Dear HBA Members,

Thank you to all of you who participated in our recent poll about the newsletter. In response to your feedback, the newsletter format will be evolving. In addition to reviews and HBA news, this issue includes a new section, the Member Profile. In coming issues we will introduce a section on British Art in American Collections. Each newsletter will also feature images from museums that have an open access policy, a trend we hope will continue. Our thanks to the Yale Center for British Art for the images seen in this issue. I would also like to thank Amy Colombo, Ph.D. candidate in the Media, Art, & Text program at VCU, for her help designing the new layout.

Looking for calls for papers and fellowship information? In order to reach you in a timely manner, these items will now be distributed in e-blasts five times a year. Have an idea for a review, member profile, or short item on British art? Each of you is invited to contribute to the newsletter—please do not hesitate to get in touch! I can be reached at: croach2@vcu.edu.

Sincerely,
Catherine Roach
Assistant Professor, Department of Art History
Virginia Commonwealth University
Dear HBA Members,

As the holiday season begins, I find myself reflecting on the things in life for which I am grateful. At the top of the list this year are the privilege to lead this organization and the dedication of its hard-working officers and board members. Thank you for all you do!

I especially appreciate Catherine Roach for stepping up as Editor of our Newsletter. Informed by recent member survey feedback, you'll begin to see in this issue design and content changes. I encourage you to consider how you might contribute to future issues through reviews or short features on museum acquisitions, research discoveries, or other news from the field.

In other exciting news, CAA 2014 (Chicago, February 12-15) will offer many rich opportunities for HBA members. Ayla Lepine and Matthew Reeve are chairing our long session, “Queer Gothic,” and Craig Hanson is organizing a shorter session on “British Country Houses: Architecture, Collections, and Gardens.” Once again, emerging scholars will present papers at our business meeting, moderated by Jongwoo Jeremy Kim. Finally, Peter Trippi has planned an exceptional off-site tour of two Chicago arts and crafts gems: Second Presbyterian Church and the Glessner House Museum, followed by an informal happy hour. More details on these events can be found on the following pages. I hope to see you in Chicago!

Happy holidays,

Colette

Colette Crossman
Museum Educator for University Audiences,
Blanton Museum of Art
University of Texas
Queer Gothic

Wednesday, February 12, 9:30 AM to noon
Continental A, Lobby Level
Chairs: Ayla Lepine, Yale University; and Matthew Reeve, Queen's University

British Country Houses: Architecture, Collections, and Gardens (see call for papers, next page)

Thursday, February 13, 12:30 PM to 2:00 PM
Williford A&B, Third Floor
Chair: Craig Hanson, Calvin College

Business Meeting/Young Scholars Session

Thursday, February 13, 5:30 PM to 7:00 PM
Marquette Room, Third Floor
Moderated by Colette Crossman, and then chaired by Jongwoo Jeremy Kim with the following speakers:

Nathaniel M. Stein, Ph.D., Brown Univ., 2012, “Modern Banditti: Colonial Masculine Artistic Identity & Topographical Photography in India” (Sponsored by Dian Kriz)

Caitlin Silberman, A.B.D., Univ. of Wisconsin-Madison, “‘Science is Measurement’: The Uneasy Evolutionism of Henry Stacy Marks” (Sponsored by Nancy Rose Marshall)

Amy Tolbert, A.B.D., Univ. of Delaware, “Placing Trust: Collaborators, Competitors, and the Business of Print Publishing in the 1770s” (Sponsored by Kimberly Rhodes)
Call for Papers

British Country Houses: Architecture, Collections, and Gardens

Chicago, Thursday, February 13, 2014, 12:30–2:00

Chair: Craig Hanson, Calvin College

Proposals due by January 10, 2014

In a spirit of nimble experimentation, the Historians of British Art invite proposals for an informal lunchtime session in Chicago at the 2014 meeting of the College Art Association on the subject of “British Country Houses: Architecture, Collections, and Gardens.” As a midday session, it is open to the public without the usual CAA membership or conference registration requirements. Speakers need belong only to HBA (or become a member soon!). Extended abstracts will be available digitally before the conference to encourage more productive discussion during the ninety-minute slot.

Papers might address material aspects as well as larger contextual approaches that situate particular families and houses within narratives of patronage, the history of taste, or British identity.

Please email a 200-word proposal and a CV to CraigAshleyHanson@gmail.com by January 10, 2014. In light of the unusually quick turn-around, early responses are encouraged. Questions are most welcome.
HBA members are invited to participate in a truly unique off-site visit during the 2014 CAA conference in Chicago, on Friday afternoon, February 14, 3.00-5.00 pm. Both of the National Historic Landmarks to be visited are located within two miles of the conference hotel (the Hilton) and are easily reachable from the hotel by public bus (just one line and one cash fare) or by taxi. The total cost of the visits is $14 per person, payable on the day. If you would rather not travel to our starting point independently, we will be leading a group from the Hilton lobby directly to our first stop, if you are able and willing to meet us in the Hilton lobby at 2.30 pm sharp.

The first stop will be the Second Presbyterian Church. The sanctuary of this church, rebuilt by the architect Howard Van Doren Shaw after a devastating fire in 1900, is considered to be nationally significant as one of the earliest, most complete, and most intact expressions of ecclesiastical Anglo-American Arts and Crafts. The second stop will be the Glessner House Museum. Completed in 1887, this granite-clad home is considered the urban residential masterpiece of the great 19th-century American architect, Henry Hobson Richardson.

The guide and lecturer for this experience will be William Tyre, who is Executive Director and Curator of the Glessner House Museum, and also a member of the Second Presbyterian Friends board. We will all visit the church together for 50 minutes, then walk five minutes to the Glessner House, where we will explore the house. Participants are then invited to informal, à la carte drinks and snacks at the beloved restaurant Kroll’s.

If you would like to participate in this outing, please email ptrippi@aol.com anytime before January 15, 2014, to confirm. Roughly three weeks before the visit, we will email you with a reminder and update on all logistical matters.

Off-Site Visit: Tour of Second Presbyterian Church and Glessner House Museum

Edward Burne-Jones, 1833-1898, British, Preparatory Design for a Stained Glass Window, Virgil and Horace, undated, Graphite and watercolor on moderately textured, cream wove paper, Yale Center for British Art, Gift of Alan F. Hockstader
MEMBER PROFILE: Roberto C. Ferrari

What drew you to the field of British art?
I’ve always been an Anglophile. Although my father is Italian, my mother’s side of the family is of English descent and I credit Nana (my maternal grandmother) as the source of my interest in all things British. Her parents were Victorian immigrants from Lancashire and, despite only an eighth-grade education, surprisingly well read. We would partake of tea and biscuits while she told me stories about Elizabeth and Essex or the King and Mrs. Simpson. From there I gradually discovered British art, and like many a young Romantic fell for the art of the Pre-Raphaelites. (Rossetti’s La Ghirlandata and Burne-Jones’s Beguiling of Merlin are still two of my favorite paintings.) Once I began studying the Pre-Raphaelites, I discovered the underappreciated art and life of Simeon Solomon and began doing work on him. My interest in British art soon expanded to nineteenth-century sculpture as well. My interest in British art has been a gratifying experience.

Where did you do your graduate work, and on what topic?
I earned my M.A. in Humanities from the University of South Florida, where I wrote my thesis on the fatal woman motif in paintings by Rossetti and poetry by Swinburne. I also earned my M.A. in Library and Information Science from USF. After many years as a librarian, I went back to school and earned an M.Phil. degree and my Ph.D. in Art History from the Graduate Center, City University of New York, graduating in May 2013. My dissertation was on the Anglo-Roman sculptor John Gibson, best known for reintroducing polychromy in sculpture with his Tinted Venus, although I go beyond his interest in polychromy to consider other aspects of his long, productive career.

What projects are you currently working on?
Two essays from my dissertation on Gibson will be published in book collections over the next few years. I recently gave a presentation at the Pre-Raphaelite conference in Oxford on Solomon’s 1860 painting The Mother of Moses, discussing issues of race and religion. I am turning that into an article, with a related spin-off article focusing just on his mixed-race model Fanny Eaton. My colleague Carolyn Conroy (University of York) and I continue to update the Simeon Solomon Research Archive (http://www.simeonsolomon.com), adding more digital images of his work and exploring the possibility of publishing his correspondence on the site as well.

Roberto C. Ferrari
Curator of Art Properties, Avery Architectural & Fine Arts Library, Columbia University, NY

HBA:: FALL/WINTER 2013
Tell us about your current post as Curator of Art Properties at Columbia University.

As Curator of Art Properties, I oversee the art collections at Columbia, which are administered as part of the university library system. Few people are aware that Columbia even has a permanent art collection. Unlike other Ivy League schools, Columbia decided not to establish an art museum, but they did collect art from the time of its foundation as King’s College in 1754. By the 1950s an administrative body known as Art Properties was established to oversee the art collections, and the first curator was hired soon afterward. When the Wallach Gallery was established in the late 1980s, Art Properties was merged with it, but with the retirement of my predecessor it was decided that the two departments would be separated. This has allowed my department to revitalize interest in the art collections for educational and display purposes. The collection contains nearly 15,000 objects and ranges from Etruscan pottery and Buddhist sculpture to hundreds of portrait paintings and nearly 900 photographs. With my two full-time staff members and occasional interns, we are responsible for the organization and care of the collections, including inventory, exhibition and loan programs, conservation, photographic services, and so on. An educator at heart, I am pleased that we have begun new initiatives bringing art objects into the classroom, allowing students the rare opportunity to study closely and handle objects in a way they never could in other settings.

Are there any British works in the Columbia collections that you’d like to highlight?

The art collections at Columbia are culturally diverse and include a few great examples of British art. Henry Moore’s bronze sculpture Three-Way Piece: Points, 1967, a gift from the Miriam and Ira D. Wallach Foundation (1967.20.1), is a highlight in our public outdoor sculpture. We have some wonderful portraits in the grand manner tradition, including Joseph Highmore’s King George II, ca. 1750 (C00.62), and Joshua Reynolds’s Sir George Grenville, ca. 1764 (C00.442). The Plimpton bequest in 2000 added to the collection about 60 portraits of noteworthy British men and women by painters such as Thomas Lawrence and Martin Archer Shee. We also have a number of prints by William Hogarth and other British artists.

Do you have any advice for student members who might want to follow a similar career path?

The job market for art historians is very challenging right now. My advice to any student member is to follow her or his dream in studying what she or he wants in British art, but to be aware of the bigger picture in the art world, particularly trends and names in modern and contemporary art. Apply for lots of grants and fellowships, network as much as possible, and keep one’s mind open to alternative career choices. One never knows how things will evolve.
reviews

Richard Earlom, 1743-1822, British; after Johan Zoffany, 1733-1810, German, active in Britain (from 1760), Colonel Mordaunt's Cock Match at Lucknow (detail), 1786, Mezzotint on medium, slightly textured, cream laid paper, Yale Center for British Art, Paul Mellon Collection.


Reviewed by Agnes Haigh Widder, A.M.L.S., M.A., Libraries, Michigan State University widder@mail.lib.msu.edu

"Of all the major artists working in eighteenth-century England, none explored with more imagination and wit the complexities of Georgian society and British Imperial rule than Johan Zoffany" (Foreword). So begins the exhibition catalogue for Johan Zoffany RA: Society Observed mounted at the Yale Center for British Art and at the Royal Academy of Arts in 2011-2012. Zoffany is less well known than the other major English painters of his era, a state of affairs this publication seeks to change. The catalogue includes an anthology of seven essays about the artist, followed by detailed entries on individual works. This is an impressive, meticulously executed book, well living up to the standards for art history books we expect from Yale University Press.

The catalogue includes over a hundred highly detailed entries that include information on signatures, exhibitions, provenance, and selected references, as well as individual discussions. The entries are accompanied by mostly small color images. One wishes that these were larger, particularly because Zoffany is known for his renderings of the details of objects and faces. Many works are reproduced on a larger scale within the catalogue essays, meaning one constantly flips back and forth from the narrative to the catalog, frequently holding one’s fingers in a couple of places in the book at once.

The essays recreate the story of his life. Martin Postle’s first chapter “Johan Zoffany: an Artist Abroad” ranges most widely through all sections of the exhibition, pointing out noteworthy images as he surveys his life. Born in 1733 near Frankfurt, Germany, Zoffany was the son of a cabinetmaker who worked for the court of Prince Alexander Ferdinand von Thurn und Taxis. Trained locally as a painter in his teens, Zoffany went to Italy at seventeen, and he studied for several years with Anton Raphael Mengs. He returned to Germany and became a court painter in Trier, doing wall and ceiling decorations for the well-to-do. He went to England in 1760 with his first wife. She did not remain in England, but he made it his home for 33 years, punctuated with painting trips to the
Continent and India. Through connections with other Germans in the art and music communities surrounding the Hanoverian King George III, Zoffany became known for his portraits of individuals and family groups. He also became the premier painter of theater scenes, actors, and actresses in England, working for the actor and theater manager David Garrick. His reputation rests on his keen observations of people and their depiction in their material surroundings, with objects, trees, horses, servants, gardens, the larger “view” of home in the background, his social commentary, and his attention to the details of dress and facial expressions.

Robin Simon, editor of British Art Journal and author of many books on eighteenth-century English art, discusses Zoffany’s work as a painter of the theater. David Garrick, the foremost London actor and director of his time, decided to hire Zoffany to paint theatrical scenes and actors in 1762. This was a very significant decision, because these paintings served as the models for engravings that were used as publicity for plays being put on about town. This publicity drew scores into the theaters; it also boosted Zoffany’s reputation. The exhibition catalog entries show Simon’s research in the engravings of publicity for performances and their connections to Zoffany’s theatrical paintings. Simon’s delightful and meticulous research combines art, drama, literature, and printing history.

The book devotes two narrative essays and one exhibit catalog chapter to Zoffany’s time in India, where he sought out new sources of patronage. Between 1783 and 1789 Zoffany was in India, based in Calcutta, and foraying to Lucknow. Charles Greig’s “In Zoffany’s Footsteps: Journeys in Upper India Past and Present” relates his own 2008 and 2010 travels in India; he followed what he thinks would have been Zoffany’s likely routes from Calcutta to Lucknow. Greig, formerly employed by Christie’s auction house, is an independent art-consultant and scholar specializing in paintings of the Indian sub-continent by eighteenth and nineteenth-century European artists. The illustrations accompanying this essay include paintings and sketches of Indian locales by Zoffany, as well as images of those same sites in the present day.

Maya Jasanoff, author of Edge of Empire: Lives, Culture and Conquest in the East, 1750-1850, in her “Passage through India: Zoffany in Calcutta and Lucknow” tells us more about Zoffany’s life and work there. The Nawab of Lucknow, Asaf-ud-Daula, was a great patron of the arts, and Europeans had gone to Lucknow to work for him in some numbers. Claude Martin, a French textile merchant, and Antoine Polier, an East India Company engineer working for the nawab befriended Zoffany. What subjects did Zoffany paint? In the chapter by Jasanoff there are individual, formal portraits of individuals such as Governor Hastings and conversation pieces of family groups that depict both Indians and Britons. He also painted Colonel Mordaunt’s Cock Match and a Last Supper that still hangs in St. John’s Church in Calcutta.

Although no diaries or journals by Zoffany survive, there is much to be learned from studying this painter’s oeuvre, his financial records, the writings of the people surrounding him and his era, other exhibition catalogs, records of public and private institutions holding his works, primary and secondary sources, and auction records. This book deserves a place in institutional libraries devoted to British art and in the personal libraries of its aficionados.

Lowry and the Painting of Modern Life
London: Tate Britain
June 26 – October 20, 2013

Reviewed by Antoine Capet, Professor of British Studies, University of Rouen (France)
antoine.capet@univ-rouen.fr
Judging by the crowds visiting the exhibition in the afternoon when I went, on a fine day early in July when people certainly did not enter the Tate to take shelter from the rain, L.S. Lowry (1887-1976) continues to be one of the most popular twentieth-century British painters in his own country. It is not difficult to understand why when one sees his paintings: they show Britain as constructed in popular memory. His numerous urban landscapes with their multitudes of factory chimneys continuously belching smoke are now very much part of the nostalgia for an idealised past: the cloth-cap and red-brick image image associated with the North and industrial workers, their communities, and their activities. Though Lowry did not come from the working classes - his father was a clerk and his mother a teacher - the family income seems to have been problematic, and he must have been familiar with the financial difficulties which plagued most families in industrial Lancashire, where he spent most of his life.

Sometimes he shows leisure activities, as in *Going to the Match* (1953) – he does not specify what kind of match, but most viewers will automatically, and rightly, assume that it is a football (‘soccer’) match. On other occasions, he depicts the harshness of life in the industrial North. With *Pit Tragedy* (1919), the visitor is starkly reminded that many in the mining districts lived in constant fear of an explosion in the collieries. *The Removal* (1928), in fact shows an eviction, probably because the family was unable to pay the rent. This subject may draw on first-hand knowledge, as Lowry then worked as a rent collector. Such images evoke the national Depression of the 1930s and the economic hardships in the mining districts, which had been suffering from the low demand for British coal since the early 1920s. The title of *An Accident* (1926) is an even crueller euphemism, since the accident in question is in fact the death of a woman who committed suicide by drowning herself. In both oils, the accent is on the crowds forming around the event.

The exhibition reveals how Lowry relied on the compositional formula of a crowd (often accompanied by slender, unlikely shaped dogs) flanked by red brick buildings and mills with smoking chimneys. Many, perhaps most, of his paintings rest on this basic mise-en-scène – and yet the miracle is that they do not appear as tediously repetitive. Why? Because, we feel, there is always a different detail, a different intention, a slightly different treatment which eschews monotony. In some cases, one of three basic elements is apparently missing, for instance in *The Fever Van* (1935), which shows an ambulance alongside a terrace, one of these rows of red-brick two-floor houses typical of the North (here, Salford, an industrial suburb of Manchester). The ubiquitous mill seems to be missing: though it cannot be seen, however, the viewer is reminded of its presence by the tall smoking chimney which towers behind the terrace’s roofs.

The idealisation of the Industrial North should be discouraged by at least two extremely gloomy paintings that could in fact be used today by the Green Movement: *Industrial Landscape*, *Wigan* (1925) and *River Scene (Industrial Landscape)* (1935). The wall text tells the visitor that Wigan was the first portrayal of the landscape left behind by a century of industrialisation, and the river scene is intended to appear as a misnomer – such is the chaos that one cannot really see the river, only a grayish pool which seems to flood the whole harrowing scene. Interestingly, the same color scheme is to be found in *Blitzed Site* (1942), perhaps suggesting a mental association between the wounds inflicted by man to natural landscapes in pre-war industrial Lancashire and those inflicted in their turn to urbanised landscapes by bombs and aircraft produced by the industrial system?

The New Jerusalem associated with 1945 and the Labour victory seems to break with this gloom, but only temporarily. In *VE Day* (1945), the usual elements – including the massive mill in the background – are decorated with streams of bunting, the terraces particularly so, indicating popular rejoicing even in these uncomfortable dwellings with no “mod cons.” Yet images from this period are not all rosy. The scene in *Ancoats Hospital Outpatients’ Hall* (1952) is strongly reminiscent not of the immense benefits of the National Health Service, but of scenes of people in shelters during the Blitz. In addition, there was an enormous price to pay during the war, as testified by the profoundly disturbing oil of 1949, *The Cripples*.

The Exhibition concludes with a series from 1950-1955 of five large-scale works titled
Industrial Landscape – once more, one is tempted to add. And yet, these canvases are markedly different from their pre-war predecessors, if only because a newcomer has been introduced: concrete, in the form of a large bridge that spans the wide canvas of 1950. With the intrusion of concrete, the red-brick painter showed that a world had been lost. Yet it is precisely the attempt to recapture this lost world, warts and all, which so attracts viewers today. Lowry, the painter of the industrial past, has a bright future.

Laura Knight Portraits
London: National Portrait Gallery
July 11 – October 13, 2013
Laing Art Gallery, Newcastle
November 2, 2013 – February 16, 2014
Plymouth City Museum and Art Gallery
March 1 – May 10, 2014

Reviewed by Antoine Capet, Professor of British Studies, University of Rouen (France)
antoine.capet@univ-rouen.fr

For the last few years, visitors to the twentieth-century section of the National Portrait Gallery have been greeted by the eye-catching Self-Portrait (1913) by Dame Laura Knight (1877-1970). A risqué subject for a woman painter at the time, it shows her painting a female nude. The wall text reminds visitors that most women students in the nineteenth century, including Knight, were barred from study of nude models. This year (possibly to mark its centenary, although we are not told so specifically) this famous Self-Portrait has gone down two floors to join thirty-seven other pictures in the exhibition Laura Knight Portraits.

Allocating artworks to rigid categories is difficult, as you always have the odd one out. But the curator and author of the catalogue, Rosie Broadley, has chosen to arrange the display according to a few key themes. Thus the first room is devoted to Knight’s formative years in Cornwall and to the subject of Ballet and Theatre. Ballet was Knight’s forte in the 1920s, notably represented here by little-seen 1921 portrait of a Ballets Russes dancer, Lubov Tchernicheva, still in a private collection. A screen separates these displays from a wall hung with paintings connected with her trip to Maryland in 1926 with her husband, which resulted in series of works on the segregated Johns Hopkins Memorial Hospital in Baltimore. Again some rare pictures from private collections are shown – one with a title that would be unacceptable today, The Piccaninny (1927).

The second room presents two related themes from Knight’s work in the 1920s and 1930s, the Circus and Gypsies. Both subjects obviously fascinated her, due to the possibilities for the use of bold color in an environment in which it was greatly appreciated, even vital to the show. But it is equally obvious that she also had a great empathy for what were seen by the outside world as strange and “different” communities. In works like Gypsy Splendour (1939), she depicted members from several generations of the same family, who apparently donned their richest clothes and most outlandish finery for their sittings with the artist.

Most of the works in the third room, on the subject of War, are borrowed from the Imperial War Museum, including two extremely well-known images: Ruby Loftus Screwing a Breech Ring (1943), and The Nuremberg Trial (1946). The room also features Corporal J.M. Robbins (1941), which portrays a female officer. Like Ruby Loftus, this image raises the question of gender roles and professional identity for women, including the artist herself. In 1936, Knight became the first woman artist to be admitted as a full member of the Royal Academy. She had been made a Dame of the British Empire in 1929 – so she could now introduce herself as Dame Laura Knight, R.A.,
using titles equal in status to those held by male colleagues. The ambiguities and limitations of *Ruby Loftus Screwing a Breech Ring* as a piece of militancy in favour of Women’s Emancipation have been excellently discussed by Brian Foss in his book, *War Paint*, and it would be pointless to insist on them once more here – but it must be borne in mind that at the time *Ruby Loftus* was presented as a role model for young women, who, it was suggested, could excel in precision engineering on equal, even superior, terms with their male counterparts. In a way *Ruby Loftus* was meant to be for working-class girls what Dame Laura Knight had been as a young woman painter: a ground-breaker for the female cause.

As is often the case, Dame Laura Knight the young rebel became very much part of the Establishment in her later years, as seen in the last room, *The Royal Academy and Patronage*. She was promoted to Senior Royal Academician in 1953 and the Royal Academy mounted a retrospective exhibition of her work in 1965. Once again, in both cases, she was the first woman to receive the honor. By then, however, the newer generation of British artists had found new outlets for its militancy and it almost completely ignored her.

This exhibition’s chief merit is that it enables the public to see unknown or neglected works outside the familiar Knight trilogy of *Self-Portrait, Ruby Loftus*, and *The Nuremberg Trial*. Those who missed it at the National Portrait Gallery will be able to see it in Newcastle and Plymouth until May 2014: plenty of time left, therefore, to discover these little-known gems in Dame Laura Knight’s oeuvre.

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**HBA PUBLICATION GRANT**

John Flaxman, 1755-1826, British, *Psyche, A Daughter of Niobe from the Niobid Group*, Uffizi, Florence, 1787, Graphite, pen and black ink, and gray wash on medium, slightly textured, cream laid paper bound in vellum, Yale Center for British Art, Paul Mellon Collection

The Historians of British Art invites applications for its Publication Grant.

The organization grants a sum of $600 to offset publication costs for a book manuscript in the field of British art or visual culture that has been accepted by a publisher.

Applicants must be current members of HBA. To apply, send a 500-word project description, publication information (name of press and projected publication date), budget, and CV to Renate Dohmen, Grant Committee Chair, brd4231@louisiana.edu. The deadline is January 15, 2014.
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DUES RENEWAL

It’s that time of year again! Dues expire December 31. We hope you will continue supporting HBA in 2014 to enjoy the many benefits of membership, including our newsletter, e-blasts, Ashgate discount, CAA off-site visits, and other special events.

Dues are $15 for Students and $25 for Professionals. You may also join at the Benefactor level for $50. Institutional memberships are $100. At the Professional level, members now have the convenient option of renewing for three years at the reduced rate of $20/year by making a one-time payment of $60. You may renew online at www.historiansofbritishart.org/Mem.asp or by mailing a check to:

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Questions? Contact Keren at
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George Jones, 1786-1869, British, Figures on an Elephant and Other Elephant Studies (detail), undated, Pen, in brown ink, with graphite on medium, slightly textured, gray, wove paper, Yale Center for British Art, Paul Mellon Collection