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SUMMER  
Newsletter

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Historians of British Art

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# Letter from the President

July 2008

Dear HBA Members,

It is with pleasure that this time I send you my monthly message in the form of the presidential letter in our newsletter. The first half of 2008 has been a productive period for HBA, the high points being our session “For Love and Delight: Amateurs, Dilettantes, and the Story of British Art” co-chaired by Juilee Decker and Craig Hanson, and our other events held in conjunction with CAA in Dallas last February. The discussions that took place there during both the board and the business meetings helped to focus the dedication to our society expressed by those attending, and we now are busy acting upon the decisions reached. Several committees have been either formed or enhanced to let more members participate in the running of HBA, and we are working to increase our support of graduate students, as well as to expand our contacts with germane societies and institutions. I am looking forward to being able to report progress on all of these fronts to you at our 2009 gathering in Los Angeles.

As you will see, this number of the newsletter contains much information about things of current interest. I trust that, as you read it, you will feel the pride that I do in being part of a society that provides this service to its members, and will want to join me in thanking Jennifer Way for producing this stimulating issue.

Best wishes for a productive and a happy rest of summer.

Richard

Richard Hutton  
President, Board of Directors, Historians of British Art

## HBA – CAA

### CAA- Los Angeles 2009

Enjoy a winter break in sunny California. The 97th CAA Annual Conference will be held February 25–28, 2009, in downtown Los Angeles. All sessions, the Book and Trade Fair, and the Career Fair take place at the Los Angeles Convention Center; the headquarters hotel is the Westin Bonaventure Hotel.

The downtown Los Angeles area boasts many cultural sites, including the Frank Gehry–designed Walt Disney Concert Hall, which also houses REDCAT, an art gallery programmed by CalArts. Also found in the area are the Museum of Contemporary Art, Los Angeles, and its satellite space, Geffen Contemporary; the Japanese American National Museum; and a district of cutting-edge contemporary-art galleries in Chinatown. Among other important art museums nearby are the Los Angeles County Museum of Art; the J. Paul Getty Museum; the Norton Simon Museum; the Skirball Cultural Center; the Hammer Museum and the Fowler Museum of Cultural History.

### Historians of British Art – sponsored session

#### Collecting and Displaying Art in London and the Empire, 1753-2010

Co-chaired by Anne Nellis, Research Associate, Center for Advanced Study in the Visual Arts, National Gallery of Art, and Morna O’Neill, Department of History of Art, Vanderbilt University

Since the establishment of the British Museum in 1753, the collecting and displaying of art in Britain has been carried out in a climate characterized by the practices of international exploration and commerce, the growth, evolution and eventual dissolution of the British Empire, and the development of art markets. These factors affected not only what objects were available for collecting, but the taste for certain types of objects, their classification as “art”, and the ways in which they might be displayed and interpreted for gallery publics. This session will explore the complicated interrelationships between collecting and displaying objects in art institutions and the political and cultural climates in which such institutions seek to carry out their work. Also germane to this session is what it means to collect and display “British” art both in Britain and abroad.

“Salty Sea Dogs in the Picture Gallery: J. M. W. Turner and the Visual Education of Britain’s Sailors”

Catherine Roach, doctoral candidate, Columbia University

“Painting as Display: Heterotopic Space, Commodity Culture and Artists’ Aesthetic Authority”

Julie Codell, Professor, Arizona State University

“Portrayal and Perception: Collecting at the National Portrait Gallery”

Emily M. Talbot, Curatorial Assistant, Museum of Modern Art

“The New Establishment: Exhibiting and Collecting Photography at the Victoria and Albert Museum (1968-1981)”  
Susan Bright, Independent Curator

“Collecting and Displaying England in Russia: Wedgwood, The Frog Service and Catherine II”  
Susanna D. L. Cole, doctoral candidate, Columbia University

Details about the date and location of the Historians of British Art - sponsored session at the annual conference, the Board Meeting and Business Meeting will be announced in the near future. The Historians of British Art is arranging an off-site visit for its members during the conference. Please send suggestions to Juilee Decker, [jdecker1@georgetowncollege.edu](mailto:jdecker1@georgetowncollege.edu).

Among additional sessions of interest to our membership is the following.

Rethinking the Archive: Methodological Problems and Practical Strategies

Co-chaired by Craig Hanson, Department of Art and Art History, Calvin College, Spoelhof Center 224, 3201 Burton SE, Grand Rapids, MI 49546, [chanson@calvin.edu](mailto:chanson@calvin.edu), and Anne Helmreich, Department of Art History, Case Western Reserve University, Mather House, 11201 Euclid Avenue, Cleveland, OH 44106-7110, [anne.helmreich@case.edu](mailto:anne.helmreich@case.edu)

The expansion of art history as a discipline raises important questions about archival research in the twenty-first century. Addressing both methodological issues and practical suggestions for navigating today's archives, this session looks across the field of British studies for insights. Particular attention will be paid to the rich resources located in and around Los Angeles.

## HBA calls

Call for reviews of recent publications, exhibitions, conferences and symposia

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.

We seek reviews of recently published books as well as other forms of scholarship such as exhibition catalogs, exhibitions and articles relating to the study and teaching of British art and visual culture. Also welcome are reports of conferences and symposia attended. Encouraged are discussions that discuss multiple examples, such as an exhibition and its catalog and/or related symposia, or several articles or books.

To receive a desk copy of a recently published book or catalog for review, offer suggestions or submit your material for publication, please contact Jennifer Way at [JWay@unt.edu](mailto:JWay@unt.edu). The next deadline to submit material for publication is November 1, 2008.

## HBA member news

Marcia Allentuck

Emeritus Professor, Graduate Center, CUNY, and Wolfson College, Oxford University  
Professor Allentuck discovered a new Thomas Gainsborough letter, about which her article will appear in the next issue of the *British Art Journal*, in memory of Trevor John Hayes, an authority on the paintings of Gainsborough.

Elizabeth Barker

Director and Chief Curator, Mead Art Museum, Amherst College [ebarker@amherst.edu](mailto:ebarker@amherst.edu)  
Dr. Barker guest-curated “Joseph Wright of Derby in Liverpool,” which opened at the Walter Art Gallery, Liverpool, November 27, 2007 – February 24, 2008, and travels to the Yale Center for British Art, May 22 – August 30, 2008. This major exhibition explores the three years Joseph Wright of Derby spent in Liverpool at the start of the town's cultural Renaissance and growing status as a major world port. During his time in Liverpool, between 1768 and 1771, Wright was remarkably productive painting not only portraits but his trademark Candlelight works. His account book, on display at the exhibition, lists many of the paintings he produced. Wright's visit transformed Liverpool from an artistic backwater, into a place where art patrons felt confident and proud of their taste.

Ann Compton

Department of Art History, University of Glasgow [A.Compton@arthist.arts.gla.ac.uk](mailto:A.Compton@arthist.arts.gla.ac.uk)  
Since September 1, 2007, Ann has been Project Director of “Mapping the Practice and Progression of Sculpture in Britain and Ireland 1851 – 1951,” funded by the Arts and Humanities Research Council, UK. The project's objective is to create an authoritative online database delivering significant new research on 3,000-3,500 sculptors and 900-1,100 related businesses and trades active in Britain and Ireland between 1851 and 1951. It aims to extend existing art historical methodologies by exploring the role and significance of creative collaborations, art infrastructures, professional networks and cultural geographies. This approach will enable the complex web of relationships between people, objects, organisations, events and places to be revealed and transform the way in which the practice and profession of sculpture is seen and understood. The project also seeks to build an enduring partnership between the University of Glasgow (GU), the Victoria and Albert Museum, London (V&A) and Henry Moore Institute, Leeds (HMI), and through this association promote inter-disciplinary exchanges between scholars and curators and initiate knowledge transfer from an academic context to the general public.

Bill Pressly

Professor, Eighteenth-Century Art, University of Maryland [wpressly@umd.edu](mailto:wpressly@umd.edu)  
William Pressly's book, *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late Eighteenth-Century British Art*, has been published by the University of Delaware Press. The book examines the first generation of British artists to attempt the exalted genre of history painting, a group that includes John Hamilton Mortimer, James Barry, Henry Fuseli, George Romney and William Blake.

Michelle Robinson

Curator, Figge Art museum, Davenport, Iowa [mrobinson@figgeartmuseum.org](mailto:mrobinson@figgeartmuseum.org)

From August 21 to October 31, 2010, the Figge Art Museum will present “From the Reign of Victoria: The Royal Holloway Collection, London,” an exhibition of 60 paintings including William Powell Firth’s *Railway Station*, 1862.

Della Clason Sperling

Dulack and Sperling, New York, New York [dcs8@columbia.edu](mailto:dcs8@columbia.edu)

Dr. Sperling recently launched Dulack and Sperling, an art advisory, appraisal and collections management company.

Peter Stansky

Frances and Charles Field Professor of History, Emeritus, Stanford University

[Stansky@stanford.edu](mailto:Stansky@stanford.edu)

Students in Professor Stansky’s undergraduate class recently curated two exhibitions: “Never Such Innocence: British Images of the First World War,” Hoover Pavilion, January 10 – March 31, 2008; “Private and Public Private and Public: Class, Personality, Politics, and Landscape in British Photography,” January 2 – April 30, 2008, which consisted of work from the Cantor Arts Center’s collection, including by Julia Margaret Cameron, Peter Henry Emerson, Francis Frith and Bill Brandt.

Helen Smailes

Senior Curator of British Art, National Gallery of Scotland

[hjmantes@nationalgalleries.org](mailto:hjmantes@nationalgalleries.org)

The National Gallery of Scotland is organizing two major exhibitions with a British artist emphasis: “Turner and Italy,” Palazzo dei Diamanti, Ferrara, November 16, 2008-February 22, 2009, Royal Scottish Academy Building, March- May 2009; “Imagining Spain,” July 18, 2009 – October 11, 2009, Royal Scottish Academy Building.

## HBA news

### HBA membership renewal

This is a friendly reminder that since Historians of British Art is now operating on a calendar year basis, all dues expired on December 31, 2007. If you have not already done so, we hope you will choose to renew your membership for 2008.

In addition to the benefits of our biannual newsletter and special events at CAA in Los Angeles, your membership enables us to keep you abreast of the latest news and scholarship on British art and to offer grants and awards, among other initiatives.

Individual memberships are \$15; student memberships are \$10. Checks or money orders should be made payable to Historians of British Art and mailed to the address below. If your contact information has changed in the past year, please let us know so that we can update our records.

Colette Crossman, HBA Treasurer/Membership Chair

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### HBA online

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User name        HBACAA

Password         London

# HBA officers

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Association of Art Historians

## Reviews of recent publications and exhibitions

*Art For Art's Sake: Aestheticism in Victorian Painting* by Elizabeth Prettejohn. New Haven: Yale University Press, 2008. 320 pages. ISBN 13: 9780300135497

Reviewed by Alicia Craig Faxon, PhD., Professor Emeritus of Art History, Simmons College

In this book Prettejohn considers individual works fitting the definition of aesthetic art and combines paintings by Rossetti, Millais, Watts, Simeon Solomon, Leighton, Moore, Whistler and Burne-Jones with art criticism by Swinburne, Poe, Buchanan and Pater. She makes a strong case for the importance of art for art's sake as a neglected area in English art, partly due to the devaluing of beauty and aesthetic art in Anglo-American art criticism and pedagogy since the 1970s. Prettejohn argues that Victorian Aestheticism should be seen as crucial to European Modernism and not as a movement apart from intellectual and artistic concerns on the continent, with many of its artists exhibiting abroad, especially in Paris where Millais and Burne-Jones won medals in the Expositions Universales. By 1881 the movement was satirized in Gilbert and Sullivan's *Patience*, and in 1882 Oscar Wilde lectured on "The English Renaissance of Art." Walter Hamilton published *The Aesthetic Movement in England* while the Grosvenor Gallery, which opened in 1877, was seen as a major venue for aesthetic art.

Coleridge first introduced the word in Blackwood's *Edinburgh Magazine* in 1821, and Ruskin opposed the term and the movement as merely sensual rather than bearing a moral meaning in 1846. Certainly it was a break from narrative genre and Victorian sentimentality, producing works beautiful in themselves, without any message, or as Baudelaire said in *The Painter of Modern Life and Other Essays* (translated by Jonathan Mayne, New York: Da Capo Press, 1986, p. 12) "And the external world is reborn upon his paper, natural and more than natural, beautiful and more than beautiful, strange and endowed with an impulsive life like the soul of its creator."

In this work Prettejohn uses new methodology to expose the scope of the movement that can be dated between Pre-Raphaelitism and Symbolism but there is no exact date for its beginning and it continues into the twentieth century. She starts her discussion with Rossetti's *The Blue Closet* (1856-7) and Millais' *Autumn Leaves* (1855-6), both of which have no overt message and are concerned with color, composition and expression, mingling sensual perceptions such as music and the scent of burning leaves with visual beauty, both showing a moment in time and a timeless experience. Critics like Swinburne and Pater endorsed aesthetic art as free from moral or social implications and also narrative and literary constructs, or as Swinburne wrote in *Notes on the Royal Academy Exhibition of 1868*, p. 51 to appreciate "...the love of beauty for the very beauty's sake."

One of Prettejohn's goals is a reevaluation of aesthetic art and its importance to modernist paradigms in its self-reference and even its methodology. One example of this is her discussion of Albert Moore's use of the grid as the structure of his paintings, creating an abstract rhythm especially for his somnolent dreaming female figures. As she points out, this contradicts Rosalind Krauss's statement that the grid is the quintessential emblem of modernism and is a uniquely twentieth-century invention.

*Art For Art's Sake* is a book rich in literary emphasis, knowledge of nineteenth-century culture and its exponents, drawing heavily on the critical theories of Hegel and Kant. For some art historians the long expositions of philosophy may be a bit off-putting, but these are combined with sensitive and fascinating analyses of works of art. The book is abundantly illustrated by many color and black and white illustrations, although narrowly focused on only certain works in the artist's oeuvre. The book seems more interested in literature, poetry, criticism, theory and philosophy than in the actual works of art and the milieu in which they were produced. We hear more about Swinburne, Buchanan, Poe and Morris and the philosophy of Hegel and Kant than the careers of Leighton, Watts, Whistler, Moore, Rossetti, Burne-Jones and Solomon. What Prettejohn has to say about the artists is interesting and well supported but art historians might prefer more on the paintings and less on Hegel. Also, with the exceptions of John Christian, Stephen Wildman and Tim Barringer, she seems to draw heavily on works by literary scholars, not art historians. It was surprising that some prominent writers such as Jan Marsh on Rossetti and the Ormonds on Leighton were not listed in the bibliography. In one case, Prettejohn makes reference to Gail Weinberg's fine article on Rossetti's ownership of Botticelli's 'Smeralda Brandini' published in the *Burlington Magazine* (January 2004) in which she speaks of Rossetti's use of Botticelli's *Mystical Nativity's* embracing angels as the source for background figures in Rossetti's *Blessed Damozel* without crediting, as Weinberg does, the first reference to this (with illustrations) in the 1989 *Dante Gabriel Rossetti* by Faxon, published by Abbeville, a minor point but an indication of less than rigorous scholarship.

These cavils aside, *Art for Art's Sake* is an exploration of an important and influential art movement, something of interest to art historians of nineteenth-century art particularly, and historians of British art generally. It deserves a place in every college and university library.

*Grand Designs: Labor, Empire and the Museum in Victorian Culture* by Lara Kriegel. Durham and London: Duke University Press, 2007. 305 pp. ISBN: 13: 9780822340720

Reviewed by Pamela Fletcher, PhD., Associate Professor of Art History, Director of Art History, Bowdoin College, [fletcher@bowdoin.edu](mailto:fletcher@bowdoin.edu)

*Grand Designs* examines the design reform movement in Great Britain from the 1830s through the early years of the South Kensington Museum in order to write a new account of the “prehistory of the Victoria and Albert Museum.” Published in the “Radical Perspectives” series at Duke University Press, the book is an ambitious attempt to bring together a social history focused on labor and politics with more recent versions of cultural history that identify spectacle and pleasure as the hallmarks of modernity. The Great Exhibition of 1851 and the founding of the South Kensington Museum have been taken by cultural historians and theorists as key moments in the construction of this spectacular modernity, marking a shift from a market-based focus on design reform to an increasingly spectacular, museum-based focus on consumers. Kriegel’s fascinating narrative successfully challenges and complicates this history by charting the continued importance of labor, manufacturing and trade in the construction of the museum and its publics.

The first two chapters lay the foundation for this history by examining two episodes in the early-nineteenth-century design reform movement. The first is an account of debates over the curriculum at the Government School of Design, an institution founded in 1837 in response to the report of the Select Committee on Arts and Manufactures of 1835 and 1836. The aim of the school was to train artisans in the “application of the arts to manufactures,” but the founders differed over the proper nature of that training, specifically over the question of figure drawing. As Kriegel skillfully recounts, the real subject of the debate was the very status of design: was it part of a continuum with high art or an entirely separate and contained enterprise? The distinction was linked, of course, to radical or conservative views of the role of the artisan in industrial society, and a particular strength of Kriegel’s account is her consistent commitment to incorporating the voices and perspectives of the working class subjects of these debates into her narrative. This focus continues in the second chapter, which examines calico manufacturers’ attempts to gain an extension of the copyright on industrial designs in the years between 1839 and 1842. Kriegel tracks the terms of the debate across the questions of international competition and free trade, but argues that it was also a moment of self-fashioning for its supporters, as they drew upon a language of honorable production, craft and skill to define and defend artisanship.

The third chapter, the linchpin of the book, offers an account of the Great Exhibition of 1851. Differentiating her approach from scholars such as Thomas Richards who understand the Exhibition as the “triumph of spectacular society” and the moment that the fetishized commodity assumed center stage, Kriegel traces the pervasive focus on the figure of the laborer in the many textual representations of the Exhibition. She argues that this rhetoric of labor and manufacture challenged the fetishization of the commodity and provided rhetorical tools that working men would use for political and cultural advantage in the years to come. Kriegel’s aim is not to overturn cultural historians’ emphasis on the commodity and the visual, but to complicate it by revealing the continuing importance of

labor and the market – as well as the voices of working men – to its history. Her almost exclusive use of catalogues and other textual sources as the primary source for this material, however, does raise the question of the relation between this textual experience of the Exhibition and the visual and bodily experience of viewing it in person. How were these texts consumed and what status did they have in relation to a visit to the Exhibition? How was the figure of the laborer present at the Exhibition itself and in its visual representations? Tim Barringer's recent book, *Men at Work: Art and Labour in Victorian Britain*, 2005, engages some of these questions, and the two books can usefully be read in tandem to provide a rich account of labor at the Great Exhibition.

Chapters four and five trace the early history of the museum we now know as the Victoria & Albert, examining the Museum of Ornamental Art in the West End, the South Kensington Museum, and its satellite at Bethnal Green in the East End. Two related themes structure these accounts: the importance of cultural geography to the history of the museum, and the ways working men and their families called upon the language of design reform to position themselves as cultural actors. In these chapters, Kriegel engages most directly with museum studies and Tony Bennett's influential theory of the "exhibitionary complex," and her reading of the debates over the location of the nation's art and design collections offers a richly nuanced view of the multiple constituencies who shaped the Museum in their own interests.

In sum, Kriegel's book is an important and ambitious addition to the history of the Victorian museum, and offers a promising new theoretical perspective on the relationship between economic, political and cultural history. It complements recent work in art history – such as Tim Barringer's *Men at Work* and Kristina Huneault's *Difficult Subjects: Working women and Visual Culture, 1880-1914*, 2004 – that returns labor to a central place in the cultural history of Victorian Britain, and will be of great interest to all those concerned with museums studies, cultural history, and Victorian art.

*The Building of Elizabethan and Jacobean England* by Maurice Howard. New Haven and London: Yale University Press, 2008. 256 pages. ISBN: 13: 9780300135435

Reviewed by Sara Nair James, Ph.D. Professor of Art History, Mary Baldwin College, [sjames@mbc.edu](mailto:sjames@mbc.edu)

Whereas many focused studies exist for English architecture for various aspects of the medieval period and from the seventeenth century forward, architecture from the Elizabethan and Jacobean periods has received less attention --- yet the period is fascinating. The reigns of Elizabeth and James span the century between two periods of destructive religious conflict: the Protestant Reformation, which led to the Dissolution of the Monasteries (1536-41) under Henry VIII and the Civil War (1640s), with further destruction under the Puritanical domination of Oliver Cromwell. Although comparatively little new royal construction happened, with the works of Inigo Jones being the major exception, other Englishmen and women were busy building from the stones of newly acquired dissolved and often ruined monasteries. During Elizabeth's reign in particular, courtiers improved their houses or built new ones, often solely for the purpose of entertaining the queen on her famous progresses. In addition to private enterprises, towns were booming with new almshouses, educational institutions, hospitals, and both new and renovated worship spaces, devoid of Roman idolatry. In this tidy study, Howard reminds us of the breadth of English building from the mid-sixteenth to mid-seventeenth centuries.

Howard divides his study into a short introduction and five chapters. The introduction sets the stage, reminding the reader of the common sight of ruined buildings and the types of remodeling that happened in the late Tudor period. The first chapter speaks to the ruins, both monasteries that remain ruined and those that were transformed after the dissolution. He praises the builders for their British sensibility, practicality, adaptability, ingenuity, and for their courage, as often working with unstable ruins was risky. In Chapter Two, Howard points out new buildings in the cities, the new structures and new building types as well as the proper decorum for various building types. Chapter Three, "A Language for Architecture," moves further into the realm of architectural decorum and theory, a theme that carries through in the final two chapters, entitled "The Role of the Patron" and "Representing Buildings." He does discuss the role of women as patrons and managers of buildings, a much needed addition to architectural studies.

Howard spends some of his energies on a response to W.G. Hoskins' seminal article of 1953 on the subject of the "Great Rebuilding," an issue to which historians have responded for decades. Generally, historians have criticized his scholarship for not reflecting regional variations and for lack of sophisticated means of measuring technology and the personal comfort of the occupants of these seventeenth century buildings. Howard, on the other hand, notes that the "transformative quality" that Hoskins recognizes in the "Great Rebuilding" is undeniable. He points out that post-Dissolution building is indeed transformative, whether the term is applied literally to the transforming of the rubble of ravaged monastic houses into country estates for the new nobility and gentry or whether it is applied to the new building types that developed during this period, such as almshouses, schools, hospitals, and market houses.

Other more focused books on the period include Anthony Wells-Cole's 1997 book entitled *Art and Decoration in Elizabethan and Jacobean England*, which deals more with the influence of prints on English Renaissance plaster, carving, painting and ornament in general. Malcolm Airs, another well-respected British architectural historian published his book, *The Tudor and Jacobean Country House: A Building History*, in 1995. However, he deals more with practices and materials than the general building boom. Finally, Howard, in his article "Sutton Place and Early Tudor Architecture," included in A.L Rowse's 1983 book honoring the 450<sup>th</sup> anniversary of Henry VIII's visit to Sutton Place, states that Early Renaissance buildings (that is, c.1500-40) consisted of a veneer of foreign building styles on well-established construction methods, and that the English had no interest in theoretical discussion of the visual arts, as found in contemporary Italy. Howard now has revisited the issue of architectural theory in England and speaks to its practice in Tudor and Jacobean England in this book. That issue alone makes the book worthy of study by those interested in Tudor and Jacobean architecture. The breath of the study, which changes how one views the period, the accessibility of the material, the handsome layout, typical of Yale books, and high quality of the illustrations are additional bonuses.

*The Lure of the East: British Orientalist Painting* by Nicholas Tromans, Editor. With essays by Rana Kabbani, Fatema Mernissi, Christine Riding and Emily M. Weeks. Yale University Press in association with Tate Britain and the Yale Center for British Art, 2008. 224 pages. ISBN 13: 9780300138986

Reviewed by Lynne Reno, Art Department, Edinboro University,  
[LRENO@edinboro.edu](mailto:LRENO@edinboro.edu)

Major travelling exhibitions usually occasion lavish publications with fresh observations based on new interpretative modes. In this instance an exhibition scheduled for the U.S., Britain, Turkey and Sharjah in the United Arab Emirates has resulted in a book that both offers new insights on the British approach to Oriental subjects while expanding upon and contesting the thesis advanced by Edward W. Said in *Orientalism* (1978). Said's suggested that foreigners failed to appreciate Arab and Islamic cultural values and deliberately viewed these societies with a hyper-critical, condescending eye. Linda Nochlin enlarged his theme, suggesting this British mindset facilitated imperialist designs on the Middle East (p. 6).

Tromans' "Introduction" provides the contextual framework for several essays highlighting the impact of primary sources such as Edward William Lane's *An Account of the Manner and Customs of the Modern Egyptians*. He also chronicles the contributions of David Wilkie and David Roberts in this and in subsequent chapters. Tromans piques our interest by hinting at the lingering conflict between Catholics and Protestants regarding religious iconography, and the desire on the part of the latter to purge religious imagery of its non-biblical elements. This, he suggest, was a motivating factor for Holman Hunt's and Thomas Seddon's (p. 14) arrival in the Holy Land.

Emily Weeks details political background and summarizes some of the responses to Said, including that of Linda Nochlin (p. 24). Referencing Muslim etiquette and custom, she gives a convincing analysis of John Frederick Lewis's harem paintings. Her application of Fatema Mernissi's observations in *Beyond the Veil* invigorates the discussion on paintings often relegated to the category of "eye candy" for the male observer.

In the third essay Fatema Mernissi offers the reader insights into the concept of "samar" or the darkness of the night as a metaphor for Oriental culture and its links to Islam. She suggests that "Islam scares the West because it mirrors the West's suppressed unconscious side." (p. 36). Referring to Jung's pioneering studies on symbols, Mernissi casts Lewis as a painter preoccupied with geometric designs, arabesques and universal meanings.

In the fourth essay Rana Kabbani frankly chides British painters for the fact that they "papered over" the less appealing sides of colonialism: the violent strikes, repressive politics, poverty, starvation, and excessive cruelty left in the wake of British incursions. In conclusion, Kabbani notes that painters catalogued the obvious trappings of Middle Eastern culture, but failed "to meet the sterner challenge of uncovering the spirit of the people or the meaning of the place" (p. 41).

Christina Riding offers an intriguing study of costume portraiture, suggesting this genre has "always been a matter of interpretation rather than mimicry" (p. 48). Her emphasis

on costume as a symbol of celebrity, cross-dressing as a strategy for circumventing social restrictions, and details about the preening habits of Lord Byron and Robert Shirley make for interesting reading. Who knew the fez was a symbol of modernization and harem-style female trousers the leitmotif of liberation?

Nicholas Tromans' chapter, "Genre and Gender," introduces readers to a wider range of literary sources pertinent to Orientalism. He suggests that by the 1860s there was some "question of whether an Orientalist needed to go to the Orient at all" as long as he could paint the requisite locations and subjects (p. 84). In his opinion, the Orientalist genre was devoid of the pervasive "symbolism and social critique" Hogarth had pioneered. His chapter, "The Orient in Perspective," examines David Roberts' preparations for the Leicester Square panorama, notes the Orientalist practice of painting shadows with colors from the "violet end of the spectrum" (p. 108) and mentions the Victorian painter Barbara Leigh Smith who met her husband Eugene Bodichon in Algeria. More information on her work and less on her marital status is wanted here.

Tromans' "Harem and Home" offers a variety of perspectives on the seraglio, citing writings by Lord Byron, Mary Wollstonecraft, and Harriet Martineau as well as paintings by Henriette Browne (a.k.a. Sophie De Saux). He chronicles changing attitudes fostered by literary descriptions and suggests the harem was eventually regarded more as a custom that allowed for the separation of the sexes - one thinks of Victorian gendered domestic spaces - than an immoral polygamous institution.

I find the use of color images spread over two pages and largely mutilated by a seam troubling. In a discipline that relies on ready access to quality images, deliberately frustrating the reader's gaze in this way is an unwelcome editorial decision. Dawkins and Wood in their pseudo-Roman togas are hallmarks of a curious custom in 18<sup>th</sup> century history painting that survived until the arrival of West and Copley (pp. 148-149 are okay; pp. 88-89 and pp. 64-65 less acceptable). This image certainly deserves better than bifurcation permits. Thankfully, all of the remaining images were printed on good quality glossy paper, leaving us with tantalizing scenes of architecture, textiles, and the paraphernalia that entice armchair travelers.

The information-rich notes for these essays answer many of the questions that plague the reader. The differences between French Orientalist painting and the British variant, the intricate meanings of turban color and configuration, the importance of Oriental costume for 18<sup>th</sup> century English masquerades, and reports that Europeans were discouraged from ascending rooftops for the panoramic view to prevent them from spying on sequestered harem women are discussed. These are the slice of life details that spice up scholarly verbiage. But details about picture frames were largely missing. Did anyone embrace the arabesque as a major theme for the frame? I longed to know if Holman Hunt designed his for *The Afterglow in Egypt* (p. 144). Since artist-designed frames played such an important part in Pre-Raphaelite Brotherhood painting one might expect Hunt's input here.

This book features a useful chronological outline of political events as they relate to British encounters with local rulers, European rivals and the Ottoman Empire. Heather Birchall's six pages of artist's biographies are easily referenced, concisely written, and illustrative of each artist's motives for being abroad.

The book should have credited Lady Wortley Montagu (p. 26) with recognizing the benefits of smallpox inoculations as much as for her *Letters* (1763). Although history largely credits Edward Jenner for experimentation with cowpox and vaccination, Lady Montagu was quick to publicize this practice of the Ottoman court and eventually had the embassy surgeon in Constantinople inoculate her son. Her daughter was later vaccinated in the presence of London's royal physicians. Harem women from the Caucasus were considered beautiful because they had escaped the disfiguring effects of smallpox - the "speckled monster" - that had marred the beauty of Lady Montagu and killed her brother. Further investigation of the role of Oriental science and medicine as a tangential theme in Orientalist art is warranted.

What will future books on Orientalist art offer us? Fruitful avenues of inquiry may include a careful study of the status of children in Turkish and Egyptian society, possibly with an emphasis on child labor. The inclusion here of only one painting (fig. 78) that depicts the daily life of children - comfortable, well-fed ones at that - gives pause. No hint of exploitation or child slavery is included. Considering the significant number of children found in Victorian art, it seems curious that they were largely ignored by Orientalist painters. No doubt the British were hard pressed to find scenes of home life that mirrored Victorian "family values."

A fuller inquiry into the patterns, uses and dyes of various textiles found in these paintings would add another dimension to the study of Orientalism. Finally, given the British gentleman's penchant for fine horses, breeding and blood lines, some may be curious to know about the reception of Arab horses in England and whether British artists relied on prints, zoological studies or perhaps even Mughal miniatures when depicting Arab horses. One wonders if stunning manuscripts, like those from the Beatty Library currently featured at the Sackler, may have inspired a composition or two.

This book balances recycled ideas with fresh observations. Unfortunately, it begs the question, "Does the scholarly community need future books on Orientalism?" If fresh avenues of inquiry and new image are included, then yes. If publications do nothing more than rehash post-colonial theory without recourse to substantive primary sources from both sides of the debate, then this author is inclined to think "Enough Said."

"The Lure of the East: British Orientalist Painting," exhibition organised by Tate Britain in partnership with the Yale Center for British Art, the British Council, the Pera Museum, and the Sharjah Art Museum. Yale Center for British Art, New Haven (February 7 - April 28 2008); Tate Britain, London (June 4 - August 31, 2008); Pera Museum, Istanbul (October 2008 - January 2009); Sharjah Art Museum, United Arab Emirates (February - April 2009)

Reviewed by Sarah Feit and Lisa Nersesova, Department of Art Education and Art History, University of North Texas

As installed at Tate Britain the exhibition, *The Lure of the East: British Orientalist Painting*, employs ideas from Edward Said's 1978 book, *Orientalism*, to understand something about paintings created by British artists traveling to the Middle East during the eighteenth through the early twentieth centuries. The following observations focus on the installation

in London. There, the exhibition is organized around themes traditional to art, such as genre and landscape, qualified by Orientalist interests, as witness several examples of harem paintings. In the introduction label, the linking of references to Said's *Orientalism* with the collective work of the artists suggests a dialogue between the artists and the places and cultures they depicted, and also between contemporary Western society and culture and the Middle East. On the whole, throughout the exhibition, labels for the rooms and also for each work of art emphasize the scenes the artists rendered. They address the geography of place along with an artist's physical location therein and note the relationship of location to individual choices of perspective and composition. Many note when artists reached and how long and where they may have stayed in a particular place.

In regard to these topics, commentary within the exhibition could provide more insight into social and cultural factors that motivated as well as supported or curtailed the activity of the artists and subsequent reception of their paintings. For example, how did the market for Orientalist paintings in Britain develop and change during the years when the artists painted? In what ways was it similar to or different from that in France? What was British about British Orientalism? It might also have addressed some intriguing complexities the paintings seem to indicate. Images of harems and religious practices are two of the most popular subjects of the exhibition, yet they refer to places and activities that many of the painters would have been unlikely to experience firsthand or alone.

Tate Britain's vision for displaying paintings of the harem theme is particularly interesting. Upon entering the space called "Harem and Home," the viewer faces a white wall that supports a mashrabiyya. The lighting in this part of the exhibition is dimmed, and the screen casts shadows on the paintings immediately to the right of the entrance. This creates an atmosphere of mystery and exoticism in which the viewer becomes a voyeur looking at depictions of the private lives of Eastern women and of European women posing as Eastern women. The rather descriptive text that accompanies many of the paintings further intensifies the experience of voyeurism and mystery. To return to the label that introduces the exhibition, how does Said's scholarship help us to understand the way the scenes construct and complicate narratives shaped by a Western colonialist and gendered gaze and mindset?

The unusual opportunity the exhibition provides to view so many paintings contributing to British Orientalist discourses is valuable. Exploring contributions that photography made to the production and appearance of the paintings could raise additional questions about how the latter promoted social and cultural narratives involving the artist, subject and viewer. Some paintings suggest both continuities and major shifts. Richard Carline's *Damascus and the Lebanon Mountains from 10,000 Feet*, 1920, owes much to aerial photography, a practice that in some ways further facilitated the mobility of the Orientalist artist yet also physically distanced him from a place and correspondingly reconfigured how land looked, perhaps inviting new approaches to its visual representation and to scholarly and lay interpretations and uses of images of land. In regard to changes in proximity, we wonder how "The Lure of the East" will be perceived when it travels to Istanbul and the United Arab Emirates. What will be similar and different about its staging, and how will viewers understand the paintings' histories and their meaning and significance for the present day?

## Calls: conferences, fellowships, publications

### Applications due July 4, 2008

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#### The Richard III Foundation Scholarship for Medieval Studies

The Richard III Foundation Scholarship for Medieval Studies is awarded annually to a graduate student, based anywhere in the world, who is writing a dissertation on an aspect of English history during the later middle ages (c1350-1500). Applications from PhD candidates who are seeking to fund an extension year will be considered. The Scholarship is intended to help a student meet the costs of research and/or living expenses. The successful applicant will be able to provide evidence of both academic excellence and financial need. The value of the award will be in the range £300-£500. The deadline for applications is Friday July 4th, 2008. The successful applicant will be notified by September 1st.

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<http://richard111.com>

### Abstracts due July 4, 2008

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"1968 - Turning Point" - A Multi-disciplinary Postgraduate Conference, the Institute of Irish Studies, Queen's University Belfast, October 10-11, 2008

1968 was an epoch-making year - Forty years on, Queen's University, Belfast, has organised a series of events to reflect upon and re-evaluate the events of 1968. As part of this commemoration Queen's is planning a two-day postgraduate conference entitled "1968 Turning Point." We invite scholars to give 20-minute papers on the political, social and cultural significance of 1968 from a wide range of disciplinary and international backgrounds, including anthropology, history, film studies, political science, sociology, social movement theory, literary studies and cultural theory. Topics to address may include:

- Northern Ireland civil rights movement and other civil rights movements; movements for social change; anti-Vietnam and CND demonstrations;
- New Left and the Old Left;
- role of women and women's rights movements;

- student agitation and demonstrations (both specific case studies and comparative analyses);
- literature, culture and media representations of 1968 and '68ers; the legacies and influences of 1968;
- state responses and the role of counter-demonstration groups (both specific case studies and comparative analyses).

This should not be viewed as an exhaustive list. Papers will be considered on related themes. Please send a 300-word abstract in Microsoft Word format to the following e-mail address: [conference-1968@hotmail.com](mailto:conference-1968@hotmail.com). Abstracts should be submitted by no later than Friday, 4th July 2008. We are planning to publish a volume of selected papers presented at this conference.

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<http://www.qub.ac.uk/schools/History/NewsandEvents/SeminarProgrammes/1968TurningPoint>

Abstracts due July 20, 2008

Art, Religion, Identity, Graduate School of Arts and Humanities, University of Glasgow, September 23-24, 2008

In conjunction with an art exhibition at Glasgow University Chapel celebrating the 100th anniversary of the birth of Glasgow Jewish artist Hannah Frank, the Graduate School of Arts and Humanities and the Department of Theology and Religious Studies at the University of Glasgow will host a two-day symposium on art, religion, and identity. See <http://hannahfrank.org.uk/pages/papers.htm>

Questions about the role of identity in art abound, and these questions only increase when the artist is associated with a particular social group, be it religious, gendered, or ethnic, through their own self-presentation or the efforts of outside scholars or critics. To what extent does association with a social group influence the production of art? To what extent does an awareness of such associations influence the viewer's experience of art?

We invite papers on any topic relating to the conference theme, with a focus on the 19th and 20th centuries, although we are open to proposals dealing with other periods. We welcome papers from any discipline, including but not limited to theology, art history, museum and archive studies, cultural studies, history, psychology, sociology, anthropology and literature. Abstracts of 150-300 words, for papers not exceeding 20 minutes in length, or proposals for posters (A1 size) should be addressed to Julie Clague and Alana Vincent

at [art.religion.identity@googlemail.com](mailto:art.religion.identity@googlemail.com), no later than 20 July. Topics may include, but are not limited to:

- Art as (auto)biography
- Borrowing and appropriation of imagery
- Contested (religious) identities
- Hermeneutics, textuality, and 'reading' images
- Intersections between mythology and religion in visual culture
- Imagination and the fantastic
- Material memory and culture making
- Theological and/or religious aesthetics
- Tensions, transgressions, heresies, and idolatries
- Religious uses of art: devotion, illustration, midrash, protest
- Artistic uses of religion: themes, symbolism, tradition, power
- Visual markers of religious identity
- Gender in relation to any of the above

Keynote Speakers: Professor Melissa Raphael-Levine (University of Gloucestershire) Professor Shulamit Reinharz (Brandeis University) Professor Laura Levitt (Temple University) Special Plenary Lecturer: Richard Holloway. A reception will be held in the Scottish Parliament on the evening of 23 September in honour of Hannah Frank, and to launch a new book, *Hannah Frank: Footsteps on the Sands of Time*. A hundredth birthday celebration gallimaufry. Edited by Fiona Frank and Judith Coyle and published by the Scottish Jewish Archives Centre in association with Kennedy and Boyd.

For more information, please contact [art.religion.identity@googlemail.com](mailto:art.religion.identity@googlemail.com). This event is supported by the Ben Uri Gallery: The London Jewish Museum of Art. Check the event website for latest details: <http://hannahfrank.org.uk/pages/papers.htm>

#### Abstracts due July 31, 2008

1759: An Interdisciplinary Conference, Queen's University Belfast, April 15 – 17, 2009

2009 sees the 250th anniversary of the events and publications of 1759, a crucial moment in British and global history, culture and ideas. To mark the occasion, the Centre for Eighteenth-Century Studies at Queen's University Belfast will be hosting an interdisciplinary conference on all aspects of '1759' – from the battles at Minden, Quebec and Quiberon Bay to new ideas about 'sympathy', 'originality' and 'taste'; the opening of the British Museum to the publication of 'Candide', 'Rasselas' and 'Tristram Shandy'. The conference will thus provide a timely opportunity for discussion and critical assessment of a year that, according to Frank McLynn, should be 'as well known in British history as 1066'. Keynote papers will be delivered by Professor Thomas Keymer (University of Toronto) and Professor Nicholas Rogers (York University, Toronto).

300-word proposals are invited, for 20-minute papers. The deadline for submission is 31 July 2008.

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Applications due August 15, 2008

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The Southern Conference on British Studies, Sheldon Hanft Travel Award

The Southern Conference on British Studies solicits applications for the Sheldon Hanft Travel Award for 2009 from graduate students in British Studies at universities within the SCBS region, comprising the states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Missouri, Mississippi, North Carolina, South Carolina, Tennessee, Texas, Virginia, West Virginia, and the District of Columbia. The award carries a grant of \$1,000 and is made each year on a competitive basis to support research in British Studies (including the history and culture of the Empire and Commonwealth) which requires extended travel from the researcher's home base. Awards alternate between established scholars and graduate students, with those for even-numbered years designated for established scholars without geographic restriction and awards for odd-numbered years designated for graduate students enrolled within the SCBS region.

Since the purpose of a Hanft Travel Award is to assist in defraying the cost of research travel, the award may not be applied to other expenses. Travel funded by the awards may be international or within the United States or another country so long as it furthers research in some aspect of British Studies. Recipients will be reimbursed after completion of their travel and presentation of documented travel expenditures to the SCBS Secretary-Treasurer.

Applications from graduate students for the 2009 Hanft Travel Award must be submitted no later than 15 August 2008. A complete application will consist of a cover letter, a description of the substance and significance of the research project to which the award will be applied, a copy of the applicant's CV, and a letter of support from the student's mentor or dissertation director. All materials should be sent to:

Professor John A. Hutcheson, jr.  
Chair, Hanft Travel Award Committee  
Office of Academic Affairs  
Dalton State College  
650 College Drive  
Dalton, GA 30720-3797  
[jhutcheson@daltonstate.edu](mailto:jhutcheson@daltonstate.edu)

Announcement of the recipient for 2009 will be made at the SCBS annual business meeting in New Orleans, Louisiana, on 11 October 2008.

Abstracts due September 1, 2008

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XIXth and early XXth centuries, in the context of British imperialism and the rise of the American empire, UFR d'Etudes Anglophones, Université Stendhal Grenoble 3, November 13-15, 2008

The CEMRA (Research Centre on Representations of the English Speaking World), within the framework of Cluster 14 (regional research programme on Imaginary Representations of Science and Technology), invites proposals for the forthcoming international conference on "Science and Empire." Papers and discussions will be on the role of science in the XIXth and early XXth centuries, in the context of British imperialism and the rise of the American empire, as a way to fulfill a quest for knowledge, a tool in the exploration of foreign lands, discourse on and representations of otherness, as well as a source of anguish and questioning. Papers may also focus on the way science itself is represented in works of fiction, travelogues (at the crossroads of science and literature), autobiographies, essays, press articles or scientific papers and in museums.

To be considered: human and social sciences which thrived during the period of imperial expansion, racial theories couched in pseudo-scientific discourse, hard sciences, natural sciences, as they are presented in specialized or popularized works, in the press, in travel narratives or at world fairs but also in literary texts. Such approaches allow for the analysis of the link between knowledge and power as well as of the paradox of scientific discourse which claims to seek the truth while at the same time both masking and revealing the political and economic stakes of Anglo-Saxon imperialism. The analysis of various types of discourse and representation will serve to highlight the tension between science and ideology, between "objectivity" and propaganda, and stress the limits of imperialist epistemology which has sometimes been questioned in more ambiguous or subversive texts. The scientific discoveries of the XIXth century and the epistemological crisis at the turn of the century also often triggered existential disquiet and anguish, metaphysical questioning, finding a convenient outlet in a quest for origins and myths, a fantasized return to a pre-industrial state and an idealisation of nature as well as the conquest or imaginary representation of newly explored countries. Science can thus engender or reveal two opposed visions of the world: a reassuring one which presents a well-ordered world with clear limits and a frightening one which features a complex and boundless universe which escapes the control of science and imperialism. Participants are invited to examine such issues as the plurality of scientific discourses, the alienating dangers of reduction, fragmentation and reification, the interaction between scientific discourse and literary discourse, the way certain texts use scientific discourse to serve their imperialist views or, conversely, deconstruct and question them. Papers accepted in English or in French ; please send a short abstract (300 to 400 words) and a short biographical and bibliographical note, by September 1st to: [donna.andreolle@u-grenoble3.fr](mailto:donna.andreolle@u-grenoble3.fr) (North America) [catherine.delmas@u-grenoble3.fr](mailto:catherine.delmas@u-grenoble3.fr) and [christine.vandamme@u-grenoble3.fr](mailto:christine.vandamme@u-grenoble3.fr) (Great-Britain and Commonwealth) with a copy to [agnes.vere@u-grenoble3.fr](mailto:agnes.vere@u-grenoble3.fr) (research centre secretary)

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Abstracts due September 1, 2008

Spreading the Written Word in the English-speaking World, 16th-18<sup>th</sup>  
Centuries, Universities of Mulhouse and Strasbourg, June 11 - 13, 2009

What might seem a fairly obvious topic inspired by the local Northern European Humanist tradition characteristic of Gutenberg's area of adoption now acquires greater immediacy in a world where the written word is constantly challenged by new media. The object of this conference is to provide insight into the significance and circulation of the written text in European culture from the 16th to the 18th century. The written word should be understood in its broadest sense, from the most learned humanist tradition (poetry, history, emblem books, translations of the classics, educational, rhetorical and political treatises, theological and philosophical works...) to more popular aspects (romance, novel, ballads, broadsheets and pamphlets, chronicles, histories, lives, vernacular translations of religious texts, travel accounts, emergence of the press...) The topic invites us to study the cross-fertilization between written culture and the permanence of non-written tradition (including iconography, music and folklore) of which the theatre is a prime example.

Guest speakers: Mme le Professeur Suzy Halimi (Université de Paris III), Professor Balz Engler (Basel University)

Please send your proposals for 20-minute papers in English or in French to :  
Anne BANDRY, EA 3437 ILLE (Institut des langues et littératures européennes),  
Université de Haute-Alsace, Mulhouse, [anne.bandry@uha.fr](mailto:anne.bandry@uha.fr) and Jean-Jacques  
CHARDIN, EA 2325 Recherches sur le monde anglophone, Université Marc Bloch,  
Strasbourg, [chardin@umb.u-strasbg.fr](mailto:chardin@umb.u-strasbg.fr)

Abstracts due September 15, 2008

Artists' Writings 1750-present, Courtauld Institute of Art, London, June 6-7,  
2009

Despite Matisse's warning that 'he who wants to dedicate himself to painting should start by cutting out his tongue', artists in the modern period have frequently expressed themselves in writing (whether memoir, fiction or theory). This conference will ask what motivates artists to write, how they view the relation between their visual and textual practice, and how they use writing to manipulate or challenge the public reception and critical interpretation of their work. Challenging the myth of the visual artist as an intuitive anti-intellectual, it will demonstrate the extent and diversity of artists' contributions to modern literature and criticism in various languages. It will also investigate how scholars interpret these texts: are they works of art in themselves or simply evidence about the artist's life and craft? Do they conceal as much as they reveal? How has the role and perception of artists' writings changed over time? Topics could include, but are not limited to:

- Questions of genre
- Public versus private writing
- Authorship, authority and intention
- Writing as justification / explanation / polemic
- Writing as obfuscation
- Self-expression versus silence
- Fact and fiction
- Life-writing
- The politics of identity (ethnicity, gender, sexuality)
- Travel writing
- Ekphrasis / transposition d'art / synaesthesia
- Interchange and rivalry between the arts
- The artist as critic
- Artists' interviews
- Public lectures, instruction and guidance
- Manifestos and treatises
- Text-based art works and artists' books
- Writing and visibility
- Writing and performance

Contributions are invited from art historians, literary scholars and artists. Please send proposals (max 300 words) for presentations of 20 minutes to [Linda.Goddard@courtauld.ac.uk](mailto:Linda.Goddard@courtauld.ac.uk) by 15 September 2008

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Abstracts due September 15, 2008

The Irish Conflict, *Historia Actual Online*

While Europe attempts to continue growing and feeling content as a unit, it seems to have forgotten the conflicts experienced in the past and the conflicts currently taking place in the very heart of the most industrialized countries in the world. This is the reason why we think it is extremely important to analyse historical, social and political consequences of the partition of Ireland. To understand the Irish conflict is to understand most of the conflicts related to nationalities, politics, territories and religions, given that it is difficult to find historical situations in which these factors have interacted in the same way. The digital journal *Historia Actual Online*, based in Cádiz, invites you to contribute articles related to the Irish conflict. The articles can address such issues as historical perspectives on the conflict, analysis of the origins of different groups in the conflict,

their interrelations and their ways of expression (political parties, paramilitary organizations) as well as their association with different political options. The present-day situation of the confrontation can be analysed through images related to migrations and their influence, demographic variation in different communities, which can be extremely important in the next few years, or in the changes in the patterns of committing violent acts in the last few years.

*Historia Actual Online* (ISSN 1697-3305) is a free, open-access journal. Focused on the subjects related to contemporary history, the journal accepts all types of multidisciplinary approaches. We accept contributions in English, Spanish, French, Italian and German. More information about the journal, its editorial board, submission guidelines for authors and previous issues of the journal can be found online at: <http://www.historia-actual.com/hao/pbhao.asp?idi=ENG>. Please submit the articles (Word- or Word-compatible-format), accompanied by a brief c.v. to [aha@uca.es](mailto:aha@uca.es).

Alejandro Román Antequera  
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<http://www.historia-actual.com>

#### Applications due September 15, 2008

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The Paul Mellon Centre for Studies in British Art  
Curatorial research

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

Curatorial Research Grants are normally made to help institutions undertake research for a particular exhibition or installation of British art by appointing a Research Curator. In some instances a grant may be made to an institution to provide staff in lieu of a curator who wishes to take leave from other curatorial duties to undertake research for an exhibition or related project. The award will not exceed £20,000 per annum, for up to three years. Only one Curatorial Research Grant application per institution will be considered each year.

Applications should not exceed the space allotted below. Please include the following:

- cover sheet fully completed

- a detailed outline of, and timetable for the project, indicating that it can be achieved within a three-year period or less
- expectations and responsibilities of the Research Curator
- other sources of financial support, realised or projected
- the curriculum vitae of the designated Research Curator (if known)

Please request your referees to send their references by email if possible to [grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk) or by post to the Centre. Please note that it is the applicant's responsibility to ensure that referees submit references to us by the closing date for applications. We receive a large number of applications and are unable to contact referees on your behalf.

Please submit your application and supporting references to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in transit. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meeting in October. Please note that the Centre is unable to notify applicants of awards by telephone or via e-mail, or to enter into discussion of the Council's decisions.

The Grants Administrator  
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<http://www.paul-mellon-centre.ac.uk/support.html>

#### Applications due September 15, 2008

The Paul Mellon Centre for Studies in British Art  
 Educational programme

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

Educational programmes eligible for awards include lectures, conferences, symposia and seminars for scholars or provided at a scholarly level for the general public. Grants do not normally exceed £5,000. Institutions may, if they wish, make more than one Educational Programme Grant application in a single round. Applications should not exceed the

space allotted in the pages below. Please complete the cover sheet and submit with the following:

- a detailed outline of, and timetable for, the programme. This should include a clear statement of the aim of the event, a list of speakers and titles, and an indication as to whether speakers are confirmed or provisional participants.
- other sources of financial support, realised or projected
- a breakdown of all estimated costs and all anticipated income from ticket sales

Please submit your application to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with applications.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in transit. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meetings in October and March respectively. Please note that the Centre is unable to notify applicants of awards by telephone or via e-mail, or to enter into discussion of the Council's decisions.

The Grants Administrator  
The Paul Mellon Centre for Studies in British Art  
16 Bedford Square  
London WC1B 3JA  
tel. +44 (0) 20 7580 0311  
fax +44 (0) 20 7636 6730  
[grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk)  
<http://www.paul-mellon-centre.ac.uk/support.html>

#### Applications due September 15, 2008

The Paul Mellon Centre for Studies in British Art  
Publication Grant (author)

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

The Centre supports books and catalogues of exhibitions or permanent collections of British fine and decorative arts and architecture with a range of grants up to a maximum of £10,000. Applicants should note, however, that grants are made only exceptionally at the maximum end of the scale and that awards do not normally exceed £5,000. Publication projects other than catalogues must have been fully completed and be ready to go to press in the ensuing twelve months or so before a grant application can be made.

Awards are given to cover costs incurred by authors or editors such as the acquisition of images, copyright clearances and the production of graphics. Grants do not cover personal living expenses, nor are they intended to support research on the part of the applicant (for which see Research Support Grants). An application made by an author or editor will not disbar their publisher from applying for a Publication Grant (Publisher) for the production costs of the same project.

Applications should not exceed the space allotted in the pages below. Please complete the cover sheet and include with it your outline of, and timetable for, the project, details of other sources of financial support, realised or projected, a breakdown of all estimated costs and anticipated income, including royalties from sales and the curriculum vitae of the author/editor. Please request your referees to send their supporting letters by email if possible or by post to Centre. Please note that it is the applicant's responsibility to ensure that referees submit references to us by the closing date for applications. We receive a large number of applications and are unable to contact referees on your behalf.

Please submit your application and supporting references to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application. Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in transit. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meeting in October. Please note that the Centre is unable to notify applicants of awards by telephone or via e-mail or to enter into discussion of the Council's decisions.

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#### Applications due September 15, 2008

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The Paul Mellon Centre for Studies in British Art  
Publisher

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The Centre supports scholarly books and catalogues of exhibitions or permanent collections on British fine and decorative arts and architecture with a range of grants up

to a maximum of £20,000. Applicants should note, however, that grants are made only exceptionally at the maximum end of the scale and that awards do not normally exceed £10,000. Publication projects other than catalogues must have been fully completed, accepted by a publisher and ready to go to press in the ensuing twelve months or so before a grant application can be made.

Awards are given to cover costs incurred by publishers or institutions in producing works of scholarship in print or in other media. Grants are intended to make possible publications which would not otherwise appear or which would appear in reduced specification. Publishers may apply for a grant in this category even if the author/editor of the work is also applying to the Centre for a Publication Grant (Author), but the breakdown of costs and anticipated income is expected to show the relationship between the two applications.

Applications should not exceed the space allotted in the pages below. Please complete the cover sheet and include with it your outline of, and timetable for, the project, details of other sources of financial support, realised or projected, a breakdown of all estimated costs and anticipated income, including royalties from sales. Please request your referees to send their supporting letters by email if possible or by post to the Centre. Please note that it is the applicant's responsibility to ensure that referees submit references to us by the closing date for applications. We receive a large number of applications and are unable to contact referees on your behalf. Publishers need not provide letters of reference if the author/editor of the project is also applying for a Publication Grant (Author).

Please submit your application and supporting references to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in transit. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meeting in October. Please note that the Centre is unable to notify applicants of awards by telephone or via e-mail or to enter into discussion of the Council's decisions.

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<http://www.paul-mellon-centre.ac.uk/support.html>

Applications due September 15, 2008

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The Paul Mellon Centre for Studies in British Art  
Research support grant

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

Research support grants for travel, subsistence, and other research costs such as photography, are offered to scholars already engaged in research involving the study of British art or architecture. Grants may be used to visit collections, libraries, archives or historic sites within the United Kingdom or abroad. They are not awarded to assist with conference attendance. Awards do not normally exceed £2,000. (Unsuccessful applicants for Junior Fellowships who also wish to be considered for a Research Support Grant should see the details given in the further particulars for Junior Fellowships).

Applications should not exceed the space allotted below. Please complete the cover sheet fully and include with your application, a brief outline of your research and a timetable for the project, the amount being requested together with a detailed breakdown of all estimated costs and details of other sources of financial support (realised or projected). A suggested per diem subsistence rate would be £40. Also to be included, a brief curriculum vitae of no more than two pages. Please request your referee to send their reference (by email if possible to [grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk)) or by post to the Centre. Please note that it is the applicant's responsibility to ensure that their referee submits the reference to us by the closing date for applications. We receive a large number of applications and are unable to contact your referee on your behalf.

Please submit your application and supporting reference to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in transit. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meetings in March or October. Please note that the Centre is unable to notify applicants of award outcomes by telephone or via e-mail, or to enter into discussion of the Council's decisions.

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Abstracts due September 15, 2008

Through the Eyes of the Other, University of Madras, Chennai, Tamil Nadu, India, December 18-20, 2008

The University of Madras, within the framework of the ARCUS project of cooperation between India and the Rhone-Alpes region in France, and in collaboration with the CEMRA, Stendhal University, Grenoble, and Stella Maris College, Chennai is pleased to announce the organisation of an interdisciplinary bilingual international conference "Through the Eyes of the Other" to be held in Chennai from December 18-20, 2008. Proposals are invited from faculty, scholars and researchers exploring the various facets of this theme. The papers, in English or in French, may cover four broad fields of research:

- Literature : Indian, French and English Literature - fiction, travelogues, diaries, autobiographies)
- Visual Arts : (painting, photography, cinema)
- Performing Arts
- Press and Media

Discussions will focus on the way "Otherness" (be it Indian or Western) is perceived and represented through the prism of individual consciousness, in the mimetic or distorted mirror of representation, through the fantastic looking glass of fear or anxiety, in the projected images of desire, attraction or repulsion, thus spreading positive or negative views of the other. Participants are invited to examine the notions of filter, prism, mirror, kaleidoscope, perspective, cultural bias and ideological discourse, as well as pre-conceived ideas, clichés and stereotypes, and tropes. The limit between subject and object, onlooker and looked at, self and other, may be blurred, undermined, images reversed and power relations challenged. Ethnocentric, scientific, exotic views, tending to reify and keep the other at a distance may be called into question by the latter's gaze, and counterbalanced by open mindedness and acceptance of otherness which subvert binary oppositions and erase difference, replace monolithic discourse by dialogism and polyvocality. Contexts such as journeys of exploration, first encounters, travels to Europe and to India, cultural interactions and exchanges, power and gender relations will be taken into account. While there is no specificity in the time frame with regards to literature, the conference will focus on the period from the 19th Century onward in the fields of journalism, visual arts and performing arts.

Participants have a choice of two formats for the papers:

- Conference papers -long presentations: 25 minutes + 5 minutes for fielding questions
- Investigative papers - Round table presentations: 7-10 minutes

Please send proposals (up to 300 words for full papers and 100 words for panel presentations) and a short biographical sketch/résumé to the organisers, Prof Chitra Krishnan (University of Madras, Chennai) and Prof Catherine Delmas (Stendhal University, Grenoble3) at [interconfer@gmail.com](mailto:interconfer@gmail.com). The last date for sending proposals is September 15, 2008. Acceptance of proposals after peer review will be sent in October, 2008

Abstracts due September 26, 2008

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Annual Meeting of The British Society for Eighteenth-Century Studies,  
January 6 – 8, 2009, St Hugh's College, Oxford

The annual meeting of The British Society for Eighteenth-Century Studies is Europe's largest and most prestigious annual conference dealing with all aspects of the history, literature, and culture of the long eighteenth century. We invite proposals for papers and sessions dealing with any aspect of the long eighteenth century, not only in Britain, but also throughout Europe and the wider world. Proposals are invited for individual papers, for fully comprised panels of three papers, for roundtable sessions of five speakers, and for 'alternative format' sessions of your devising. While proposals on all and any eighteenth-century topics are welcome, this year the conference theme will be 'Eighteenth-Century Lives'. We would thus particularly welcome proposals for papers that address any aspect of life writing or personal experiences, whether individual or group, throughout the long eighteenth century and in any part of the world. The 2009 conference will feature plenary addresses by Margot Finn (University of Warwick) and Jack Lynch (Rutgers University).

Please submit a 200-word abstract of the proposed paper, panel, or roundtable (including names of speakers, panel chair, and summaries of papers in the case of comprised panels and roundtables) via the BSECS website at <http://www.bsecs.org.uk>. Papers should be 20 minutes long, while roundtable talks are normally around 10 minutes in length. The official languages of the conference are English and French. Presentations in other languages are acceptable if transcripts in English or French are available for the audience.

The deadline for submission of papers and panel proposals is Friday 26 September 2008.

All enquiries regarding the academic programme of the conference should be addressed to the Programme Coordinator: Dr. Brycchan Carey [academicorganiser@bsecs.org.uk](mailto:academicorganiser@bsecs.org.uk). You will be notified whether your proposal has been accepted by Monday 27 October 2008. If you are travelling from outside the UK and need an earlier decision, please mention this in your proposal and we shall endeavour to reach a decision earlier in order to facilitate your travel arrangements. The deadline for conference registration will be Friday 21 November 2008. To attend the conference without giving a paper, request an application form direct from the Venue Organiser, Dr. Chris Mounsey [cmouns@aol.com](mailto:cmouns@aol.com). You can also download the registration form and find out more about BSECS from our website <http://www.bsecs.org.uk>.

BSECS is proud to be able to support scholars to attend this conference. Twelve bursaries of £100 each will be available for graduate students whose papers have been accepted and who are registered for a higher degree at a higher education institution within the European Union. In addition, accommodation costs and the conference fee will be waived for up to six established scholars whose papers have been accepted and who are from countries whose institutions may not normally have the resources to support staff attendance at conferences in Western Europe. Applications for bursaries should be made on the official application form, which is available from <http://www.bsecs.org.uk>.

Dr Brycchan Carey  
BSECS Academic Organiser

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Kingston University  
Penrhyn Road  
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Abstracts due September 26, 2008

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"Past-vs-Present", Joint meeting of the British Association for Victorian Studies and the North American Victorian Studies Association, Cambridge Victorian Studies Group, University of Cambridge. Churchill College, Cambridge, July 13-15, 2009

How did the Victorians rearrange the past? What new pasts did they discover?

Conference Topics Include:

- ways in which new discoveries across diverse fields helped shape new disciplines such as geology, biology, linguistics, classics, history and archaeology;
- proliferation of myths of origin - cosmic, geological, biological, historical, and anthropological;
- new technologies and tools for investigating the past - such as photography or museology;
- diverse and even contradictory responses to the past from different groups of people;
- what the Victorians decided to throw out, and what they decided to keep;
- heritage that the Victorians invented for us - are we still living in a Victorian world?

The conference will feature four plenaries, eight special sessions, ten workshops, outings in Victorian Cambridge, and an after-banquet Literary Panel with neo-Victorian novelists.

Two Categories of Attendance:

Papers or Workshops

1) Submit an individual paper or panel proposal, or

2) Sign up to join one of ten Workshops

(see conference website for guidelines: <http://www.victorians.group.cam.ac.uk/Past-vs-Present.html>) The deadline for proposals and the initial round of workshop sign-ups is 26 SEPTEMBER 2008 Applicants will be notified whether their proposal has been successful by mid-October 2008. There will be a second round of workshop sign-ups as part of the registration process. All presenters, chairs, and workshop attendees must register for the conference. Registration information and a provisional programme will be available on the website by the end of 2008.

Denise Schreve  
Cambridge Victorian Studies Group  
University of Cambridge  
Raised Faculty Building

Sidgwick Site  
Cambridge  
CB3 9DA  
UK  
[des25@cam.ac.uk](mailto:des25@cam.ac.uk)  
<http://www.victorians.group.cam.ac.uk/>

Abstracts due October 1, 2008

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Romantic Disorder: Predisciplinarity and the Divisions of Knowledge 1750-1850, School of English and Humanities, Birkbeck, University of London

This conference explores the fluid and unfamiliar contours of predisciplinarity/adisciplinarity in an expansive Romantic Century, 1750-1850. We envision this conference as an opportunity to defamiliarize foundational moments, master narratives, and key figures of the Romantic century, by opening them up to predisciplinary and eccentric objects, encounters, and texts. Modern disciplines like geology, history, and anthropology often trace their origins to Romantic-era developments. "Literature," as a distinct category of expressive writing also emerged in conjunction with other disciplines, a synthetic dialogue that would later be characterized as a contentious division between "two cultures." So too do sites such as the gallery, the museum, and the academy emerge around this time as new forms of sociability, as attempts to display unruly arrays of pictures and other eccentric specimens. What can Romantic-era aesthetic practices contribute to our understandings of the rise of disciplinarity in the nineteenth century? How can the increasing professionalization and isolation of practices like botany, literary criticism, geology, art and theatre reviews, and collecting illuminate the unruly dynamism of aesthetic forms, both verbal and visual? How do the spaces (whether institutional, geographic, or social) of predisciplinary encounters and formations help shape disciplinary discourses, and how do subjects with varying degrees of agency participate in these discourses? Reading against the grain of the "rise of disciplinarity", and trying to undo its teleological short circuits, this conference seeks to engage imaginatively with the possibilities of predisciplinarity. Plenary Speakers: James Chandler (Chicago), Jonathan Lamb (Vanderbilt), Nicholas Thomas (Cambridge)

Possible Topics:

- predisciplinarity and Enlightenment universalism
- cosmopolitanism and predisciplinarity
- sites and spaces of disciplinary formation
- gentlemen experts and professionals
- eclecticism and specialization
- accidents, ephemera, exceptions, monsters
- eccentric objects inside/outside galleries, museums and other displays
- museum objects, museum narratives, museum disciplines
- learned societies and institutions
- disciplinarity, punishment and the law
- culturally specific disciplines
- archane, discredited or vestigial disciplines

- counterfactual disciplines: alternative outcomes
- exploration and empire as generators of disciplines
- frontiers of disciplines
- gender and discipline
- Romantic resistance to disciplinarity
- genres and disciplines
- predisciplinary periodicals and print culture
- travelers before disciplinary boundaries
- the Humboldts and academic disciplines
- evolutionism and disciplinary change
- catastrophism and uniformitarianism: disciplinary transformations

Luisa Cale' and Adriana Craciun  
 School of English and Humanities  
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[http://www.bbk.ac.uk/eh/research/research\\_conferences/romantic\\_disorder/](http://www.bbk.ac.uk/eh/research/research_conferences/romantic_disorder/)

Abstracts due October 31, 2008

Instruction, Amusement and Spectacle: Popular Shows and Exhibitions 1800-1914, An International Conference hosted by the Centre for Victorian Studies, School of Arts, Languages and Literatures, University of Exeter, April 16 – 18, 2009

This conference aims to examine the eclectic range of popular entertainments in the nineteenth and early twentieth century, with a particular focus on exhibition practices. The intention is to provide a forum that brings together the range of research currently being undertaken by different disciplines in this area, including film studies, Victorian studies, history of science, performance studies, English literature, art history and studies of popular culture. Potential topics could include but are not limited to:

- The role of visual entertainments (e.g. magic lantern, panoramas, dioramas, photography, peep shows)
- Early cinema: exhibition and reception
- Local and regional exhibition cultures
- Science and technology: demonstration and instruction
- Improvement and rational recreation
- Exhibitions of 'Otherness' (e.g. freak shows, ethnographic shows, minstrels)
- Music hall, pantomime, vaudeville and variety
- Public lectures and lecturing
- Galleries, museums and civic institutions (e.g. The Royal Polytechnic Institution, Mechanics Institutes)
- Travelling shows, fairgrounds and circuses

- World's Fairs and international exhibitions
- Magic, illusion and spiritualism
- Concerts, recitals and readings
- Pleasure gardens, tourism and seaside exhibitions
- Dance and physical performance
- Literary and other representations of popular entertainments
- Showmen and showmanship
- Audiences: composition and reception
- Intermediality and exhibitions
- Image, narrative and performance

Please send proposals of no more than 300 words, together with your designation and affiliation to [victorianshows@exeter.ac.uk](mailto:victorianshows@exeter.ac.uk) This email address is being protected from spam bots, you need Javascript enabled to view it no later than 31st October 2008. <http://www.sall.ex.ac.uk/projects/screenhistorysw>

Abstracts due October 31, 2008

Sculpture and Literature in the Nineteenth Century, hosted by the Centre for Victorian Studies at Royal Holloway, University of London in association with the Henry Moore Institute, Egham, Surrey, April 25, 2009

A.W. Schlegel set out to define the new literary aesthetic of the 19th century in his lectures of 1809. Here, he concluded that a new aesthetics of 'the picturesque' had overtaken an old order associated with 'the sculpturesque'. This first attempt to define modern literature had therefore decreed that literature and sculpture were incompatible, aesthetically speaking. And yet, contra Schlegel, 19th century literature continued to show an abiding concern with the trope of sculpture. Romantic and Victorian texts are full of references to the plastic arts despite Schlegel's early theoretical embargo on their interrelation. This conference seeks to encourage academic discussion of that continuing interdisciplinary conversation between literature and sculpture in the 19th century. Interdisciplinary studies of Romantic and Victorian conversations between the arts have tended to focus on the 'sister arts' of painting and poetry. This interdisciplinary conference seeks to develop such work by turning our attention to the relations between literary texts and the plastic arts.

The conference organisers welcome paper abstracts dealing with any aspect of the literary-sculptural connection in the nineteenth century. We welcome submissions from those working in the fields of literature, art-history and sculptural studies. Possible topics may include, but are not limited to, the following:

- Influence and interchange between the arts: relationships between sculptors and literary figures
- The Pygmalion myth in literature
- Ekphrasis: literary responses to works of sculpture
- Idealism/Classicism and the statue
- Sculpture in aesthetic theory: Keats and Haydon on the Elgin Marbles; Walter Pater on Winckelmann

The deadline for paper proposals is 31st October, 2008. Please send abstracts of not more than 300 words to the conference organisers, Dr Vicky Greenaway and Dr Ruth Livesey, at [v.l.greenaway@rhul.ac.uk](mailto:v.l.greenaway@rhul.ac.uk) and [ruth.livesey@rhul.ac.uk](mailto:ruth.livesey@rhul.ac.uk)

Abstracts due November 1, 2008

Second Conference of the Society for Irish Latin American Studies (SILAS), Heroes, victims or villains? Irish Presentations and Representations in Latin America and the Caribbean, organised by the Universidad Michoacana de San Nicolás de Hidalgo, Morelia, Mexico, July 15-18, 2009

The time has come for SILAS to convene its first conference in the Americas. The Second SILAS Conference will be held in colonial Morelia, with the local support of the Instituto de Investigaciones Históricas of the Universidad Michoacana de San Nicolás de Hidalgo. Researchers, students and independent scholars will share their work and experience on different aspects of Irish-Latin American relations. Under the general title "Heroes, victims or villains? Irish Presentations and Representations in Latin America and the Caribbean", this meeting proposes to foster international and multidisciplinary approaches to the study of connections between Ireland, Latin America, the Caribbean and Iberia.

SILAS was founded in July 2003 to promote the study of relations between Ireland and Latin America. The range of interest of the Society spans the settlement, lives and achievements of Irish migrants to Latin America and their descendants, the contemporary presence of Ireland in the life and culture of Latin America and the presence of Latin Americans in Ireland.

The Society invites papers on any aspect of Irish-Latin American links from scholars and students in disciplines such as humanities and social sciences, including for example history, literature, geography, politics, economy and the arts. The aim of the conference is to promote the exchange of views and research findings on a diverse range of issues and on an inter-disciplinary basis. For further details and updates, please see the conference pages. Abstracts in English, Portuguese or Spanish (c.300 words) should be sent by email to the conference organisers, to arrive no later than 1 November 2008. Should you wish to attend the conference without presenting a paper, please register by sending your details to the organisers by 1 April 2009. <http://www.irlandeses.org/mexico2009.htm>

Abstracts due November 10, 2008

Public Disorder: Post-World War II European Art and Its Publics, Department of Art History, Northwestern University, 35th Annual Association of Art Historians Meeting, Manchester, England, April 2-4, 2009

We seek 250 word abstracts for papers from scholars and practitioners that will address the following topic in original and interdisciplinary ways. Following the end of WWII, artists across Europe, both east and west, sought to re-imagine the identity of the public.

The internationalist utopia of the historical avant-garde had not come to pass, the populism of the national socialist model had been discredited by Fascism and Nazism, and it was yet unclear what shape the burgeoning commercial public would take in either soviet block or western nations. This panel seeks to foster a multidisciplinary conversation on the problem of the post-WWII 'public disorder.' This necessitates crossing disciplinary boundaries in order to 1) assess the relevance of current theories of the public and counter-public spheres in relation to the art production of this period; 2) develop new models of mediation to elucidate the relationship between artistic practice and the socio-political sphere and to elaborate on the models of publicity that emerged within the specific conditions of individual countries; 3) identify intersections between post-WWII paradigms of the public and their contemporary reception and critique. It might also entail considerations of art works that deliberately disdain public aspirations to explore the realm of privacy as a potential locus of political engagement.

For example, what practices and sites did artists employ to engender a new, often multiple, public body? How did this endeavour intersect with specific historical events – i.e., the various wars of independence, establishment of the European Community, construction of the Berlin Wall, events of 1968? We seek papers that engage with specific case studies, employ new theoretical approaches, and develop original methodological models.

Noit Banai, [Noit.Banai@Tufts.Edu](mailto:Noit.Banai@Tufts.Edu)

Department of Visual and Critical Studies, Tufts University/School of the Museum of Fine Arts, Boston

Hannah Feldman, [H-feldman@northwestern.edu](mailto:H-feldman@northwestern.edu)

Department of Art History, Northwestern University

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#### Abstracts due November 15, 2008

International Conference on Symbolism, University of Illinois, April 22 - 25, 2009

The purpose of the conference is to explore the origins of Symbolism, a variety of Symbolist manifestations in art, literature, music and philosophy, its consequences in art and literature, and to understand how ideas moved from one European country to another. European Symbolism--a complex movement that started in England with the English Pre-Raphaelites, moved to France, back to England to manifest itself in the movement of the Aesthetes, and then occupied an important place in Russian culture--encompassed literature, art, music, and intellectual thought. Independently of the country, Symbolism was based on a certain world view or even philosophy that expressed itself in different genres in different countries. In England, this movement was most notable in painting and poetry; in France, in literature, art, and music; and in Russia, in art, literature, music, and intellectual thought. The ways that individuals expressed Symbolist ideas often varied across national boundaries, even within a common medium. Send paper proposals to: [symbolismabstracts@uis.edu](mailto:symbolismabstracts@uis.edu). See <http://http://www.uis.edu/hosted-orgs/conferences/symbolism/index.html>

*Radical History Review* solicits contributions for a special issue on visual culture in war, occupation and resistance. Artists have often taken sides in ideological conflicts and in actual conflagrations. In terms of visual culture and resistance, the literature and music of the South African struggle, the murals of Belfast and Derry in Ireland and the poetry of the many Latin American movements for change are relatively well documented. Less analysis is available on the role of artists on one side or another of recent conflicts. Wars of Liberation and popular revolts such as those in Angola, Algeria, Iran and the Basque Country spring to mind. Despite the scale and impact of the Vietnam War, little knowledge is available in terms of the role of visual culture in the mass mobilizations against both the French and US occupations. Approaching five years into the occupation of Iraq and with numerous groups engaged in resistance, what form does visual culture play in demarcating opposing political positions? How have artists in colonized or oppressed nations viewed themselves and their work in terms of the largely western models that shape what is commonly defined as 'art' (the gallery, theater etc)? What has been the role of visual culture in support of imperialism or colonial expansion, as well as officially 'state sanctioned' cultural production?

The role of visual culture in conflict situations also prompts an examination of the implications of artistic 'neutrality'. Despite current global instability many artists and cultural producers, especially in the western artistic tradition, consider their work to be apolitical or neutral. Can artistic neutrality be said to exist in conflict situations, or is culture ultimately, in the words of Edward Said, "...a battleground on which causes expose themselves to the light of day and contend with one another?" (Culture and Imperialism).

This issue of RHR is particularly interested in exploring these questions. Issues of interest include, but are not limited to, the following areas:

- The role and impact of visual culture (visual art and photography, theater, film or graphic works) in anti-colonial and popular struggles in Africa, Asia, Latin America, the Middle East and Europe.
- Culture and de-colonization: The role of visual culture in reinventing/reclaiming a sense of self/nation in newly independent states.
- Shifts in visual culture in Eastern Europe (Poland/Soviet Union/former Yugoslavia, etc). How do politics and aesthetics relate in these emerging capitalist economies?
- Occupation and Collaboration: What strategies and roles have artists played either in opposition to, or in collaboration with, occupying, repressive forces?
- The role of visual culture in resistance and social movements in the United States, with a particular emphasis on the class struggle and the movements for asserting identities in the African American, Latino(a), Asian, Native American movements, as well as in support of broad forces such as anti war, disability rights, struggles for gender equality and acceptance.
- The role of visual culture in the service of imperialism and in the imposition of authoritarian and repressive regimes.

- Cultural policy in newly independent states and cultural policy in liberation movements aiming to establish power (ANC, PLO etc).
- Art and class in struggles for social transformation.
- New technologies and media in the service of liberation movements.
- Visual culture and war: How do artists responding to war compete with photography and documentary filmmaking? Are images of war so ubiquitous as to be redundant?
- Art versus Propaganda: How does visual culture retain power and how are partisan viewpoints articulated in an image/media-saturated world?

*Radical History Review* solicits article proposals from scholars working in all historical periods and across all disciplines, including art history, history, anthropology, religious studies, media studies, sociology, philosophy, political science, gender, and cultural studies. Submissions are not restricted to traditional scholarly articles. We welcome short essays, documents, photo essays, art and illustrations, teaching resources, including syllabi, and reviews of books and exhibitions.

Submissions are due by November 15, 2008 and should be submitted electronically, as an attachment, to [rho@igc.org](mailto:rho@igc.org) with "Issue 106 submission" in the subject line. For artwork, please send images as high-resolution digital files (each image as a separate file). For preliminary e-mail inquiries, please include "Issue 106" in the subject line. Those articles selected for publication after the peer review process will be included in issue 106 of the *Radical History Review*, scheduled to appear in Winter 2009.

*Radical History Review*  
[rho@igc.org](mailto:rho@igc.org)  
<http://chnm.gmu.edu/rhr/calls.htm>

#### Abstracts due November 30, 2008

Autonomy and Commitment in Modernist British Art, Université Paul Valéry-Montpellier 3, France, March 27-28, 2009

Our first conference, "Autonomy and Commitment in Modernist British Literature," reappraised modernist literature in the light of the two notions of autonomy and commitment that criticism has throughout the years played against each other, the New Critics, the structuralists and post-structuralists defending the thesis of a self-sufficient work of art while later schools of criticism-cultural, feminist, Marxist, post-colonial studies, etc.-have insisted on the connection between art and the socio-political context. Should we come to the conclusion that the autonomy of the work of art is necessarily at odds with any form of commitment? Or that the so-called autonomy of the work of art is fundamentally deceptive and finally impossible? Is commitment intrinsically linked with art and autonomy nothing but a form of respect for a certain class-determined ideology? Or should the two concepts be re-thought and re-defined both individually and in relation to each other? These are the questions that we now want to ask about modernist arts which range from painting to sculpture, from film to photography, from radio plays to music and which certainly cover a wide sample of movements: post-impressionism, vorticism, expressionism, etc.

In "Vision and Design," Roger Fry develops a Kantian theory of "disinterested contemplation" and extols the virtues of art, "its freedom from necessary external conditions", thus positing the necessary autonomy of art. "Significant form" is Clive Bell's ideal while plastic form is what Gaudier-Brzeska recognizes in Epstein, Brancusi or Modigliani's work; and vorticism parades as an art of intensity where emotion is equated with form, in music as well as in literature, in sculpture as well as in painting or dancing, as Pound showed in the first edition of *Blast*. All tended towards some brand of formalism or abstraction. Is such formalism or abstraction to be understood as a form of autonomy and as excluding all form of commitment? Or can autonomous art be committed in any way? And in what way? Aesthetically, politically, religiously, ethically? Or is autonomy, both from the socio-historical context and the artistic context, unthinkable, and if so, does it mean that art is necessarily synonymous with commitment? Responsibility? Must art be an instrument of warfare, expounding a message, defending a political point of view? Are such politically committed art works servile and simply cultivating a clear conscience? Conversely can committed art be autonomous? Is there any possible form of autonomy for art commissioned during the war, for example? Are autonomy and commitment exclusive of each other or compatible or even, necessary to each other?

These are some of the tracks that those among you committed to modernist arts are invited to follow, pursue further or question in this conference on "Autonomy and Commitment in Modernist British Arts" that will take place at the University Montpellier III on 27-28 March 2009. Delineating the type of relation there may be between these two apparently antagonistic notions of autonomy and commitment in modernist arts will be the aim of this conference. Walter Benjamin's writings about the "aura," Adorno's "Commitment" or his essays on music may be good starting-points for such a reflection as well as the modernist artists' own essays. Addressing the interconnections between autonomy and commitment should enable us to work towards a re-appraisal of modernist arts. Proposals dealing with the two combined notions of autonomy and commitment in relation to modernist painting, sculpture, cinema, photography, music, etc. will be considered carefully. Selected papers will be published in a volume at the Presses Universitaires du Languedoc et de la Méditerranée. Proposals of about 300 words should be sent by the end of November 2008 to Jean-Michel Ganteau [jean-michel.ganteau@univ-montp3.fr](mailto:jean-michel.ganteau@univ-montp3.fr) and Christine Reynier [christine.reynier@univ-montp3.fr](mailto:christine.reynier@univ-montp3.fr). Our website: [http://recherche.univ-montp3.fr/pays\\_anglophones/](http://recherche.univ-montp3.fr/pays_anglophones/)

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#### Abstracts due December 1, 2008

British Aestheticisms : Sources, Genres, Definitions, Evolutions  
Université Paul Valéry, Montpellier, France, October 2-3, 2009

Both a social phenomenon, an artistic movement and a literary trend, British Aestheticism has been the object of multiple, sometimes contradictory, definitions which all point to its central role in the advent of modernity. As a movement and as an operative notion Aestheticism is of major importance to anybody interested in nineteenth and early twentieth century British culture. This international conference on British Aestheticisms : Sources, Genres, Definitions, Evolutions, which will take place in October 2009, aims at reexamining the notion of Aestheticism from a transdisciplinary perspective and hopes to

attract contributions (in French or in English) from researchers across the fields of British studies, comparative studies, art history, publishing history, aesthetics, philosophy, reception theory, women's studies, queer theory, and gay and lesbian studies.

Papers may focus on the definition and the boundaries of Aestheticism, its relationship with tradition, and its links with contemporary or subsequent movements (European Decadence, Modernism, etc.); we also encourage contributions on the generic definition of Aestheticism, its editorial policies or its circulation and popularization via other media (visual arts, theatre, music-hall) in mainstream culture as well as in various alternative communities, in the general context of the explosion of the means of communication and mechanic reproduction, or what L. Dowling calls artistic "vulgarisation." What authors were/are considered aesthetic? Who read Aesthetic writings (both fiction and non-fiction), bought or saw Aesthetic products, or attended Aesthetic performances? Furthermore, as Aestheticism is concomitant with a re-envisaging of gender and identities, contributors may want to explore the links between Aestheticism and Victorian feminism and with the 'third sex'. Finally, one may want to examine the philosophical underpinnings of a movement based on Kantian philosophy which aimed at challenging oppositions between aesthetics and ethics: is Aestheticism a subversion, a redefinition, or a suspension of the oppositions between aesthetics and ethics?

This conference is organised by the CERVEC Research Center (Centre d'Etudes et de Recherches Victoriennes, Edouardiennes et Contemporaines, EA 741) of the Université Paul Valéry Montpellier, France. Selected papers will be published. Please send a 300-word abstract before December 1st, 2008 to [catherine.delyfer@univ-montp3.fr](mailto:catherine.delyfer@univ-montp3.fr) AND [bncoste@free.fr](mailto:bncoste@free.fr). Conference website: <http://www.esthetismes.org/>

#### Applications due December 1, 2008

University of Delaware Library and Delaware Art Museum, Joint Fellowship in Pre-Raphaelite Studies

The University of Delaware Library, in Newark, Delaware, and the Delaware Art Museum are pleased to announce their second annual joint Fellowship in Pre-Raphaelite Studies. This short-term, one-month Fellowship, to be awarded in 2009, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. Research of a wider scope, which considers the Pre-Raphaelite movement and related topics in relation to Victorian art and literature, and cultural or social history, will also be considered. Projects which provide new information or interpretation—dealing with unrecognized figures, women writers and artists, print culture, iconography, illustration, catalogues of artists' works, or studies of specific objects—are particularly encouraged, as are those which take into account transatlantic relations between Britain and the United States. The recipient will be expected to be in residence and make use of resources of both the University of Delaware Library and the Delaware Art Museum. They may also take advantage of these institutions' proximity to other collections, such as the Winterthur Museum & Country Estate, the Philadelphia Museum of Art, the Princeton University Library, and the Bryn Mawr College Library. Each recipient is expected to make a public presentation about his or her research during the course of Fellowship residence.

Up to \$2,500 is available for the one-month Fellowship. Housing is not provided, but the funds may be used for this purpose, or for travel and other research expenses. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. Applications from independent scholars and museum professionals are welcome.

Founded in 1912, the Delaware Art Museum is home to the largest and most important collection of British Pre-Raphaelite art in the United States. Assembled largely by the Wilmington industrialist, Samuel Bancroft, Jr., at the turn of the century (with significant subsequent additions), the collection includes paintings and drawings by all the major and minor Pre-Raphaelite artists, as well as decorative arts, prints, photographs, manuscripts, and rare books. The Helen Farr Sloan Library & Archives, with a reference collection of 30,000 volumes, holds Samuel Bancroft's papers and correspondence, a rich source for the history of collecting and provenance which also contains significant manuscript material by and about the Rossettis. The University of Delaware Library has broadly based and comprehensive collections—books, periodicals, electronic resources, microforms, government publications, databases, maps, manuscripts, media, and access to information via the Internet—which provide a major academic resource for the study of literature and art. Many printed and manuscript items related to the Pre-Raphaelites and their associates are in the Special Collections Department, including major archives relating to the Victorian artist and writer, George Adolphus Storey, and to the bibliographer and forger, Thomas J. Wise. The Mark Samuels Lasner Collection, associated with the Special Collections Department, focuses on British literature and art of the period 1850 to 1900, with an emphasis on the Pre-Raphaelites and on the writers and illustrators of the 1890s. Its rich holdings comprise 5,000 first and other editions (including many signed and association copies), manuscripts, letters, works on paper (including drawings by Edward Burne-Jones and Dante Gabriel Rossetti), and ephemera.

To apply, send a completed application form ([www.delart.org/fellowships.html](http://www.delart.org/fellowships.html)), together with a description of your research proposal (maximum 1,000 words) and a curriculum vitae or resume, to the address given below. These materials may also be sent via email to: [fellowships@delart.org](mailto:fellowships@delart.org). Letters of support from three scholars or other professionals familiar with you and your work are also required. These must be sent by mail to:

Pre-Raphaelite Studies Fellowship Committee  
Delaware Art Museum  
2301 Kentmere Parkway  
Wilmington, DE 19806

Abstracts due January 15, 2009

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International Conference on Europe, 1939: The Year of the Catastrophes;  
Barcelona, 22-24 April 2009

On the 1st of September, 1939, the Second World War was ignited by the Nazi invasion of Poland, and two days later Great Britain and France declared war on the Third Reich. This year, which had already seen the Spanish Civil end in a victory for fascism, would now go down a new road of violence and catastrophe, in which the dialectic between fascism and the forces opposed to it would reach their highest point of conflict. Seventy

years have now passed since 1939, and it is thus a fitting moment to take stock of what that year meant for Europe, Spain and Catalonia, and to reflect on how 1939 would shape the history of the entire world over the second half of the twentieth century. “Europe, 1939: the year of the catastrophes” is intended to be a forum open to all researchers in the human and social sciences with an interest in reflecting upon these historical events, which have left such a profound imprint on Europe’s historical memory. The conference will consist of five sessions:

SESSION 1: The road to war

SESSION 2: Intellectuals and politics

SESSION 3: The attitude of the Right towards the fascist regimes and democracies

SESSION 4: The attitude of the Left towards the fascist regimes and the war

SESSION 5: The European exiles

Proposals for papers related to the conference topics are invited for submission. Papers which are accepted will be assigned to the appropriate session by the conference’s scientific committee. Deadlines for submission of proposals and final papers are as follows:

- Proposals: 15 July 2008. Proposals should include the following: full name of the submitter, field or profession, place of work, telephone number, email address, title of the paper and a brief summary of its contents (maximum 500 words). Notice of acceptance of proposals submitted will be communicated by 31 July 2008 at the latest.
- Papers: 15 January 2009. The text should be submitted in digital format as a Word file, and should not exceed 50,000 characters.

All submissions should be sent by email to [ce.efid@uab.cat](mailto:ce.efid@uab.cat).

CONFERENCE REGISTRATION PERIOD: The registration period opens 1 September 2008 and closes 28 February 2009.

Organised by: The Centre for Study of the Franco and Democratic Eras (Centre d’Estudis sobre les Èpoques Franquista i Democràtica CEFID) of the Universitat Autònoma de Barcelona; Barcelona Centre for Contemporary Culture (Centre de Cultura Contemporània de Barcelona CCCB); Carles Pi i Sunyer Foundation.

With the cooperation of

Direcció General de la Memòria Democràtica – Generalitat de Catalunya (Government of Catalonia)

Centre d’Estudis sobre les Èpoques Franquista i Democràtica (CEFID)

Facultat de Filosofia i Lletres

Edifici B

Universitat Autònoma de Barcelona

08193 Bellaterra (Cerdanyola del Vallès)

Spain

[ce.efid@uab.cat](mailto:ce.efid@uab.cat)

<http://www.cefid.uab.cat>

Applications due January 15, 2009

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The Paul Mellon Centre for Studies in British Art  
Educational Program Grant

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

Educational programmes eligible for awards include lectures, conferences, symposia and seminars for scholars or provided at a scholarly level for the general public. Grants do not normally exceed £5,000. Institutions may, if they wish, make more than one Educational Programme Grant application in a single round. Applications should not exceed the space allotted in the pages below. Please complete the cover sheet and submit with the following:

- a detailed outline of, and timetable for, the programme. This should include a clear statement of the aim of the event, a list of speakers and titles, and an indication as to whether speakers are confirmed or provisional participants.
- other sources of financial support, realised or projected
- a breakdown of all estimated costs and all anticipated income from ticket sales

Please submit your application to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with applications. Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in transit. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meetings in October and March respectively. Please note that the Centre is unable to notify applicants of awards by telephone or via e-mail, or to enter into discussion of the Council's decisions.

The Grants Administrator  
The Paul Mellon Centre for Studies in British Art  
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fax +44 (0) 20 7636 6730  
[grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk)  
<http://www.paul-mellon-centre.ac.uk/support.html>

Applications due January 15, 2009

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The Paul Mellon Centre for Studies in British Art

Junior Fellowships (up to 3 months)

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts. Junior Fellowships in the United Kingdom (based at the Paul Mellon Centre for Studies in British Art in London) or the United States (based at the Yale Center for British Art in New Haven) are offered to scholars already engaged in doctoral research on British art or architecture.

Candidates may be of any nationality, but normally must be enrolled in a graduate programme at an American or other non-British university for study in the United Kingdom or at a non-American university for study in the United States. Fellowships are for three months and Junior Fellows receive a return airfare and a monthly stipend of £2,000. Junior Fellows at the Paul Mellon Centre are encouraged to come to London in the autumn, when there are no undergraduates in residence and the Centre runs its research seminar series. As part of the terms and conditions of the award, successful candidates will be required to submit an end-of-award report on the progress they have made. If a Fellow accepts full-time employment during the period of the Junior Fellowship, the Centre will request an appropriate reimbursement of the award. Fellowships must be completed by the end of the academic year immediately following the granting of the award. Fellowships cannot be deferred.

Applicants for Junior Fellowships may ask to be considered for a Research Support Grant, should their Fellowship application prove unsuccessful. If they wish to be so considered, they must complete a separate cover sheet and a brief (one side of paper) statement of their proposed alternative course of study in the United Kingdom or United States, bearing in mind that Research Support Grants do not exceed £2000, except in exceptional circumstances.

Please complete the cover sheet and submit with your outline of the field of research and a brief curriculum vitae on no more than two sides of paper. Please request your referees to send their references (by email if possible to [grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk)) or by post to the Grants Administrator, The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA. Please note that it is the applicant's responsibility to ensure that referees submit references to us by the closing date for applications. We receive a large number of applications and are unable to contact referees on your behalf.

Please submit your application and supporting references to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in the post. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in

writing of the Advisory Council's decision no later than three weeks after the Council's meeting in March. Please note that the Centre is unable to notify applicants of award outcomes by telephone or via e-mail, or to enter into discussion of the Council's decisions.

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<http://www.paul-mellon-centre.ac.uk/support.html>

#### Applications due January 15, 2009

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The Paul Mellon Centre for Studies in British Art  
Postdoctoral Fellowships (up to 6 months)

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts. Postdoctoral Fellowships are offered to enable the Fellow to transform doctoral research in the field of British art or architecture into publishable form, such as a book, series of articles or exhibition catalogue, or to support new research arising out of a successfully submitted doctoral dissertation where that research may readily lead to publication.

All applicants must have had their doctoral theses successfully examined, normally within the past four years, or be able to demonstrate that the final examination will have been completed by 30 June. The Paul Mellon Centre reserves the right to withdraw a Postdoctoral Fellowship from a candidate to whom one has been offered on the latter basis, should the examination result in substantive referral or in failure. All candidates should demonstrate the proposed strategy for bringing their work to publication.

Fellowships are usually awarded for a period of six months. Awards of up to £7,200 (£1,200 per calendar month) are made either as a stipend to the Fellow or to fund a temporary replacement at the Fellow's institution, if appropriate. Fellows may choose, if desired, to be affiliated either with the Paul Mellon Centre for Studies in British Art in London or the Yale Center for British Art in New Haven. As part of the terms and conditions of the award, successful candidates will be required to submit an end-of-award report on the progress they have made. If a Fellow accepts full-time employment during the period of the Postdoctoral Fellowship, the Centre will request an appropriate reimbursement of the award. Fellowships must be completed by the end of the academic year immediately following the granting of the award. Fellowships cannot be deferred.

Applications should not exceed the space allotted. Please complete the cover sheet, include with your outline of the field of research, evidence that the final examination will have taken place by 30 June (if applicable) and details of the proposed publication date and actual or potential publisher of your work. Please request your referees to send their references (by email if possible to [grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk)) or by post to the Grants Administrator, The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA.

Please note that it is the applicant's responsibility to ensure that referees submit references to us by the closing date for applications. We receive a large number of applications and are unable to contact referees on your behalf.

Please submit your application and supporting references to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in the post. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meeting in March. Please note that the Centre is unable to notify applicants of award outcomes by telephone or via e-mail, or to enter into discussion of the Council's decisions.

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#### Applications due January 15, 2009

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The Paul Mellon Centre for Studies in British Art  
Research Support Grant

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

Research support grants for travel, subsistence, and other research costs such as photography, are offered to scholars already engaged in research involving the study of British art or architecture. Grants may be used to visit collections, libraries, archives or

historic sites within the United Kingdom or abroad. They are not awarded to assist with conference attendance. Awards do not normally exceed £2,000. (Unsuccessful applicants for Junior Fellowships who also wish to be considered for a Research Support Grant should see the details given in the further particulars for Junior Fellowships).

Applications should not exceed the space allotted below. Please complete the cover sheet fully and include with your application, a brief outline of your research and a timetable for the project, the amount being requested together with a detailed breakdown of all estimated costs and details of other sources of financial support (realised or projected). A suggested per diem subsistence rate would be £40. Also to be included, a brief curriculum vitae of no more than two pages. Please request your referee to send their reference (by email if possible to [grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk)) or by post to the Centre. Please note that it is the applicant's responsibility to ensure that their referee submits the reference to us by the closing date for applications. We receive a large number of applications and are unable to contact your referee on your behalf.

Please submit your application and supporting reference to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in transit. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meetings in March or October. Please note that the Centre is unable to notify applicants of award outcomes by telephone or via e-mail, or to enter into discussion of the Council's decisions.

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Applications due January 15, 2009

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The Paul Mellon Centre for Studies in British Art  
Rome Fellowship (Up to 4 Months)

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

In conjunction with the British School at Rome, the Paul Mellon Centre for Studies in British Art offers an annual four-month Fellowship in Rome to scholars working on Grand Tour subjects or in the field of Anglo-Italian artistic and visual cultural relations. For an independent scholar the Fellowship provides full residential accommodation at the British School at Rome and a stipend of £6,000, plus travel to and from Rome. For scholars in full-time University employment the Fellowship provides full residential accommodation at the British School at Rome, an honorarium of £2000, travel to and from Rome, and a sum of £6000 towards replacement teaching costs for a term at the Fellow's home institution, if required. Applicants should preferably be competent in spoken and written Italian, and the Fellowship may be taken up for any of the following three periods: September to December; January to April and April to July (please contact the Grants Administrator <mailto:grants@paul-mellon-centre.ac.uk> for exact dates). Fellowships must be completed by the end of the academic year immediately following the granting of the award. Fellowships cannot be deferred.

If an independent Fellow accepts full-time employment during the period of the Rome Fellowship, the Centre will request an appropriate reimbursement of the award.

Applications should not exceed the space allotted. Please complete the cover sheet, include with your outline of the field of research, an indication of why residence in Rome is important for this. Please request your referees to send their references (by email if possible to <mailto:grants@paul-mellon-centre.ac.uk>) or by post to the Grants Administrator, The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA.

Please note that it is the applicant's responsibility to ensure that referees submit references to us by the closing date for applications. We receive a large number of applications and are unable to contact referees on your behalf.

Please submit your application and supporting references to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in the post. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meeting in March. Please note that the Centre is unable to notify applicants of award outcomes by telephone or via e-mail, or to enter into discussion of the Council's decisions.

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Applications due January 15, 2009

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The Paul Mellon Centre for Studies in British Art  
Senior Fellowships (up to 12 months)

In order to support scholarship in the field of British art and architectural history and to disseminate knowledge through publications, exhibitions and education, the Paul Mellon Centre for Studies in British Art offers a variety of grants and fellowships. However, please note that the Centre's remit does not cover contemporary fine arts, archaeology, the current practice of architecture or the performing arts.

Senior Fellowships are designated for established scholars in the field of British art or architecture for the specific purpose of completing a book or other such major study for immediate publication. Fellowships are offered either as a stipend to the fellow or to fund a temporary replacement at the institution to which the Fellow may be attached. The Centre also welcomes projects involving matching funding and collaborative work. Each Fellowship is offered for up to twelve months, and must be used on a full-time basis. Applicants are required to demonstrate that their manuscript can be completed within the period they specify, and scholars are offered a place of work, if desired, either at the Paul Mellon Centre for Studies in British Art in London or the Yale Center for British Art in New Haven. The maximum award for a Senior Fellowship is £27,500. A small travelling allowance of £500 may also be claimed on production of receipts which can be shown to be relevant. If a Fellow accepts full-time employment during the period of the Senior Fellowship, the Centre will request an appropriate reimbursement of the award. Fellowships must be completed by the end of the academic year immediately following the granting of the award. Fellowships cannot be deferred.

Applications should not exceed the space allotted. Please complete the cover sheet, include an outline of your field of research, details of current employment and the prospect of temporary release (if appropriate) and request your referees to send their references (by email if possible) to [grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk) or by post to the Grants Administrator, The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA.

Please note that it is the applicant's responsibility to ensure that referees submit references to us by the closing date for applications. We receive a large number of applications and are unable to contact referees on your behalf.

Please submit your application and supporting references to arrive by the deadline indicated on our website. No additional information, offprints, articles or books should be submitted with your application.

Please note that amendments to the text of applications after the closing date are not accepted other than in exceptional circumstances, and that the Centre accepts no responsibility for applications lost in the post. Candidates will receive an acknowledgement within 14 days of the application's receipt and will be informed in writing of the Advisory Council's decision no later than three weeks after the Council's meeting in March. Please note that the Centre is unable to notify applicants of award outcomes by telephone or via e-mail, or to enter into discussion of the Council's

decisions.

The Grants Administrator  
The Paul Mellon Centre for Studies in British Art  
16 Bedford Square  
London WC1B 3JA  
tel. +44 (0) 20 7580 0311  
fax +44 (0) 20 7636 6730  
[grants@paul-mellon-centre.ac.uk](mailto:grants@paul-mellon-centre.ac.uk)  
<http://www.paul-mellon-centre.ac.uk/support.html>

### Call for Essays

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#### Leisure in twentieth-century Britain

I am currently looking for contributors for a collected volume of essays on leisure in twentieth century Britain. I first conceived of this project when I gave a paper alongside Sandra Dawson (mid-century holiday camps) and Allison Abra (interwar modern dance). My own research focuses on the regulation of football spectating in Britain, with an emphasis on adolescent leisure and violence. Our papers fit nicely together as we discussed themes of nationalization, regulation and modernization of leisure in late imperial and postwar Britain. After talking with Allison, who shared my frustration with the lack of theoretical frameworks and analytical discussions of leisure as a fruitful subfield of historical inquiry, I began to consider collecting thought-provoking essays that exist in the liminal spaces between the disciplinary boundaries of traditional leisure studies, history, sociology, and cultural studies.

This volume would be a collective effort that sought not only to illuminate groundbreaking research in these fields, but to also draw from and integrate multiple analytical traditions present in contemporary research into the intersections of leisure, modernization, Britishness, and culture, among other themes. I imagine the volume to have seven to eight well-crafted essays, along with an introduction. Leisure is broadly defined in this volume, and the essays will be grouped into three or four themes for organization purposes. I have already received several solid ideas for essays and a few initial drafts for the collection, and am writing to seek out more worthwhile contributions. Please feel free to contact me to discuss a possible contribution, or if you know of someone who may find this project fits their current research.

Brett Bebber  
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Clinton, South Carolina.  
[bebber@presby.edu](mailto:bebber@presby.edu)

## TO ATTEND

July 2, 2008

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Inside Outing: Jewellery Ancient & Modern, Victoria and Albert Museum

Inside Outing: Spend the day in the company of some of the team behind the V&A's stunning new Jewellery Gallery. The morning's events will include an introduction to the fabulous collections covering 500 years from the Middle Ages to the present day as well as learning more about the stories behind the objects. The afternoon offers an insight into the techniques of jewellery making. Some of the foremost jewelers in Britain will reveal their particular method of working at Cockpit Arts, described as 'a notorious hotbed for emerging talent' Vogue, 2008.

July 4, 2008

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Diarmuid Gavin - In Conversation, Victoria and Albert Museum

Diarmuid Gavin is a leading figure in the world of contemporary garden design. His work has long been recognised for the innovative design and use of materials and he continues to subvert and manipulate the commonly held perception of what is acceptable. Diarmuid has also presented numerous radio and television programmes including Home Front in the Garden, and Art of the Garden. He talks about recent projects and his new book *Outdoors*.

July 11- September 5, 2008

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Unseen Hands: 100 Years of Structural Engineering, Victoria and Albert Museum

Each tour will be given by an industry expert. The lecturer schedule is as follows; 13 June with Roger Ridsdill-Smith, 11 July with Richard Harris, 8 August tba, 5 September with Alan Jones.

July 11-12, 2008

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Britain's wars of religion revisited: a salute to John Morrill, University of Hull

In a lecture delivered to the Royal Historical Society in December 1983, John Morrill concluded with the observation that 'The English civil war was not the first European revolution: it was the last of the wars of religion'. Coming as it did during the seed time of 'revisionism', Morrill's interpretation placed ideology back among the causes of what he now calls the war of the three kingdoms. This symposium aims to recognize the importance of Morrill's discussion of religion and politics, and to move it forward with reference to scholarship on political and religious thought that has emerged since 1983. While it will be partly concerned with the period of the 1640s, it also aims to draw out elements of the links and tensions between politics and religion that define the long

seventeenth century. Central to the symposium will be a critical engagement with Morrill's original argument: in what ways is it still persuasive, and in what areas might it be revised? Conference organisers: Charles W. A. Prior, Glenn Burgess. For more information e-mail [hist-symposium@hull.ac.uk](mailto:hist-symposium@hull.ac.uk)

July 14-16, 2008

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Vauxhall Revisited: pleasure gardens and their publics 1660-1880, Tate Britain

The lead sponsors for this conference are The Paul Mellon Centre for Studies in British Art, Tate Britain and The Museum of Garden History. Additional support provided by the Royal Musical Association, The Music and Letters Trust and Southampton University's Music and History Departments and School of Humanities. The convener is Dr Jonathan Conlin, University of Southampton. Speakers include Peter Borsay, John Brewer, Rachel Cowgill, John Dixon Hunt, Deborah Epstein Nord, Aileen Ribeiro, William Weber and Simon McVeigh.

Located on the threshold of city and country, pleasure gardens provided opportunities for a surprisingly wide range of people to escape their city of a summer evening. Here they ate and drank, listened to music, viewed paintings and enjoyed a variety of other spectacles – most important of which was the crowd itself. Exploring the illuminated walks, visitors could escape both the confines of the city and - on occasion - the social roles associated with it. Prostitutes, sudden downpours and extortionate ham prices notwithstanding, the frisson of circulating among strangers of a different rank was irresistible. For tourists to London a visit to Vauxhall was almost obligatory, for the young, it was a much-awaited rite of passage. For novelists such as Fielding, Smollett, Burney, Dickens and Thackeray, it was the perfect place to send heroes and villains alike. The gardens' English pastoral, Italian masquerades and other, more exotic fantasies were not only intensely pleasurable, but gave visitors the chance to gain a different perspective on their city, their society and their nation. The significant and often illustrious contingent of foreign visitors remarked on the gardens' success in managing to bring different ranks together without any obvious 'police'. They admired the order, concluded it to be an inimitable product of a free British nation...then rushed home to establish their own gardens. Long after these rival gardens disappeared, traces can still be found in cities across Europe, from Ranelagh in Paris to Vauxhall in St. Petersburg.

Pleasure gardens have been discussed by historians such as John Brewer and Roy Porter as typifying a nascent public sphere, one identified with the 'commodification' of culture and the rise of the 'middling rank'. Much of our knowledge of these gardens is still founded on Warwick Wroth's works, now more than a century old. For all the importance of the individual composers, painters and artists active within them, pleasure gardens have been neglected by historians of early modern theatre, music, art and dance. Those historians and literary scholars who have addressed them have focused almost exclusively on the 1760s and 1770s, ignoring their Caroline origins and Victorian development. Gardens outside London and in other European countries have also received insufficient attention.

It is hoped that the conference will go some way towards bridging the disciplinary, methodological and geographical divides which have hitherto isolated scholars interested in different aspects of the pleasure garden. A focus on Vauxhall and Ranelagh has led us to overlook the wide range of smaller gardens that came and went at regular intervals throughout the period – but which may have been more representative of the type. Can we define what we mean by the term 'pleasure garden', and how would we position the pleasure garden relative to suburban taverns, parks, circuses and other, related resorts? To what extent did they truly provide a 'classless' space? Did they simply appropriate artistic forms from other venues and genres in a parasitical fashion, or did they in fact create new types of performance - as they did in the case of 'the Vauxhall song'? How does their history inform the debate over 'separate spheres' in the early modern/modern period? These are some of the questions pleasure garden raise.

Panels will consider:

- The relationship between pleasure gardens and pleasure grounds/parks
- The role of painting and sculpture in pleasure gardens
- Pleasure gardens outside London
- Mingling, masquerade and fashion
- Musical programming and performance
- Victorian rivals and reinventions, including Cremorne
- The pleasure garden in literature

All tickets include entry to the opening reception at the Museum of Garden History on the evening of July 14th as well as tea/coffee at Tate Britain during the conference itself. Delegates will be expected to provide their own lunches. Delegates will also receive a 50% discount on tickets for the concert at the Museum of Garden History on July 14th. Please present your conference ticket on the door. A small number of Bursaries will be available for full-time research students. Please contact the convener, Dr Jonathan Conlin, for further information about these.

September 3, 2008

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Networks of Design/ 2008 Annual International Design History Conference

Networks of Design responds to recent academic interest in the 'networks' of interactions that surround, inform and shape design and visual culture. Studying networks foregrounds infrastructure, negotiations, processes, strategies of interconnection, and the heterogeneous relationships between people and things. Networks can include people, social groups, artefacts, devices, entities and ideas. Keynote speakers include: Professor Bruno Latour, international designer Jurgen Bey and Professor Jeremy Myerson.

Viv Minton  
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[networksofdesign@falmouth.ac.uk](mailto:networksofdesign@falmouth.ac.uk)  
<http://www.networksofdesign.co.uk>

September 3-5, 2008

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William Hunter and the Art and Science of Eighteenth-Century Collecting,  
Hunterian Art Gallery

This conference, organised jointly by the Hunterian Museum and Art Gallery with the University of Glasgow History of Art Department, will explore the context and role of William Hunter's (1718-1783) place as a collector in eighteenth-century Europe. It is a continuation of the bicentenary celebrations of the founding of the Hunterian Museum (1807-2007) which was marked by major redisplays of the museum galleries, special exhibitions of William Hunter's collections and a series of other activities. The new Museum displays include a permanent exhibit on William Hunter, founder of the Hunterian Museum in Glasgow, exploring his life on a personal and professional level. It highlights both his passion for collecting and his hugely successful career as a royal physician, an outstanding teacher of anatomy and surgery and pioneering scientific researcher. The Art Gallery staged a celebratory exhibition during the bicentenary on Hunter's art collection accompanied by a book describing its importance, 'My Highest Pleasures' edited by Peter Black (2007). The conference's four sessions are:

1. European Private Collections.
2. Medical Men as Collectors.
3. Eighteenth-Century Museums and Collections: Architecture, Interiors and Display.
4. William Hunter and his collections – a centre for instruction and enlightenment.

These provide a unique opportunity to place into an historical and modern context William Hunter's extraordinarily broad collections. The conference will include private views of the galleries and delegates will receive abstracts and a copy of 'My Highest Pleasures'. Posters are invited from participants. It is intended that the conference proceedings will be published. Through the generosity of Shapes Auctioneers of Edinburgh, we can offer free places for up to 15 students on a first come, first served basis.

For further information contact Geoff Hancock at the Hunterian Museum:

Email [g.hancock@museum.gla.ac.uk](mailto:g.hancock@museum.gla.ac.uk)

Telephone: 0141 330 2194

Fax: 0141 330 3617

Post: Roslyn Purss, Hunterian Museum, University of Glasgow, Glasgow G12 8QQ

Telephone: 0141 330 4384

September 5-6, 2008

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Numbers, norms and the people: statistics and the public sphere in modern Britain, c. 1750 to the present, A Two Day Conference at Oxford Brookes University, Centre for the History of Welfare and Modern Governance

Contemporary public and political life in Britain would be unthinkable without the use of statistics and statistical reasoning. Politicians use statistics to track public opinion; numbers circulate and proliferate in the media; experts provide an 'informed' public with a steady stream of facts and figures; meanwhile, the public defines itself and its fortunes in terms of statistics and statistical norms (growth rates, house prices, obesity levels, crime figures). Such numbers, while they enable political communication, are also an object of

political critique themselves; that they assume such a pervasive presence is in part because experts, politicians and the public alike constantly contest the figures provided by others, or else offer alternative ones of their own. In short, today's public sphere is one shaped, defined and made possible by the power of statistics. The aim of this conference is to put this in historical perspective.

Agenda: Since it was first translated into English in 1989, Jürgen Habermas's *The Structural Transformation of the Public Sphere* (1962) has inspired a wealth of historical - and political and sociological - literature. Habermas's concept of the public sphere is now a well-established part of the historiographical landscape and has transformed perceptions of both early modern and modern Europe. Much of this literature has critiqued and refined aspects of Habermas's original story, questioning its chronology and highlighting the existence of multiple public spheres, many of them shaped by considerations of gender, class and race and the specificities of national cultures and traditions. Another point of critique has been Habermas's contention that the critical potential of the 'bourgeois' public sphere dissipated with the onset the welfare state and the development of a 'mass society'. Strikingly, however, there has been little reflection on the role of statistics and statistical reasoning, not only in enabling and transforming the modern public sphere, but also in defining what historical agents understood by the terms 'public', 'public rationality', and 'public opinion'. Habermas himself clearly viewed the political application of statistics (as in something like public opinion polling) as part of the degeneration of a liberal public sphere into its twentieth-century mass form; yet historians have yet to deal systematically or critically with this particular aspect of his narrative.

The aim of this conference is to rectify this historiographical omission in the context of modern Britain, the country where, according to Habermas, the idea and practice of the public sphere first took root. The conference is inter-disciplinary in orientation and welcomes historians from all fields (social, political, economic etc.), and those with interests in historical sociology. It especially welcomes historians willing to engage critically with Habermas's notion and narrative of the modern public sphere, from its inception in the eighteenth century to its transformation in the twentieth. The conference aims to attract both long-term historiographical reflections and more focused, historical case studies.

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[http://ah.brookes.ac.uk/conference/statistics\\_in\\_the\\_public\\_sphere](http://ah.brookes.ac.uk/conference/statistics_in_the_public_sphere)

September 5-6, 2008

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Representing Islam: Comparative Perspectives, International Conference,  
University of Manchester, 5-6 September 2008

'Representing Islam: Comparative Perspectives' is an international conference organised jointly by the Universities of Manchester and Surrey and supported by the Arts and Humanities Research Council of Britain. It has attracted over 100 eminent national and international speakers. Representations of 'Islam' have a profound influence on political cultures and national identities, as well as on attitudes to immigration, security and multiculturalism. The complexity of the notion of 'Islam' and the heterogeneous responses that it elicits are such that there is no uniform approach to its representation and social construction. The conference addresses this complexity by treating the comparative dimension of recent representations of Islam, encompassing different nations, political institutions, media institutions, and cultures. The conference will be primarily concerned with the press, television, radio, film and the internet. However, it will also include other channels of communication, such as translations, speeches or pamphlets, political discourse, and the visual arts.

Shishir Shahnawaz (c/o S. Hutchings)  
Conference Administrator  
Russian and East European Studies  
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<http://www.llc.manchester.ac.uk/cres/activities/islam>

September 8-10, 2008

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Underground Spaces 2008 - First International Conference on Underground  
Spaces - Design Engineering and Environmental Aspects, Wessex Institute of  
Technology

The conference will discuss the structural and material characterization aspects as well as the trends regarding the utilisation of underground spaces (ranging from, classical excavations to subway constructions, underground sport halls, power stations, waste repositories, underground cities, and many others). In particular the conference will emphasise the environmental aspects, architectural characteristics and concepts that might be applied to make the underground space an integral part of the city planning and a healthy living environment.

Wessex Institute of Technology  
Ashurst Lodge  
Ashurst  
Southampton  
Hampshire

SO40 7AA  
United Kingdom  
[enquiries@wessex.ac.uk](mailto:enquiries@wessex.ac.uk)  
<http://www.wessex.ac.uk/conferences/2008/underground08/index.html>

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September 12-13, 2008

British Printed Images Pre-1700, Auditorium, Sackler Centre, Victoria and Albert Museum in association with Birbeck College, University of London

Printed images were widely circulated in early modern Britain and they provide vivid and revealing evidence about many aspects of the culture of the period. Yet only recently have historians begun to give them proper attention, and this conference will be one of the first to draw out their significance. Themes will include the importance of printed images for the history of the Reformation and post-Civil War politics, the emergence of new genres like topographical engraving and mezzotint, and the place of prints in the developing consumer market. Speakers will include Kevin Sharpe, Anthony Griffiths, John King, Justin Champion, Michael Hunter and Alex Walsham. The conference is linked to, and will showcase, an innovative project in the form of the AHRB-funded British Printed Images to 1700 project, which will make available pre-1700 prints in the British Museum and selected material from the V&A and other collections.

[http://www.vam.ac.uk/activ\\_events/courses/conferences/index.html](http://www.vam.ac.uk/activ_events/courses/conferences/index.html)

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September 18, 2008

Peter Saville – Talking Design, Victoria and Albert Museum

Legendary creative director Peter Saville made his name as art director of Factory Records, creating iconic graphics for Joy Division, New Order, Suede and Pulp. He has also worked extensively for the fashion industry - Christian Dior, Alexander McQueen, and Stella McCartney - and has been brand consultant for Gucci and Selfridges. He talks about his career and his work with the critic Alice Rawsthorn. In association with the London Design Festival, September 13 – 23, 2008

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September 26, 2008

After Empire? Rethinking the post in the postcolonial, Leeds Humanities Research Institute

For historians, watersheds are an inescapable tool. To think in terms of continuity and change, scholars cannot help but look for ruptures and breaks, turning points and defining moments. But a timeframe demands a beginning and an end. The validity of the concept of origins or 'beginning' has effectively been challenged. But what of 'end'? This conference will provide a space in which to critically rethink the notion of an 'end' of empire. Just how meaningful is it to divide the twentieth century into colonial and postcolonial chapters? And more importantly, how meaningful might it be to think without them?

Keynote speakers are Professor Wendy Webster (University of Central Lancashire) and Professor Elleke Boehmer (University of Oxford). This conference is being held in partnership with the 'Art and Power' graduate conference, to be held in the School of English on 27th September, 2008 (<http://artandpower2008.wordpress.com/>). Participants at one conference will be able to attend the other and there will be a wine reception on the evening of Friday 26th September that will be open to all.

#### September 27, 2008

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Art and Power, The University of Leeds

A one-day graduate conference at the University of Leeds (UK) 27 September 2008, this conference speaks to art's politicisation, neutralisation, instrumentalisation, and its relationship(s) to power more generally. Our objective is to establish a dialogue that takes up the various intersections between art and power in contemporary "globalised", "capitalist", "postmodern", and "post"-colonial societies. "Art and Power" is an interdisciplinary conference, and thus topics for papers are not restricted to literature. The keynote speaker will be Prof. Derek Attridge (University of York). The conference will moreover include a session designed to advise young scholars on publishing their academic work. Prof. Shirley Chew (University of Leeds, general editor of *Moving Worlds*) and Dr. Mark Taylor-Batty (University of Leeds, European editor of *The Pinter Review* and co-editor of *Performing Ethos*) will give a talk on various aspects of academic publication. Presentation topics for the conference may include but are not limited to the following:

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the University of Leeds  
10 Cavendish Rd.  
[engbaec@leeds.ac.uk](mailto:engbaec@leeds.ac.uk)  
<http://artandpower2008.wordpress.com>

#### October 3-5, 2008

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North American Conference on British Studies 2008, Cincinnati

The 2008 NACBS Conference will be held in conjunction with the Midwest Conference on British Studies on 3-5 October at the Hilton Netherland Plaza Hotel in Cincinnati, Ohio. We will hold our Saturday reception at the National Underground Railroad Freedom Center, which is both close to the hotel and overlooks the Ohio River. Luncheon speakers include Mrinalini Sinha from Pennsylvania State University and Peter Lake from Princeton University. General questions about panel requirements should be sent to:

Steven Pincus, NACBS Program Chair.  
Department of History  
Yale University  
PO Box 208324  
New Haven, CT 06520-8324  
[nacbs@yale.edu](mailto:nacbs@yale.edu)  
<http://www.nacbs.org/ann.html>

October 10-11, 2008

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New England Renaissance Conference: Travel, Trade, and Translation in Early Modern Europe, Wesleyan University, Middletown, Connecticut

This conference will provide an interdisciplinary venue for discussing the rich variety of ways that movement influenced and reshaped the thought and practices of early modern Europe. The European world of the 15th to 17th centuries saw unprecedented numbers of things, people, and ideas in motion. The 2008 New England Renaissance Conference will provide an interdisciplinary venue for discussing the rich variety of ways that movement influenced and reshaped the thought and practices of the era. Speakers representing a wide range of disciplines—music, art history, literature, and history—will explore with us how travel, trade, and translation moved things from one place or era or mode of thought to another. We will come together to think about mobility and migrations in the expanding early modern world. <http://nerc2008.blogs.wesleyan.edu>.

October 27-November 24, 2008

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Pen and Pencil: Writing and Painting in England, 1750-1850, The Paul Mellon Lectures 2008 by Duncan Robinson, Master Magdalene College, Cambridge. Sainsbury Wing Theatre, The National Gallery, London

In these lectures, Duncan Robinson explores the importance of literature, in the broadest sense, to the development of the visual arts in Britain. For Hogarth 'my picture was my stage,' and his scenes from life, as he saw it, paved the way for that narrative tradition in English painting so beloved of the Victorians. From his lectern, Reynolds not only discoursed on art but raised the bar for his profession by insisting that the student at the Royal Academy Schools must 'warm his imagination with the best productions of ancient and modern poetry.' For Gainsborough, Reynolds's opposite in every sense, intimate correspondence took the place of formal lecture; from the letters he wrote to his friends, we gain an appreciation of the man as well as insights into his painting. And the same holds true of Constable. By contrast, Turner's appreciation of poetry encouraged him to pen his own 'Fallacies of Hope.' The final lecture is devoted to visionaries and dreamers, to artists (like Blake) for whom the literary and the visual are inseparable in the unity of their art. Further information will be available shortly.

November 14, 2008

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Comics and Graphic Novels: Archetypes vs Stereotypes, Lecture Theatre, Victoria and Albert Museum

A one day symposium that examines the formation and function of stereotypes – racial, sexual, social and political - in British and American comics and graphic novels of the post-war period. Speakers include Ian Rakoff, Teal Triggs, Chris Donald and Posy Simmonds.

November 14, 2008

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Culture and Merseyside conference, Liverpool John Moores University

Papers will explore Merseyside's culture and assess its contribution to regional/national and international cultures. Papers covering any variety of cultural expression – high/low, lived/imagined, minority/majority – and their interconnections will be considered. Topics may include, but are not limited to, folk and ethnic cultures, depictions of the region, food and drink, material culture, sport, art and artists, literature, political culture, religious traditions, the representation of identity in museums and galleries, and travel writing. The conference will be structured around four themes:

- 1 Defining culture, defining Merseyside
- 2 Representing identity: Presenting and performing Merseyside
- 3 Regional identities: Cultures within the region
- 4 Comparing cultures: Merseyside and elsewhere

Dr Mike Benbough-Jackson (CLAMS co-ordinator)

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November 19-21, 2008

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'Fear of the Unknown': Can gallery interpretation help visitors learn about art and material culture? Victoria and Albert Museum

This conference will mark the opening of the innovative new Education Centre at the V&A, and is the first in a planned series of international conferences that will investigate aspects of arts and cultural education in the context of museums and galleries. The series begins by addressing the question of how gallery interpretation can help visitors learn about art and material culture, and will bring together graduate researchers, academic staff, curators, archaeologists, designers, historians, educators and interested members of the general public. This conference will present some of the diverse new research being undertaken in the field and open up debate about the role of interpretation in museums, galleries and historic sites. The conference will be structured thematically and may include the following:

- Learning theories in museums, art galleries and historic sites
- Interpretation design for museums, art galleries and historic sites
- Evidence based good practice

November 21-22, 2008

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Workshop: Photography as a Medium (Post-Digitalisation), AHRC Aesthetics after Photography Research project, Institute for Philosophy, University of London (Stewart House, Russell Square).

The widespread use of digital technologies in recent years, and their capacity for apparently seamless integration with the traditional photographic input processes on the one hand and output processes on the other has reawakened interest in the nature of photography as an artistic medium. This workshop will explore such questions from a philosophical perspective in the light of recent technologies. What, if anything, does digitalisation tell us about the nature of photography as an art form?

- Is digitalisation best understood as internal to photography or an external adjunct? Is it a distinct medium or some hybrid intermediary form of traditional optics and digital processes?
- What are the implications for widespread pre-digital claims about what distinguishes photography (indexicality, automaticity, realism, objectivity, transparency, and the like)?
- Now that every aspect of the final image is, in principle, open to manipulation by the photographer, is there any difference in kind between photography and other depictive arts, notably painting?
- If digitalisation undermines basic assumptions about the evidential, documentary nature of photography previously taken for granted, how does this impact on the ontology of the photography image, and the epistemic value of photography in general?

The conference will bring together philosophers working on photography with practitioners who use digital photography, and have an intimate knowledge of the technologies involved. To date, philosophical debate in this area has been hindered by an insufficiently fine-grained understanding of the technologies involved, and what they make possible. This workshop seeks to redress this and thereby promote philosophical understanding of a technology that has significant implications for photography and the pictorial arts more generally. Full details, including registration, etc, will be posted on the Warwick website in due course

November 28-29, 2008

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“In the Shadows of Empires”: The 2nd International Conference on Asian American and Asian British Literatures, Taipei, Taiwan, Institute of European and American Studies, Academia Sinica

The word “Asian” has different meanings in the United States and Britain. Whereas in British English “Asian” refers to people from South Asian countries, particularly from India, Pakistan, and Bangladesh—and people from Iran, Iraq, Afghanistan, and Yemen as “other Asians”—in American English it refers predominantly to people from East Asia, namely Japan, Korea, China, despite the admission of Southeast Asians, South Asians, and West Asians to the pan-Asian family in recent years. “Asia,” Spivak recently claimed, should be imagined as “one continent in its plurality,” rather than the designation of a regional identity based on racial consciousness and self-empowerment. Indeed, Asian as

an ethnic identity is remarkably plural and unstable, because Asia as a continental imagination is tied to the cartographical imaginations of both the European and American empires. “Asian” thus bears the history of imperialism as it attempts to carve out a critical space within the multicultural setting of Britain and the U.S.

How differently are “Asian” and “Asia” as imagined in Asian American and Asian British literatures and how do these multiple, discrepant, and at times contradictory articulations enable us to confront, engage, and produce in the shadows of empires? How is it possible to conceive of “Asia” and “Asian” as one in plurality and as a position without identity, without falling into the exhausted tropes of solidarity and coalition? How do Asia and Asian work—together and in disjuncture—as signifiers, tropes, politics and perhaps as methods for working through the problematic of “culture and imperialism” that Said left us? How do we, as intellectuals, comparativists, and critical scholars, write and rewrite Asians and Asias in the shadows of empires—not only British and American but also Japanese and Chinese—in an era of re-regionalization and neo-imperial formation?

Topics of discussion include

- immigration and diasporas,
- the Asia-Pacific wars and memories,
- nationalism and globalization,
- affect and community,
- inter and intra-Asian connections,
- Afro-Asian and Latino-Asian encounters
- performance and identity
- transnationality and citizenship
- multiracial subject and transnational adoption
- pedagogy and critiques of disciplinary formation

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November 28-29, 2008

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Living with the Royal Academy: Artistic Ideals and Experiences in Britain, 1768-1848, The Centre for Eighteenth Century Studies and the Department of History of Art University of York, The King’s Manor, York

In 2001, David Solkin’s edited volume and exhibition *Art on the Line: the Royal Academy Exhibitions at Somerset House, 1780-1836* offered new and influential approaches to the Academy’s annual exhibitions. This conference sets out to extend the lines of enquiry opened up in *Art on the Line* through a heightened attention to the textures of artists’ relationships with the Royal Academy in late-eighteenth and early-nineteenth-century Britain. <http://www.paul-mellon-centre.ac.uk/events.html>

December 3-5, 2008

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Architecture, diplomacy and national identity: Sir Basil Spence and mid-century modernism, A Conference at the British School at Rome, Italy

The exhibition, “Back to the Future: Sir Basil Spence 1907-76” (National Galleries of Scotland, 19th October 2007 – 10th February 2008) marks the centenary of Spence’s birth and has triggered new interest in the work of this once most celebrated of British twentieth-century architects. This conference will examine the architecture of Sir Basil Spence in the context of the flamboyant and exuberant modes of design developed in the mid-twentieth century for national representational buildings, from embassy and parliament buildings to international exhibition pavilions. The conference, supported by the Paul Mellon Centre, will consider the use made of classical prototypes and forms by mid-century modernist architects and compare Spence’s work with that of Lutyens, Le Corbusier, Saarinen and Kahn. <http://www.paul-mellon-centre.ac.uk/events.html>

December 5-6, 2008

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Envisioning Utopia: British Art and Socialist Politics, 1870-1900. A Walter Crane Study Day at the Whitworth Art Gallery, University of Manchester

The Whitworth Art Gallery at the University of Manchester will open a new display on August 16, 2008 entitled “‘Art and Labour’s Cause is One:’ Walter Crane and Manchester, 1880-1915.” Crane was one of the most important, versatile, and radical artists of the nineteenth century, and this exhibition explores the central role played by Manchester in Crane’s fusion of art, labour, and politics.

On December 5 and 6, 2008, the Whitworth Art Gallery at the University of Manchester will host a conference, “Envisioning Utopia: British Art and Socialist Politics, 1870-1900,” to examine the dynamic between the urban and the pastoral in utopian visions of a socialist future and explore the role of visual art in formulating and articulating these political ideals. Keynote address Friday at 5:30 by Professor Tim Barringer (History of Art, Yale University). Speakers include Dr. Matthew Beaumont (English, UCL), Dr. Jo Briggs (Yale Center for British Art), Professor Michael Hatt (History of Art, Warwick), Dr. Ruth Livesey (The Victorian Centre, Royal Holloway, University of London), Sarah Turner (Courtauld Institute), and Dr. Anna Vaninskaya (King’s College, Cambridge University Victorian Studies Group). This event is supported by the Paul Mellon Centre for Studies in British Art.

Morna O’Neill, conference convener  
Vanderbilt University  
[waltercranearchive@gmail.com](mailto:waltercranearchive@gmail.com)

## Exhibitions

### Ashmolean Museum of Art and Archeology [www.ashmolean.org](http://www.ashmolean.org)

Treasures: Antiquities, Eastern Art, Coins and Casts (until December 31, 2008)

### Baltic Centre for Contemporary Art [www.balticmill.com](http://www.balticmill.com)

Yoshitomo Nara + Graf, A-Z Project (June 12-October 26, 2008); Mariko Mori (May 21-September 14, 2008); Double Agent (May 17- August 17, 2008); Bharti Kher, Virus (April 30- August 17, 2008)

### Barbican Art Gallery [www.barbican.org.uk/artgallery](http://www.barbican.org.uk/artgallery)

Queen and Country (June 4- July 26, 2008); The House of Viktor & Rolf (June 18-September 21, 2008); Huang Yong Ping, Frolic (June 25- September 21, 2008)

### Birmingham Museum and Art Gallery [www.bmag.org.uk](http://www.bmag.org.uk)

Bull Ring Gallery (August 1, 2007-August 1, 2008); In Touch (January 1, 2008- January 1, 2009); How Art is Made (January 1, 2007- January 1, 2009); Myths and Monsters (May 28-August 31, 2008); Aspects of China (February 1, 2008- February 1, 2009); Beijing Map Games ( October 18, 2008- January 4, 2009); From Canton to Guangzhou (May 3- August 10, 2008); Body and Soul : Sculptures by Juginder Lamba (July 5- October 26, 2008); Ford Madox Brown : The Unofficial Pre-Raphaelite (August 24- December 14, 2008)

### British Museum [www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

Fascination with Nature: Birds, flowers and insects in Chinese art (Until August 5, 2008); Reflecting on modern Japan: Photobooks from the Post-war Period (Until August 10, 2008); The American Scene: Prints from Hopper to Pollock (Until September 7, 2008); Icons of Revolution: Mao badges then and now (Until September 14, 2008); China Landscape Kew at the British Museum (Until October 27, 2008); Hadrian Empire and Conflict (July 24 – October 26, 2008); Babylon (November 13, 2008 – March 15, 2009)

### Courtauld Institute of Art [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

The Courtauld Cézannes (June 26- October 5, 2008); Paths to Fame: Turner Watercolours from the Courtauld Gallery (October 30, 2008-January 25, 2009)

### Dulwich Picture Gallery [www.dulwichpicturegallery.org.uk](http://www.dulwichpicturegallery.org.uk)

The Lion & The Dragon: Photographs From China 1903-1905 (June 2- August 24, 2008); Painting Family: The De Brays, Master Painters of the 17<sup>th</sup> Century Holland (July 9- October 5 2008); What are You Like? Self-Revealing Artworks by Forty People in the Public Eye (September 9- December 14, 2008); Friends Exhibition (October 25- November 9, 2008)

### Fitzwilliam Museum [www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

On the Shoulders of Giants: Photographic Portraits from the University of Cambridge (June 10- September 28, 2008); 'The field calls me to labour': Watercolours of nineteenth-

century rural Britain by Robert Hills (1769-1844) and his contemporaries (May 27- September 7, 2008); Anglo-Saxon Art in the Round (May 23- September 7, 2008); Christopher Le Brun - Fifty Etchings 2005 (May 20- September 28, 2008); Special Display: Chinese Imperial Jades (May 1- June 29, 2008); 'I turned it into a palace': Sir Sydney Cockerell and The Fitzwilliam Museum (November 4- March 17, 2008); Endless Forms: Charles Darwin, natural science and the visual arts (June 16- October 4, 2009)

Geffrye Museum [www.geffrye-museum.org.uk](http://www.geffrye-museum.org.uk)

Interior Lives: Special Display (June 17- July 27, 2008); Choosing the Chintz: Men, women and furnishing the home, from 1850 to the present (October 14- February 22, 2009); Christmas Past: 400 Years of Seasonal Traditions in English Homes (November 25- January 4 2009)

Henry Moore Foundation [www.henry-moore-fdn.co.uk](http://www.henry-moore-fdn.co.uk)

Prospects and Interiors: Sculptors' drawings (June 1- August 24, 2008); Henry Moore Textiles on view at Perry Green (April 1- October 19, 2008)

Hunterian Art Gallery [www.hunterian.gla.ac.uk](http://www.hunterian.gla.ac.uk)

Rubens to Mackintosh (May 1- September 6, 2008); A Renaissance Master: Prints by Parmigianino (April 28- August 30, 2008); Mackintosh Re-interpreted (September 5- December 6, 2008); Boucher and Chardin: Masters of Modern Manners (September 24- December 13, 2008)

Huntington Library Art Collections and Gardens [www.huntington.org](http://www.huntington.org)

This Side of Paradise: Body and Landscape in L.A. Photographs (June 14– Sept. 15, 2008); Darwin's Garden: An Evolutionary Adventure, (Oct. 4, 2008 - Jan. 5, 2009); A "New and Native" Beauty: The Art and Craft of Greene & Greene, (Oct. 18, 2008 - Jan. 26, 2009)

Imperial War Museum [www.iwm.org.uk](http://www.iwm.org.uk)

From War to Windrush From War to Windrush (June 13, 2008 to March 29, 2009); Breakthrough (March 4 -December 31, 2008); Displaced (May 31- September 7, 2008); War Artists in the Middle East (September 8, 2007- August 25, 2008); The Children's War (March 2005- January 2010)

Institute of International Visual Arts [Iniva] [www.iniva.org](http://www.iniva.org)

Oscar Munoz, Mirror Image (until July 27, 2008)

Irish Museum of Modern Art [www.modernart.ie](http://www.modernart.ie)

10,000 to 50: Contemporary Art from the Members of Business to Arts (April 30- August 4, 2008); Ulla von Brandenburg: Whose beginning is not, nor end cannot be (May 28- October 12, 2008); Self as Selves (June 17- November 16, 2008); Miquel Barceló: The African Work (June 25- September 28. 2008); Janaina Tschäpe: Chimera (June 25- September 28, 2008)

Kettle's Yard, Cambridge [www.kettlesyard.co.uk](http://www.kettlesyard.co.uk)

Michelle Charles (June 7 - July 27, 2008); Roger Hilton (August 2 - September 21, 2008)

Manchester Art Gallery [www.manchestergalleries.org](http://www.manchestergalleries.org)

Salvaged: Restoring the Sirens and Ulysses (March 18, 2006 - September 30, 2008); Gwon Osang and Choe U-ram: Asia Triennial Manchester (April 5, 2008 –September 21, 2008); Artists in Schools (April 26 - July 20, 2008); Inspired by...(May 20 –July 20, 2008); Deodorant Type: Sculptures by Gwon Osang (June 21 – September 21, 2008); Green Drops and Moonsquirters: The Utterly Imaginative World of Lauren Child (June 21- September 21, 2008); Holman Hunt and the Pre-Raphaelite Vision (October 11- January 11, 2009)

Metropolitan Museum of Art [www.metmuseum.org](http://www.metmuseum.org)

J. M. W. Turner (July 1 – September 21, 2008); Rhythms of Modern Life: British Prints 1914–1939 (September 23 – December 7, 2008)

Museum of London [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk)

London's Burning: the Great Fire of London 1666 (March 16, 2007 - Winter 2009); Mandela in London, 1962 (20 June –August 3, 2008); The Big Smoke (July 1 –September 21, 2008); Shutting up Shop (October 2 – November 23, 2008)

Museum of Modern Art Oxford [www.modernartoxford.org.uk](http://www.modernartoxford.org.uk)

Gary Hume Door Painting (June 15 – August 31, 2008); Janet Cardiff and George Bures Miller (October 14, 2008 – January 18, 2009)

National Galleries of Scotland [www.natgalscot.ac.uk](http://www.natgalscot.ac.uk)

Foto: Modernity in Central Europe 1918-1945 (June 7-August 31, 2008); Vanity Fair Portraits: Photographs 1913-2008 (June 14- September 21, 2008); Impressionism & Scotland (August 2- November 9, 2008); Tracy Emin: 20 Years (August 2- November 9, 2008); The Face of Scotland: The Scotland National Portrait Gallery at Kirkcudbright (July 5- August 25, 2008); There was a Little Magpie: Books by Joan Miro (July 12- September 7, 2008); Kaleidoscope: Works on Paper Recently Acquired for Scotland (July 12- September 21, 2008); John Muir Wood: The Origins of Landscape Photography in Scotland (August 2-October 26, 2008); Footlights: Capturing the Essence of Performance (August 9- November 16, 2008)

The National Gallery [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

Radical Light: Italy's Divisionist Painters 1891-1910 (June 18 – September 7, 2008); Take One Picture: an exhibition of work by primary schools (April 28 – July 13, 2008); Love (July 24 - October 5, 2008); Renaissance Faces: Van Eyck to Titian (October 15, 2008 – January 18, 2009); Sisley in England and Wales (November 12, 2008 - February 15, 2009)

National Gallery of Ireland [www.nationalgallery.ie](http://www.nationalgallery.ie)

Impressionist Interiors (Until August 10, 2008); Jack B. Yeats: Highlights from the Model Arts and Niland Gallery, Revelation (Until September 28, 2008); Sligo (Until November 30, 2008); Northern Stars and Southern Lights: The Golden Age of Finnish Art 1870-1920 (November 8, 2008- February 1, 2009); Hugh Douglas Hamilton (1740-1808): A Life in Pictures (November 22, 2008- February 15, 2009)

National Maritime Museum [www.nmm.ac.uk](http://www.nmm.ac.uk)

Turmoil and Tranquillity: The sea through the eyes of Dutch and Flemish masters, 1550–1700 (June 20, 2008- January 11, 2009); Simon Patterson: The Undersea World and Other Stories: The National Maritime Museum, Greenwich (May 1- October 26, 2008)

National Portrait Gallery [www.npg.org.uk](http://www.npg.org.uk)

B.P. Portrait Award 2008 (June 12- September 14, 2008); Wyndham Lewis Portraits (July 3- October 19, 2008); Annie Leibovitz: A Photographer's Life, 1990-2005 (October 16- January 25- 2008); Eamonn McCabe: Artists and their Studios (June 16 – October 19, 2008); 'Want to see more of me?' Black Film Actors by Donald MacLellan (April 25 - September 7, 2008); Anthony Caro: Portraits (March 20 – September 7, 2008); Jazz in London: Photographs by Walter Hanlon (January 21 - July 20, 2008); Dame Ellen Terry 1847-1928 (June 7 – November 9, 2008); Victorian Women Historians (March 13- August 31, 2008); The Search for the Source of the Nile (January 28 - July 27, 2008); Painting the Boy King: New Research on Portraits of Edward VI (May 24- December 7, 2008); Bern Schwartz: Portraits of the 1970s (July 10- January 4, 2009); Charles I: King and Martyr (July 19- December 14, 2008)

Royal Academy of Arts [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

Summer Exhibition 2008 (June 9- August 17, 2008); Vilhelm Hammershøi: The Poetry of Silence (June 28- September 7, 2008); The Young Lion: Early Drawings by John Frederick Lewis RA 1804 – 1876 (Until October 26, 2008); From All Walks of Life: Genre paintings from the Royal Academy Collection (Until December 7, 2008); The Perfectionist Detail Julian Rosefeld: Trilogy Failure, 2004-2005 (Until October 31, 2008); Triangle Of Need Detail Catherine Sullivan: Triangle of Need, 2007 (Until October 31, 2008); Maya Roos Detail Maya Roos (Until October 31, 2008); Onion Detail Rémy Markowitsch: The Onion Option (Until October 31, 2008) Miró, Calder, Giacometti, Braque, Aimé Maeght and his artists (October 4, 2008- January 2, 2009)

Royal Scottish Academy [www.royal.scottishacademy.org](http://www.royal.scottishacademy.org)

Frank Pottinger (July 5- September 29, 2008); Research- RSA Residencies in Focus (July 12- September 21, 2008); William Littlejohn RSA and the Influence of the East (November 1- December 14, 2008)

Tate Britain [www.tate.org.uk/britain](http://www.tate.org.uk/britain)

Rubens: The Apotheosis of James I and Other Studies (March 20- July 31, 2008); Art Now: Alan Michael (May 3- July 20, 2008); Mitra Tabrizian, Deadly Affair , 2005–6 (June 4 – August 10, 2008); The Lure of the East: British Orientalist Painting (June 4 – August 31, 2008); Nahnou-Together Now (June 6 – September 7, 2008); Tales from Studio International (June 9- August 10, 2008); Verbal Eyes: finding a voice through art (June 21 – June 30, 2008); Tate Britain Duveens Commission: Martin Creed (July 1 – November 16, 2008); Francis Bacon (September 11, 2008 – January 4, 2009)

Tate Liverpool [www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool)

Gustav Klimt: Painting, Design and Modern Life in Vienna 1900 (May 30- August 31, 2008); Liverpool Biennial: International Festival: MADE UP (September 20- November 30, 2008)

Tate Modern [www.tate.org.uk/modern](http://www.tate.org.uk/modern)

Restaurant Commission: James Aldridge Cold Mouth Prayer (August 18, 2007- August 18, 2009); Sign and Texture (May 5- October 19, 2008); Street & Studio: An Urban History of Photography (May 22- August 31, 2008); Street Art (May 23- August 25, 2008); Level 2 Gallery: 9 Scripts from a Nation at War (June 13- August 25, 2008); Cy Twombly:

Cycles and Seasons (June 19-September 14, 2008); H-Box (July 3- August 17, 2008); Level 2 Gallery: Latifa Echakhch (September 19- November 23, 2008); Rothko: The Late Series (September 26, 2008- February 1, 2009); Cildo Meireles (October 14, 2008- January 11, 2009); The Unilever Series: Dominique Gonzalez-Foerster (October 14, 2008- April 13, 2009)

Tate St. Ives [www.tate.org.uk/stives](http://www.tate.org.uk/stives)

Adam Chodzko (May 24- September 21, 2008); Dawn of a Colony: St Ives 1811–1888 (May 24- September 21, 2008); Modernism in St Ives (May 24- September 21, 2008); Heimo Zobernig at Tate St Ives (October 4, 2008-January 11, 2009); Ben Nicholson (January 24-May 4, 2009)

Victoria and Albert [www.vam.ac.uk](http://www.vam.ac.uk)

China Design Now (March 15- July 13, 2008); The Story of the Supremes from the Mary Wilson Collection (May 13- October 19, 2008); Collaborators: UK Design for Performance 2003-2007 (November 21, 2007- November 18, 2008); 'Seasons through the Looking Glass' Tunnel Installation (March 28, 2008- March 29, 2009); Libraries of Light: Photographic Books from the V&A Collection (April 24, 2008- April 19, 2009); Unseen Hands – 100 Years of Structural Engineering (March 17- September 7, 2008); Medieval & Renaissance highlights - Makers and Markets (March 26- April 27, 2009); Winnie-the-Pooh: Drawings by E.H. Shepard (1879–1976) (January 28- September 8, 2008); Beatrix Potter: All the Little Side Shows (May 12- August 31, 2008); Poly & Chai: Yung Ho Chang in the Garden (June 2- September 1, 2008); Certain Trees: the Constructed Book, Poem and Object, 1964-2008 (April 1- August 17, 2008); 'Most magnificent and generous': Master Drawings, Watercolours and Prints from the Ionides Bequest (May 10- November 30, 2008); The Art of Drinking (Until September 26, 2008)

Wallace Collection [www.wallacecollection.org](http://www.wallacecollection.org)

Compton Verney comes to London (March 1- August 30, 2008); Reigniting Splendour: The Cleaning and Conservation of two Chinese Incense Burners (March 15- July 21, 2008); Boucher and Chardin: Masters of Modern Manners (June 12- September 7, 2008); Cartoons and Coronets: The Genius of Osbert Lancaster (October 2, 2008- January 2, 2009)

Whitechapel Art Gallery [www.whitechapel.org](http://www.whitechapel.org)

The Street - Bernd Krauss (May 22- July 13, 2008); Creative Connections: Let Me Tell You (June 25- July 6, 2008); Whitechapel Laboratory- Wang Jianwei/Ali Kazma (July 9- August 17, 2008); The Street: Shimabuku (July 17-September 7, 2008)

Yale Center for British Art [www.ycba.yale.edu](http://www.ycba.yale.edu)

Joseph Wright of Derby in Liverpool (May 22-August 30, 2008); Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art (June 10- August 17, 2008); Benjamin West and the Venetian Secret (September 18, 2008- January 4, 2009); Sun, Wind, and Rain: The Art of David Cox (October 16, 2008-January 4, 2009)

## Keep in touch

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

- ***Membership, renewals, e-mail:***
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- ***Newsletter items, including member news, announcements, reviews, and calls:***
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Thank you.

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