*Message from Robert Mode, HBA President*

This is indeed a special occasion, marking the first time that the HBA Newsletter has originated at the Yale Center for British Art. The new editor, Julia Marciari Alexander, has great ideas about how to make it more informative and accessible. Keep sending your notices to Julia at julia.alexander@yale.edu. Start right away with items that you wish to share with fellow members, so that a planned website can provide updates between newsletters.

If you were in London last summer, the “buzz” was all about The British Art Journal, which had its official launch in July. The editor is Robin Simon, previously at Apollo, who has agreed to address us at our next annual meeting. If you wish to get started now with a subscription for home/library, or want to see what is being planned at present, go to: www.britishartjournal.co.uk. Its mission is to publish “original research on British art of all periods” – a real plus for HBA!

With the election of Anne Helmreich as 1st Vice-President and Barbara Apelian Beall as 2nd Vice-President, our team of officers is complete for the next two years (since Julia doubles as HBA secretary, and Jack Perry Brown continues as treasurer). Anne has joined me in planning our special visit to the Yale Center on February 26 – Saturday of CAA’s 2000 meeting in NYC. For now the plan is to be bused up to New Haven, then have a series of very brief presentations on current research followed by two short talks (Robin Simon and a Yale University Press editor) before lunch. After lunch, which will conclude with our business meeting, the Center is going to provide updates on their activities and give us a chance to see their remarkable facilities, and then we will be bused back to New York. If you plan to be part of the excursion, please respond to the initial notice in this newsletter so we can begin to estimate the numbers involved.

One last item – if you submit ideas to the organization’s board before the next business meeting, we’ll have a chance to consider any and all proposals. Meanwhile, plan to attend Alice Beckwith’s session on Ruskin that is scheduled for the CAA conference on Thursday evening, February 24. I look forward to seeing everyone there, and hope that we can have a large turn out for the Yale trip!

**FYI**

CAA/HBA members are encouraged to become members of Association of Art Historians, CAA’s equivalent in Britain. CAA members receive a substantial discount to join.

Membership with The Art Book  
CAA discount: £49.30 ($78.20), Full price: £58.00 ($92.00)

Membership with Art History  
CAA discount: £55.25 ($87.55), Full price: £65.00 ($103.00)

For further details, contact Andrew Falconer, admin@aah.org.uk, Administrator, Association of Art Historians, 70 Cowcross Street, London, EC1M 6EJ.
* Notes from Julia Marcari Alexander, HBA Secretary

First of all, many thanks to all of you who sent me information both about yourselves and about events happening in the wider world. Please continue to do so as this newsletter is only as interesting as you make it.

As an update, I wanted to let you know that I am working on a web-site which should be up & running in some form by the time of the next newsletter. Ultimately, I hope to post the newsletter on this site, but, for the moment, I am sending it out both by print and as an email attachment (for those of you for whom I have an email address). If in the future you wish to receive the newsletter only in print or only by email, please do let me know.

Most of all, however, I would encourage you to send me your current email address, either by fax (203.432.9695) or by email. Increasingly, notices about upcoming conferences, calls for papers, etc., are sent to me as emails, and I can forward those on to you immediately if I have you on my list.

I am looking forward to working with you all and I hope to see you here at the Center in February!

1999 Book Prize Committee
The book prize committee has begun its review of 1998 publications for the awards of the HBA Book Prizes. The committee is chaired by Kim Rhodes (18th – 20th century) at Hollins University, John Stewart (19th century), and its members are Julia Marcari Alexander (16th – 18th century), Assistant Curator at Department of Paintings & Sculpture, Yale Center for British Art, Ruth Luborsky (16th century), Elizabeth Pergam (19th century) from the Henry E. Huntington Library, and Jennifer Way (20th century) at the School of Visual Arts, University of North Texas.

Historians of British Art Session at CAA, New York City

JOHN RUSKIN AT THE MILLENNIUM

February 24, 2000, 8:00 – 10:30 pm

This Centennial Commemoration and Analysis of Ruskin’s Artistic and Socio-Political Legacies will consist of the following lectures:

* The Work of Art: Discourses of Labor and Value in the Critical Thought of John Ruskin, Timothy Barringer, Associate Professor of Art History at Yale University, New Haven, CT, author of Reading the Pre-Raphaelites

* A Victorian Maven and His May Queens: John Ruskin on the Artistic Education of Women, Anthony Lacy-Gully, Associate Professor of Art History at Arizona State University, Tempe, AZ, and co-author of John Ruskin and the Victorian Eye


* Perpendicular Lives: Ruskin and Baudelaire, Jonathan Ribner, Associate Professor of Art History at Boston University, Boston, MA, author of Broken Tablets: The Cult of the Law in French Art from David to Delacroix

The discussant will be Stephen Wildman, Curator, Ruskin Library, Lancaster University, United Kingdom, and co-author of Edward Burne-Jones: Victorian Artist Dreamer. The chair and convenor is Alice Beckwith, Professor of Art History at Providence College, Providence, RI, and author of Victorian Bibliomania: The Illuminated Book in 19th Century Britain, and “pre-Raphaelites, French Impressionism and John Ruskin” in Pre-Raphaelite Art in Its European Context.

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REVIEWS OF RECENT PUBLICATIONS

For this section of the newsletter individuals are needed to review a new series of books about British artists being published by Princeton University Press (in association with the Tate Gallery, London). The series focuses on artists from the eighteenth century to the present and includes women and twentieth-century artists who, although innovative and influential, are often neglected. Titles published to date: WILLIAM BLAKE, GWEN JOHN, and JACOB EPSTEIN. In addition, reviews are sought on recent work that critiques, qualifies, and/or expands the concept of "British Art" or methodologies used to explore such a concept.

Next deadline to submit reviews is Friday, March 24, 2000.

Format for submitting reviews
Please submit reviews on disc (Microsoft Word; font size 11; write name of file on the disc) and paper. At the top of the page, include:

TITLEx by author’s name. City of publication, Publisher, Date. Number of pages. ISBN number. Reviewed by name, department, institutional affiliation (where applicable), and address, phone, and e-mail address.

Limit your essay to about 750 words single-spaced. Do not include footnotes or endnotes. Italicize quoted material and cite references within your essay as follows: TITLE (author’s name, date of publication).

For further information, please contact: Jennifer Way
Division of Art History, School of Visual Arts
University of North Texas
P.O. Box 305100 Denton, TX 76203-5100
940-565-4029 (Central Time) Jway@unt.edu


The subject of Cultural Offensive: America’s Impact on British Art Since 1945 is a fascinating one, especially since British art nowadays is so visible internationally. It might be thought that the influences on the exhibits in the Brooklyn Museum’s "Sensation" are just as much German as American, just as much Joseph Beuys and Martin Kippenberger, or Gerhard Richter and Sigmar Polke, as Donald Judd and David Salle, or Bruce Nauman and Cindy Sherman. But, nevertheless, it should be good at this point to have a survey of the British-American connection on hand, even a dryly analytical or academic one.

John Walker (a Reader in Art and Design at Middlesex University) raises some interesting subjects. He talks about the relationship between American and British Pop art; the struggle for abstract painters in Britain to be taken seriously in America other than as footnotes to American masters; and cross-overs between high and low culture on both sides of the Atlantic. He provides a series of descriptions of the main players in post-War British culture with a constant referencing back and forth between the cultural limelight and the murkier political and economic background. He begins with a consideration of America’s cultural
rise immediately after the War (even during it, with the presence in Britain of so many American servicemen) and eventually brings his story right up to date with an account of "Sensation."

However, Walker seems unable to animate these subjects or move them on beyond first base. Consequently, one is left wondering exactly what it is that one has read? What was the point of it? In the end, the voice becomes more fascinating, in a negative way, than anything it has to say. Walker has published a number of books. They are widely taught in social and cultural studies courses and in art schools. So, it's worth thinking about the oddness of the way this one is written. For example, there is something quite strange about the following passage about the yBAs [young British artists] and their emergence in the late 1980s, a period Walker rightly describes as "the decline of American influence":

These artists were no longer hesitant about the economic dimension of art nor held back by a British sense of modesty or inferiority. The kind of "in your face" aggression and vulgarity previously associated with Punk performers like Johnny Rotten and Sid Vicious, and with British football lager louts marauding across Europe, was manifest in some of their works and self images (see Taylor Wood's photographic self-portrait showing her with panties and bare thighs, plus a T-shirt emblazoned with the words, "Fuck, Suck, Spank, Wank"). A far cry from the image of the English gentlewoman conveyed to Americans by British costume drama films and television series based on the novels of Jane Austen.

Er, yes, a far cry indeed. What is missing is any sense that we are being offered anything more than banal cliches. "Sensation," Charles Saatchi, Damien Hirst, the yBAs - these are all relatively new subjects, so perhaps Walker's staleness as a writer might show more in this area. However, the fact is that he is no less cliché-driven in his consideration of the activities of Richard Hamilton and the Independent Group in the 1950s, say, or in his thoughts about the proto-Pop collages of Eduardo Paolozzi from 1947.

For example, Walker begins a paragraph about one of Paolozzi's works with the words "Let us consider the contents of some of Eduardo Paolozzi's early collages." The rest is a literal list (lots of pop culture stuff) with the conclusion that "they certainly serve as an array of the common stereotypes Europeans had of the American way of life." The book's whole section about Paolozzi merely lets us know that Paolozzi shows the influence of Americanization on the British mind, he went to Paris, and he met some Americans.

Throughout the book there is the same dead tone - over-explaining and patrician in a patronizing way. There seems to be a fear of meaning, as if it was something that could get out of control. But the solution - to use ready-made meanings or cliches - leads to a lot of apparent blindness, as if Walker really did not know what he was saying half the time. Words or phrases like "swinging" (as in 1960s swinging London) or "piggy-in-the-middle" or "crew cut" actually are presented in the text within quotation marks, as if they are so obscure they need to be introduced gently. Whenever a Hoover is mentioned it is always a "Hoover vacuum cleaner" (as opposed to a Hoover small light aircraft, say). Coca-Cola appears as "a Coca-Cola drink" (not a Coca-Cola microscope or a condominium designed by Coca-Cola). This obsession with filling in non-existent spaces soon becomes a parlor game for the reader. "What might jazz be?" we ask ourselves. "Could it be 'jazz music'?"

At the end of the book there is a little homily or platitude about British national talent, with a meaning that, on the face of it, should be clear enough. Following the end of the War there was an influx of immigrant cultures and therefore Britain today is a cultural melting pot. But the passage is full of empty phrases like "ancient and modern" and "indigenous and foreign," and words like "native," which are only in there to create a fake sermonizing feel.

Querulous by this stage, the reader sees the words "British-born" and thinks, "Yes? What's the relevance if we're talking about a 'melting pot'?" What is "native" genius in this context? If it means "British-

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"born," then why use "native"? Native to what? Is it something primitive? If the native genius of today's British-born artists and designers is "a receptivity to other cultures," why do we have to mention "indigenous"? If what's important about British culture is its recognition of other cultures, or receptivity to it, then having an indigenous talent (let alone a native talent) is irrelevant. "Indigenous" is opposite to "foreign" - it's just a word that's put in to make the sentence flow. It's surplus to requirements. But by now we've kind of forgotten what the requirements were.

Reviewed by Matthew Collings, independent art critic, matthew.collings@virgin.net.
[Note: Collings is the author of three recent books about contemporary art: Blimiev! From Bohemia to Britpop: The London Art World from Francis Bacon to Damien Hirst, 1998; It Hurts: New York Art from Warhol to Now, 1999; and This is Modern Art, 1999.]

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Occupational Hazard: Critical Writing on Recent British Art by Duncan McCorquodale, Naomi Siderfin, and Julian Stallabrass, Eds.

A Split Second of Paradise presents essays commissioned by Artsadmin (1979+), an organization linking artists with promoters, organizations, funds, and spaces in England and abroad. The editors seem to treat this book as a conduit through which something about "current live-art thinking" is communicated to audiences not "traditionally associated with contemporary fine art and theater." The editors of Occupational Hazard boast theirs is "the first book to explore critically the British art scene of the 1990s, in an attempt to get at the substance behind the hype." Essayists discuss works "of which only a few may be aware." The project for the latter book began in 1993 when Nosepaint, an artist-led curatorial organization, commissioned Julian Stallabrass to document its activity. This developed into the "idea to document the fast and fleeting nature of art practice in the early 1990s," especially in relation to economic boom and bust in England of the last decade or so.

Readers of both books will quickly get a sense that art is merging with popular culture. In Occupational Hazard, essayists relate art produced by yBas [young British artists] to populace and popular (mass media and consumer culture). In "Brit Popism and the Populist Gesture," Robert Garnett describes the ideological significance yBa art holds for a weakening London economy. In A Split Second, Tim Techells ("Valuable Spaces: New Performance in the 1990s") suggests that "live art" dissolves boundaries of product and public. It depends on nonmuseum spaces "for activity that could not be done elsewhere" and on audiences who behave as "witnesses rather than spectators," witnesses "present...in a fundamentally ethical way." Lynn MacRitchie ("The Sincerity of Events") writes that we should understand "live art" as a process that questions how to make articulay thought visible. Practitioners "break down...boundaries within and between media" in relation to a "wider social and political realm." The two books prepare (correct?) audiences for their roles as sites (considered public) and recipients of art. A few years earlier, performance artist, writer, and professor Suzanne Lacy undertook a related mission for Americans in regard to similar tendencies in the American art world (Mapping the Terrain: New Genre Public Art, Lacy, 1994). Like Lacy's important book, the two under review here make many references to place, and they use concepts suggesting spatial dimensions in order to make sense of art forms and practices. Strangely, however, what reads as an insistence on uniting a lay

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public, popular culture, and contemporary art in England is, ironically, presented through modes of disconnect based on distance.

The editors of *Occupational Hazard* deem new art and writing about it as superficial, in that it lacks intellectual and perhaps also moral substance. As a corrective the editors propose interpretations measured, one supposes, in depth and complexity. Yet, when they refer to their topic in metaphors evoking material qualities and cultural associations related to "surface" and "depth," the editors seem oblivious to meanings that might develop and thus establish an interpretation of the art they may not have intended to promote. Also problematic is that in their choice of words, the editors imply they made sense of new art by assuming a physical position from which they grasped what "lies behind"; "or could see whether beyond"; "look back beyond"; "look backwards and subject the contemporary art world to analysis from different points of view"; "help give a glimpse of what is left"; and overcome the "lack of critical distance between the orthodox and the purportedly alternative." Their writing establishes positions from which readers must presume the editors saw past the flash. Taken literally, readers might assume the editors finished in neck braces, what with the gymnastics of looking their turns of speech convey. Surely, all writers are unaware of some personal habits of thought and prose. However, in a book that wants to link "public" and "popular" (as concepts, and as people and culture associated with these concepts), and thus draw what is signified by these terms near to new art, it's curious the editors weren't sensitive to their dependence on figures of distance, how such figures might undercut their self-stated interests, for instance, how figures of speech can affect readers' understanding of and interest in the art under scrutiny.

Some of the essayists in *A Split Second* justify new art by recourse to precedents that establish other kinds of distance. MacRitchie compares "live art" with Happenings, Body, and Performance Art in Europe and the United States. She depends on the history of art for a vantage point, one removed from the present in time and place. From there, she can articulate something about recent practice.

In *Occupational Hazard*, John Roberts ("Pop Art, The Popular, and British Art of the 1990s") surmises that England has become the "principle location for the high culture/popular culture debate." In both books, authors mediate debate through location and critical theory, the latter, by way of shorthand references to complicated ideas that may not be understood by members of the art world, let alone a general public. Naomi Siderfin ("Occupational Hazard"), Peter Suchin ("After a Fashion: Regress as Progress in Contemporary British Art"), and Simon Ford ("The Myth of the Young British Artist") all discuss art school in interesting ways, but in their work distance beckons, too. The authors fail to consider how the ways they "frame" art for readers may render it inaccessible. This is a third means by which the books could end up detaching from art the very people — and their culture — whom they consider key. Overworked but perhaps never truly engaged, the public bears many burdens. The books intend it to provide new art with popular culture-as-art material; receive new art; and be receptive to published interpretations of art. In addition, the notion of a generic mass of people provides the essays with, if not a main topic, then a strong subtext. Yet, who belongs to this group? Do members of the art world belong? Do readers of either book count as audiences intended for the art? For the artists and for writers contributing to these books, what distinguishes "audience," "public," "populace," and "popular culture"? Are distinctions between these concepts significant for readers who want to understand or enjoy contemporary art? When John Roberts considers if the yBa's will engage popular culture to create a "shareable, demotic critical apparatus" and a "non-specialist mode of attention," will readers recognize themselves in the apparatus? Will anyone?

Reviewed by Jennifer Way, Art History Division, School of Visual Arts, University of North Texas, P.O. Box 305100, Denton, TX, 76203-5100, 940-565-4029, Jway@unt.edu.
Yale Center for British Art  
New Haven, CT

Visiting Fellowships

The Yale Center for British Art offers a limited number of month-long resident fellowships to scholars in postdoctoral or equivalent research related to British art, and to museum professionals whose research interests include British art. These fellowships allow scholars of either literature, history, the history of art, or related fields to study the Center's holding of paintings, drawings, prints, and rare books and to make use of its research facilities.

Fellowships include the cost of travel to and from New Haven and also provide accommodation and a living allowance. Recipients are required to be in residence in New Haven during the fellowship period. One fellowship per annum is reserved for a member of the American Society for Eighteenth-Century Studies. By arrangement with the Huntington Library, San Marino, California, scholars may apply separately for tandem awards; every effort will be made to offer consecutive dates.

Mail applications to: Office of the Director, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280. Express mail services will require delivery address: 161 York Street, New Haven, CT 06510. For further information, call 203-432-2850.

*Applications for fellowships between July 2000 and June 2001 should be mailed by January 15, 2000, including a curriculum vitae, a brief outline of the proposed research, and the preferred month of tenure. Two confidential letters of recommendation should arrive by the same deadline.*

The Huntington Library, Art collections and Botanical Gardens offer approximately 100 fellowships for work in British and American art, history, and literature. These include the Huntington Research Awards of one to five months ($2,000 monthly stipends), as well as dissertation and post-doctoral support fellowships, Mellon and NEH research fellowships, and the Huntington British Academy fellowship for short-term (one month) study in Great Britain.

To apply, contact: Chair, Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108, tel: 626 405 2194, fax: 626 449 5703, e-mail: cpowell@huntington.org.

*The deadline is December 15, 1999.*

UCLA Center/Clark Library  
Los Angeles, CA

The UCLA Center and the William Andrews Clark Memorial Library offer one to three month fellowships with $2,000 per month stipend, as well as Ahmanson-Getty Postdoctoral Fellowships ($18,400 for participation over two consecutive academic quarters in the core program, which in 2000-2001 is *Culture and Authority in the Baroque.*
For additional information, contact: The UCLA Center for 17th and 18th Century Studies, tel: 310 206 8552, fax: 310 206 8577 or The William Andrews Clark Memorial Library, tel: 323 731 8529, fax: 323 731 8617. All e-mail: c1718cs@humnet.ucla.edu.

Deadline for the above fellowship is March 15, 2000.

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to support visiting scholars pursuing post-doctoral or equivalent research in its collections. The fellowships, which support travel to and from New Haven and pay a living allowance of $2,500 per month, are designed to provide access to the library for scholars who live outside the greater New Haven area. Fellowships, normally granted for one month, must be taken up between September 1999 and May 2000. Recipients are expected to be in residence during the period of their award an are encouraged to participate in the activities of Yale University.

There is no application form. Applicants, who may not be degree candidates, are asked to submit a résumé and a brief research proposal (not to exceed three pages) to the Director, Beinecke Library, P.O. Box 208240, New Haven, CT 06520-8240. The proposal should emphasize the relation of the Beinecke collections to the project and state the preferred dates of residence. The applicant must also arrange to have two confidential letters of recommendation sent to the Director.

All application materials, addressed to the director of the Beinecke Library, must be received by January 15, 2000. Awards will be announced in March 2000 for the period September 2000 through May 2001.

CONFERENCES

PAST

Performing Arts: Alliances of Studio and Stage in Britain, 1776-1812
The Huntington Library, Art Collections and Botanical Gardens, supported by the Paul Mellon Centre for Studies in British Art held this conference in conjunction with two exhibitions focusing on the legendary actress Sarah Siddons. It illuminated the broader cultural context of Siddons’s aesthetic and professional achievements, and shed new light on less documented figures.

November 19-21, 1999.

The North American and Northeast Conference of British Studies
Conference on British Studies was held in Cambridge at the Royal Sonesta Hotel. The Northeast Conference on British Studies hosted this event.

Note: Next year’s conference will be held in Pasadena, October 13-15, 2000.

FUTURE
March 8, 2000.

The Architecture of Transport
This one-day conference will examine the role of transport architecture in the 20th Century, from post-war train stations to contemporary airports.
Speakers include:

Elain Harwood (English Heritage) on reappraising post-war stations,
Susie Barson (English Heritage) on the London Underground,
Kenneth Powell (The Twentieth Century Society) on the Jubilee Line Extension stations,
Julian Holder (University College Chester) on Wallis Gilbert and the bus garage,
David Jerimiah (University of Plymouth) on the effect of the petrol station,
David Lawrence on the service station,
Stuart Evans (Central St Martins School of Art & Design) on the car and the home,
Neil Bingham (RIBA) on early airport design, and
Colin Davis (University of North London) on the contemporary British airport.

At the Paul Mellon Centre.

April 6-9, 2000.

Association of Art Historians Annual Conference
BODY AND SOUL: exploring objects-making myths
By the Department of Fine Art, The University of Edinburgh in collaboration with Department of Humanities, Edinburgh College of Art. For further information, go to www.aah.org.uk or contact Carol Richardson at c.richardson@ed.ac.uk.


A NOBLE ART:
Amateur Artists and Drawing Masters in Stuart and Georgian Britain
A one day conference will be held in conjunction with the exhibition of the same title in the Department of Prints and Drawings at the British Museum. The main purpose of the exhibition is to demonstrate that the history of British art and culture is made up not just of the great names of British art but of the thousands of less well-known artists, professional and amateur, whose works reveal a more truthful picture of the varied and fascinating artistic production of the nation. The conference will provide an opportunity to examine wider issues of education, leisure and ‘polite’ recreation, commerce, consumption and culture in Britain in the long 18th century. The programme will include:

Ann Bermingham, (University of California, Santa Barbara), “Women Amateurs and the Language of Flowers,”
David Alexander, “Amateur Etchers,”
Dongbo Chun, “Framing Cultural Hegemony: Sir John Fleming Leicester’s Amateur Paintings 1784-1827,”
Katie Coombe, “The Portrait Miniature and the Amateur,”
Lucy Petts, “Amateurs, Authors and Artists: A Socioeconomic look at Extra-illustration in the late 18th Century.”

There will be a private view of the exhibition in the evening with the curator, Kim Sloan, and her catalogue will be available at a reduced price.

At the Paul Mellon Centre, 16 Bedford Square, London WC1B 3JA; tel. 011.44. 20.7580.0311, fax 011.44.20.7636.6730; email: events@paul-mellon-centre.ac.uk.

*Further information and tickets for both events at the Paul Mellon Centre will be available from January 2000.

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## EXHIBITIONS

### PAST

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<tr>
<td>December 26, 1998</td>
<td>September 5, 1999</td>
<td>Pre-Raphaelites. At the Fogg Art Museum, Boston, MA.</td>
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<td>May 21 – September 26, 1999</td>
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<td>Sargent in the Studio. At the Fogg Art Museum, Boston, MA.</td>
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<td>June 27 – September 26, 1999</td>
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<td>Sargent: The Late Landscapes. At the Isabella Stewart Gardner Museum, Boston, MA.</td>
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<td>June 29 – October 3, 1999</td>
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<td>John Singer Sargent Retrospective. At the Museum of Fine Arts, Boston, MA.</td>
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<td>September 29 – October 3, 1999</td>
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<td>Turner on the Seine. At the Tate Gallery, London.</td>
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<td>September 1 – October 17, 1999</td>
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<td>The 20th Century British Art Fair. At the Royal College of Art, London.</td>
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<td>September 12 – October 24, 1999</td>
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<td>James McNeill Whistler &amp; the Etching Revival. At the Davison Art Center, Wesleyan University, Middletown, CT.</td>
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### CURRENT

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<th>Opened</th>
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<td>October 23 – December 4, 1999</td>
<td>A new sculpture by Mona Hatoum, her first New York City exhibition since the acclaimed survey of her work at the New Museum in 1997. At Alexander and Bonin, New York City, NY.</td>
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Richard Wentworth. At the Lisson Gallery, London.

November 23 – December 17, 1999.

Constable’s Salisbury Cathedral: Two Versions Reunited. At the Frick Art Museum, New York City, NY.

Oscar Wilde: from the Collection of the Clark library, UCLA. Developed partly in connection with a series of conferences: Oscar Wilde and the Culture of the Fin de Siecle, directed by Joseph Bristow, UCLA. At the UCLA Armand Hammer Museum of Art and Cultural Center, Los Angeles, CA.


A Treasure House in Farmington: The Lewis Walpole Library. At the Yale Center for British Art, New Haven, CT.

Howard Hodgkin. At the Anthony d’Offay Gallery, London.

John Singer Sargent: Portraits of the Wertheimer Family. At the Jewish Museum, New York City, NY.

Patrick Caulfield Retrospective. At the Yale Center for British Art, New Haven, CT.


March 2000.
Violent Incident. At the Tate Gallery, Liverpool.

In 2000.
Modern British Art. At the Tate Gallery, Liverpool.
Victor Pasmore. At the Tate Gallery, Liverpool.

FUTURE


Cornelia Parker. At the Boston Institute of Contemporary Art, Boston, MA.
January 20 – February 27, 2000.  
**Ruskin: Past; Present; Future.** At the Yale Center for British Art, New Haven, CT.

January 20 – March 26, 2000.  
**Matthew Ritchie.** At the Museum of Contemporary Art, Miami, FL.

**Photographs by Snowdon: A Retrospective.** At the National Portrait Gallery, London.

**C.R.W. Nevinson.** At the Yale Center for British Art, New Haven, CT.

**The Art of Bloomsbury.** At The Huntington, San Marino, CA.

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**NEWS OF MEMBERS**

David Brenneman is giving a lecture entitled "A Musical Masterpiece: Thomas Gainsborough's Portrait of the Linley Sisters" at the Museum of Fine Arts, Houston, on November 14 at 3 p.m. The lecture is being presented in conjunction with their showing of "Masterpieces from the Dulwich Picture Gallery".

Chloe Chard's book *Pleasure and Guilt on the Grand Tour: Travel Writing and Imaginative Geography, 1600-1830* was published by Manchester University Press in July.

Colleen Denney, Associate Professor of Art History at the University of Wyoming, has a book on the Grosvenor Gallery, set to appear next spring from the Associated University Press/Fairleigh Dickinson University Press; it is entitled: *At the Temple of Art: The Grosvenor Gallery, 1877-1890*. She is also currently working on a book of royal representations of British princesses, specifically Diana, Princess of Wales, and her nineteenth-century counterpart, Alexandra, Princess of Wales (later Queen Alexandra).

Lee M. Edwards's new book, *Herkomer: A Victorian Artist* (Hardback, 192 pages, 24 color & 144 b&w illustrations, September 1999, 305 x 228 mm, $61.95), is a study of the life and work of the Victorian portraitist and socialist-realist painter, a self-made polymath whose boundless enthusiasm led him to take an early and important interest in photography, film-making, stagecraft and motoring.

Margaret Hanni, Chair, Department of Art and Music at Simmons College (Boston, MA) received a Whiting Foundation Fellowship for archival research on the eighteenth-century country house portrait gallery.

*A Guide to English Illustrated Books, 1563-1603* by Ruth Samson Luborsky and Elizabeth Morley Ingram has just been published by Medieval and Renaissance Texts and Studies, Tempe, AZ. *The Guide* documents and describes more than 5,000 pictures in diagrams as they appear in 1800 publication, relates the image to the text, and traces the life of the image in printed books throughout the period.

Lucy Oakley gave a gallery talk at the Grey Art Gallery, NYU, on 20 October 1999 entitled “Constructing Gender: Was John Singer Sargent Gay?” in connection with the Grey Art Gallery’s exhibition (which closed
on October 30), “John Singer Sargent, Draughtsman: Works from the Corcoran Gallery of Art.” The talk placed the question of Singer Sargent’s sexual orientation in historical context and examined both visual and documentary evidence – including the newly discovered textual sources published by Trevor Fairbrother in his essay in the catalogue for the exhibition of Sargent’s portraits of the Wertheimer family, which is currently on view at the Jewish Museum in New York.

In September, Jason Rosenfeld received his Ph.D. from the Institute of Fine Arts, New York University. His dissertation is entitled "New Languages of Nature in Victorian England: The Pre Raphaelite Landscape, Natural History and Modern Architecture in the 1850s." Currently, he is Visiting Assistant Professor of Art History at Assumption College, Worcester, Massachusetts, and is writing a book for Phaidon Press on Sir John Everett Millais.

Wendy Wassing Roworth, Professor of Art History and Women’s Studies at the University of Rhode Island, gave an "Art in Context" presentation on October 12 at the Yale Center for British Art on Angelica Kauffman’s “Rinaldo and Armida.” She will present a related paper at NEASECS (UNH, Durham, Dec. 9-12) entitled “Rinaldo and Angelica: Romance, Scandal, and the Foundation of the Royal Academy of Arts” in the session on Scandal. She is also chairing a session at the same meeting on “Art Collections, Exhibitions, Museums.” In July, 1999, she lectured in Dublin, Ireland, on "Angelica Kauffman and her Irish Patrons" for the Irish Association of Art Historians and Irish Georgian Society members. Also in Dublin she chaired a session on “Gender Issues in the Visual Arts” at the Tenth International Congress on the Enlightenment.

Susan Shifrin is editing a book of collected essays, tentatively titled Women as Sites of Culture: Women’s Roles in Cultural Formation from the Renaissance to the Twentieth Century. The exhibition she’s been working on, "Picturing Women, 1400-2000: A Collaborative View involving five or six Philly-area institutions) has received official institutional backing from one of the participants. The title of ASECS session is "Portraiture: Foreignness: Conventional and Unconventional Portrayals of Outsiders in the 17th and 18th Centuries."

Emily Weeks gave a talk at Cambridge University this summer while enjoying a Junior Fellowship (courtesy of BAC and PMC in London). The talk was entitled: “John Frederick Lewis (1805-1876): Mythology as Biography.” It was presented before the Association for the Study of Travel in Egypt and the Near East. Her article, “About Face: Sir David Wilkie’s Portrait of Mehemet Ali, Pasha of Egypt,” was published in Orientalism Transposed: The Impact of the Colonies on British Culture, ed. Julie F. Codell and Dianne Sachko Macleod (Aldershot, Hants, England and Brookfield, VT: Ashgate, 1998.

Obituary:
Patrick Heron, 1920-March 20 1999. In Memoriam in Tate Summer 1999 by Simon Wilson: “Abstract art evolved very early in the 20th century, on a wave of ideals that saw abstraction as the means of freeing art from the weight of the material world, of creating a new order of harmony, a new beauty. Since then it has had a rich and complex evolution, to which Patrick Heron made an outstanding contribution, not only as a painter but as an influential writer on art as well... He is one of the very great colourists of modern art, and colour, as he has said, is ‘both the subject and the means, the form and the content, the image and the meaning in my painting.’”

* Other obituaries may be included if submitted to the Secretary