effectively sucked the life from many regions however, and equated 'culture' increasingly

with the capital city. This imbalance has met with considerable resistance in recent years, partly on grounds of economic parity and partly from a public conviction that heritage should not be homogeneously commodified but appreciated as a set of inter-related yet fractured components. Assisted by initiatives such as the Regional Development Agencies, the reinvigoration of culture outside London is evidenced in the form of new provincial centers like the Baltic on Tyneside or the Tate in Liverpool. In an important and indicative parallel development moreover, we have also seen a revitalised public art in which regional identities are explicitly and monumentally encoded (Anthony Gormley's Angel of the North, and Serena De La Hay's Willow Man in Somerset, each installed beside major routeways, are perhaps the best known British examples). Indeed, contemporary emphasis on a regionally-nuanced perception of the nation is a central theme of Tate's recent show A Picture of Britain and its popular spin-off BBC television series.

---

**North American Conference on British Studies, Annual Meeting, in conjunction with the Northeast Conference on British Studies (NECBS), Boston, 17-19 November**

The NACBS, the main organization for British Studies in Canada and the United States, along with its Northeastern affiliate, NECBS, seek participation by scholars in all areas of British Studies. We solicit proposals for panels on England, Ireland, Scotland, Wales, and the British Empire broadly defined. Our interests range from the medieval to the modern and we welcome participation by historians, literary critics, economists, sociologists, art historians, and scholars in other allied disciplines. We invite panel proposals treating selected themes, methodology, and pedagogy, as well as roundtable discussion of topical work. North American scholars, international scholars, and graduate students are all encouraged to submit proposals to the Program Chair of the NACBS. Proposals for entire panels on a common theme will be given priority, although individual paper proposals will also be considered if several of them can be assembled to create a viable panel. No participant will be permitted to take part in more than one session, and no more than one proposal will be considered from each applicant. Committed to the principles of ensuring the broadest possible participation of scholars of all facets of British Studies, the program committee will give priority to proposals submitted by those who did not read papers at each of the last two consecutive meetings. North American participants in the meeting must be members of the NACBS.

---

**Rethinking the rural: land and the nation in the 1920s and 1930s, An IRHRG International Conference to be held at Royal Holloway, University of London, Egham, 4-6 January 2007**

The 1920s and 1930s were a key period in the emergence of new relationships between land and the nation. This international conference will explore the themes that arose from this relationship, It is an interdisciplinary conference and will bring together geographers, literary, art and performance historians as well as political and socio economic historians. Full details of the conference, call for papers and key note speakers are on the website. See the conference website <http://www.irhrg.org.uk/conference.htm> Contact: Dr Anne Meredith, [enquiries@irhrg.org.uk](mailto:enquiries@irhrg.org.uk)

## Exhibitions

**Aberdeen Art Gallery and Museum** <http://www.aagm.co.uk/code/emuseum.asp>

Aberdeen Artists Society 72nd Annual Exhibition, until 27 May; Pictures in Parallel until 30 June; In the Beginning was the Word Ian Fleming - The Creation Suite, until 8 July; Nostalgic Fashion by Laura Ashley 10 June – 5 August; Ten Drawings by Leonardo da Vinci 14 June – 28 August; By Royal Command 17 June – 10 September; The Cheerful Vale Exploring the Past of the Balnagask, Tullos and Torry, until 11 November; Consumed, 17 February 2007

**Ashmolean Museum of Art and Archaeology** <http://www.ashmol.ox.ac.uk/>

Oxford at Night: An exhibition of photographs by Norman McBeath with an introduction by Jeanette Winterson, 9 May - 23 July; Treasures of the Ashmolean Museum, 24 May - 31 December 2008; Imagining Leonardo - Leonardo and Oxford: Discovering the World of Leonardo in Oxford's Collections, 9 August - 5 November

**Baltic Centre for Contemporary Art**

<http://www.balticmill.com/whatsOn/present/index.html>

James Hugonin and Ian Stephenson, And our eyes scan time, 8 April - 25 June; Wang Du, The space-time tunnel, until 3 September

**Barbican Art Gallery** <http://www.barbican.org.uk/artgallery>

Tropicalia, 16 February - 21 May; Tomas Saraceno, 11 May – 16 July

**Birmingham Museums and Art Gallery** <http://www.bmag.org.uk/>

Vibes, The Roots of Urban Music, until 20 October ; Toulouse Lautrec and the Art Nouveau Poster, until 19 June ; William West and the Regency Toy Theatre, An Exhibition of Prints, until 11 June ; Art & Islam, Shaheen Ahmed and Khaver Idrees, until July ; Art & Islam, Dilwara Begum and Syra Miah, 8 July - 3 September

**British Library** <http://www.bl.uk/>

John Ritblat Gallery: Treasures of the British Library, ongoing; American Innovator: the life of Benjamin Franklin, until 5 July; The Father of Modern Drama – Henrik Ibsen 1828 – 1906, until 29 June

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

Michelangelo Drawings: closer to the master, until 25 June; World into Art: Artists of the Modern Middle East, 18 May – 3 September.

**Courtauld Institute of Art** <http://www.courtauld.ac.uk/>

All Spirit and Fire: Oil Sketches by Tiepolo, until 29 May; Oskar Kokoschka: The Prometheus Triptych, 29 June - 17 September

**Dulwich Picture Gallery** <http://www.dulwichpicturegallery.org.uk/>

Winslow Homer, Poet of the Sea, until 21 May; Rembrandt and Company, Dealing in Masterpieces, 7 June – 3 September

**Fitzwilliam Museum** <http://www.fitzmuseum.cam.ac.uk/>

‘A Touch of the Divine’ - Drawings by Federico Barocci in British Collections, until 29 May; Prints of Nature and Artifice: Albrecht Altdorfer, until 2 July; The Imagery of War, until 27 August; The Jesus College Collection of Japanese Prints, 23 May - 17 September; Mission Impossible: Ethics and Choices in Conservation, 1 July - 24 September; Albrecht Altdorfer in Renaissance Regensburg: Prints of Allegory and Devotion, 11 July – 5 November

**Geffrye Museum** <http://www.geffrye-museum.org.uk/>

Domestic Archaeology, An installation by the Light Surgeons, until 28 August

**Glasgow Gallery of Modern Art**

<http://www.glasgowmuseums.com/venue/index.cfm?venueid=3>

Material World - Sculpture from the Arts Council Collection, until 25 September; Chad McCail, 25 May – 13 August

**Guildhall Art Gallery** <http://www.cityoflondon.gov.uk/>

Floating London by Peter Spens - Paintings from high vantage points around the Thames, until 5 June; London's River Bridges, 3 July - 15 October

**Hayward Gallery** <http://www.hayward.org.uk/>

Undercover Surrealism: Picasso, Miró, Masson and the vision of Georges Bataille, until 30 July

**Henry Moore Foundation** <http://www.henry-moore-fdn.co.uk/>

Antinous: the face of the Antique, 25 May – 27 August; Paper, Stone, Flesh and Blood: Transforming views of sculpture in French Revolutionary prints, 25 May – 27 August; At Perry Green: Henry Moore and the Challenge of Architecture, until 24 September

**Huntington Library Art Collections and Gardens** <http://www.huntington.org/>

The Belle of San Marino: Introducing Arabella Huntington, until 25 June 25; Chrysanthemums on the Eastern Hedge: Gardens and Plants in Chinese Art, 6 August – 7 January 2007

**Imperial War Museum** <http://london.iwm.org.uk/>

Shared Experience: Art and War, until 25 June; Great Escapes, until 3 September; The Children’s War, until March 2008

**Institute of Contemporary Art** <http://www.ica.org.uk/>

Around the world in eighty days, 24 May – 16 July

**Institute of International Visual Arts** <http://www.iniva.org/>

Kabir Hussain, Temporal Moments, until 3 June

**Irish Museum of Modern Art** <http://www.modernart.ie/>

Magnum Ireland, until 18 June; Irish Art of the Seventies, until 10 December; Louis le Brocquy, 10 May – 10 December; Joao Penalva, 9 June – 27 August; Barry Flanagan, 28 June – 24 September; Candida Hofer: Dublin, 12 July – 1 October; Inner Worlds Outside, 26 July – 15 October

**Kettles Yard, Cambridge** <http://www.kettlesyard.co.uk/>

1:1, until 21 May; Sarah Dobai, Photographs & Filmworks, 27 May - 9 July

**Mackintosh House Gallery** <http://www.hunterian.gla.ac.uk/>

A Healing Passion: Medicine in Glasgow Past and Present, continuing; Tomorrow Belongs to Me, 9 June – 2 September ; 20 Etchings by Rembrandt, until 15 July; Intimate Friends: Scottish Colourists at the Hunterian, until 24 June ; Doves and Dreams: The Art of Frances Macdonald and J. Herbert McNair, 12 August – 18 November

**Manchester Art Galleries** <http://www.manchestergalleries.org/>

Button World, until 26 November; Happy Birthday Miffy! A Celebration of the work of Dick Bruna, until 3 September; Dan Hays Impressions of Colorado, until 18 June

**Museum of London** <http://www.museumoflondon.org.uk/>

Satirical London: 300 years of irreverent images, until 3 September

**National Galleries of Scotland** <http://www.natgalscot.ac.uk/>

A Paper Menagerie: Animals in Art, until 28 May (National Gallery of Scotland); After the War: Art in Europe 1945 - 1955, until 4 June (Dean Gallery); Thoroughly Modern Women, until 28 August (Scottish National Portrait Gallery); The Smoking Room, until 2 July (Scottish National Gallery of Modern Art ); Paolozzi's Patterns, until 11 June (Dean Gallery); Fizzers: The Alternative National Portrait Gallery, until 2 July (Scottish National Portrait Gallery); Stranger than Life, until 9 July (Scottish National Portrait Gallery); Alter Ego, until 9 July (Scottish National Portrait Gallery); 180th RSA Annual Exhibition , until 21 May (Royal Scottish Academy); Venus Rising, until 29 May (National Gallery of Scotland); Visiting Picasso, until 9 July (Dean Gallery); Felicitas Vogler: World of Light, until 9 July (Scottish National Gallery of Modern Art)

**The National Gallery** <http://www.nationalgallery.org.uk/>

Americans in Paris 1860 - 1900, until 21 May; Bellini and the East, until 25 June; Rebels and Martyrs, the image of the artist in the nineteenth century, 28 June – 28 August; Ludwig Monds Bequest, a gift to the nation, 14 July – 29 October; Passion for Paint, 20 July – 17 September

**National Gallery of Ireland** <http://www.nationalgallery.ie/>

What is a print? History and Techniques, until 20 August; Samuel Beckett: A Passion for Paintings, 15 June – 17 September; Evie Hone, A Pioneering Artist, until 4 June

**National Maritime Museum** <http://www.nmm.ac.uk/>

Dan Holdsworth: At the Edge of Space, Parts 1–3, opens 8 June; Nelson's Navy, June; Art for the Nation, November

**National Portrait Gallery** <http://www.npg.org.uk/live/index.asp>

Searching for Shakespeare, until 29 May; Icons and Idols, until 18 June; Fame!, until 6 August

**Royal Academy** <http://www.royalacademy.org.uk/>

Jacob van Ruisdael: Master of Landscape, until 4 June; Works from the Permanent Collection in the John Madejski Fine Rooms, ongoing; Landscape Paintings from the Royal Academy Collection, until 17 December; The Rise and Fall of the Picturesque: English Landscape Prints from the Royal Academy Collection, until 28 May; Summer Exhibition , 12 June - 20 August; Modigliani and his Models, 8 July - 15 October; Rodin, 23 September - 1 January, 2007

**Royal Hibernian Academy** <http://www.royalhibernianacademy.com/>

176th Royal Hibernian Academy Annual Exhibition, 30 May – 8 July;  
Stephen Brandes, 21 July – 3 September; Artists' Curate, 21 July – 3 September

**Royal Scottish Academy** <http://www.royal.scottishacademy.org/>

RSA annual exhibition, until 21 May; Art in Dundee, works from the RSA collection, until 24 June; Bill Littlejohn, until 30 June; Emma Gillies, potter and muse, until 30 June; Eoghann Maccoll, RSA Alastair Salvesen Scholarship winner, 2 June – 2 July; Ronnie Forbes and Doug Cocker, Parallel Paths, 8 July – 6 August; Laura Ford, Armour Boys, 12 August – 10 September; 4 x 4 Artist collectives from Aberdeen, Dundee, Glasgow and Edinburgh, 16 September – 15 October

**Tate Britain** <http://www.tate.org.uk/britain/>

Art Now: Richard Hughes, until 15 October; Constable: The Great Landscapes 1 June – 28 August; Howard Hodgkin, 14 June – 10 September; Holbein in England 28 September – 7 January 2007

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

Marie-Louise von Motesiczky, until 13 August; Kenneth Noland: The Stripe Paintings, until 28 August; Bruce Nauman: Make Me Think Me, 19 May – 28 August; Liverpool Biennial: International 06, 16 September – 26 November; Jake and Dinos Chapman, 15 December – 4 March 2007

**Tate Modern** <http://www.tate.org.uk/modern/>

Albers and Moholy-Nagy: From the Bauhaus to the New World, until 4 June; Dan Perjovschi: The Room Drawing, until 23 June; Level 2 Gallery: Brian Jungen, 20 May – 16 July; Domestic Incidents, 10 June – 28 August; Kandinsky: The Path to Abstraction 1908–1922, 22 June – 1 October; Pierre Huyghe: Celebration Park, 5 July – 17 September; Peter Fischli David Weiss, 11 October – 21 January 2007; David Smith: A Centennial, 1 November – 14 January 2007

**Tate St. Ives** <http://www.tate.org.uk/stives/>

John Hoyland : The Trajectory of a Fallen Angel, 20 May – 24 September; Tony O'Malley: Selected from the Irish Museum of Modern Art Show, 20 May – 24 September; Janet Leach, 7 October – 21 January 2007; Nick Evans: Artist in Residence 7 October – 21 January 2007

**Victoria and Albert** <http://www.vam.ac.uk/>

Modernism, Designing a New World, until 23 July; Che Guevara: Revolutionary and Icon, 7 June – 28 August; Leonardo da Vinci : Experience, Experiment and Design 14 September - 7 January 2007; Twilight: Photography in the Magic Hour, 10 October - 17 December; At Home in Renaissance Italy, 5 October - 7 January 2007

**Wallace Collection** <http://www.wallacecollection.org/>

From Jean Arp To Louise Bourgeois: Modern Artists At Sèvres, 15 June – 10 September

**Whitechapel Art Gallery** <http://www.whitechapel.org/>

Inner Worlds Outside, until 25 June

**Yale Center for British Art** <http://ycba.yale.edu/index.asp>

Mr. Whatman's Mill: Papermaking and the Art of Watercolor in Eighteenth-Century Britain, until June 4; Britannia and Muscovy: English Silver at the Court of the Tsars, 25

May – 10 September; Searching for Shakespeare, 23 June - 17 September; Art and Music in Britain: Four Encounters, 1730-1900, 5 October - 31 December; Canaletto in England: A Venetian Artist Abroad, 1746-1755, 19 October - 31 December

## Keep in touch

Have some news to share or do you wonder where to direct your query?

- *Membership, renewals, email:*
- Juilee Decker [jdecker1@georgetowncollege.edu](mailto:jdecker1@georgetowncollege.edu)
  
- *Newsletter items, including member news, announcements, reviews, and calls:*
- Jennifer Way [jway@unt.edu](mailto:jway@unt.edu)
  
- *Website updates*
- Anne Helmreich [anne.helmreich@case.edu](mailto:anne.helmreich@case.edu)

## Thank you.

Thank you to Case Western Reserve University and the Department of Art History for support of the Historians of British Art.