MESSAGE FROM ROBERT MODE, HBA PRESIDENT

Before stepping down as President, let me take this occasion to share a personal vision of what I consider present and future achievements for the Historians of British Art. It has been especially satisfying to witness the heightened awareness of our field that has occurred since we got started ten years ago. We are preparing to celebrate our tenth anniversary shortly, and there is much to be proud of as we consider what has happened of late.

We are witnessing a major movement toward the recognition of our organization agenda. More exhibitions dealing with British art are appearing, and we hope that our curatorial colleagues will continue being supportive — while joining with institutional and independent scholars as active members of HBA. Recent shows on Blake at Tate Britain (London), on Whistler at the Hunterian (Glasgow), and on Bacon at the Hugh Lane (Dublin) show strong interest in UK/Ireland that fits well with recent American exhibitions in New York, Houston, and New Haven. Many shows have been organized by HBA members, and I hope we will continued being imaginative contributors to thematic or historical offerings at local and regional galleries.

In addition to presenting British art in interesting new ways, we are encouraging discourse on every aspect of art historical or interdisciplinary studies related to this field. There continue to be exciting HBA panels at CAA, like Anne Helmreich’s Cool Britannia overview of ‘new directions in British art history’ in Chicago and now What is British Art? Art Histories on Display, 1066-2002, organized by Kimberly Rhodes and Julia Marciani Alexander for the Philadelphia meeting in February 2002. Conferences and symposia are flourishing, like Art and the British Empire (Tate Britain/Paul Mellon Centre), as well as those dealing with Sarah Siddons (The Huntington) and John Ruskin (everywhere in 2000!). The Folger is now offering a seminar called ‘These Times are Auspicious’: British Art and the French Revolution. At every opportunity we should propose and participate in such ventures, in order that more will follow!

Most encouraging is the recent start-up of new journals with a direct impact on what we do. Robin Simon’s British Art Journal commenced late in 1999, while Ashgate’s Visual Culture in Britain has just gotten underway. If you want to order these for yourself or for your library, the email contacts are info@BritishArtJournal.co.uk and order@ashgate.com. By supporting these publications, we demonstrate the value that is placed on the services they provide — both for our members, and for all those who stand to learn about British art from these sources.

Let me finish by acknowledging those who have given unstintingly to HBA and will continue to provide the leadership every organization requires. In addition to all the HBA board members, special thanks go to Julia Marciani Alexander for editing the HBA Newsletter in exemplary fashion, to Kimberly Rhodes for chairing the Book Prize Committee, and to Jennifer Way for serving as our book editor. Jack Perry Brown deserves special commendation for his long service as Treasurer, which ends with HBA enjoying long-term financial stability. Good luck to every one of our new officers: Anne Helmreich (President), Barbara Apelian Beall (1st Vice-President), Julia Marciani Alexander (2nd Vice-President and editor of the Newsletter for one more year), and Kimberly Rhodes (Secretary/Treasurer).
SUMMARY OF ANNUAL MEETING

The Annual Meeting was held this year at the Newberry Library. After a brief welcome by the President, Bob Mode, Martha Tedeschi, the Art Institute’s Curator of Prints and Drawings, treated us to a fantastic presentation on the state of British art at The Art Institute of Chicago. This presentation was followed by a useful round-table discussion, led by Wendy Wassyng Roworth and Julie Codell, about fellowships and grants available to scholars of all fields as well as those particularly aimed at those working on British art.

Paul Gehl, Historian of Printing at the Newberry Library, followed these discussions with a wonderful description and tour of the Library’s collection and fellowship program. He showed us some amazing material by British authors and artists, and encouraged everyone to apply for a fellowship. He did caution, however, that the Newberry’s fellowship program is extremely competitive and that applicants need to focus their projects on items unique to the Newberry’s collections.

The 1st Vice-President, Anne Helmreich, then gave a summary of the HBA’s role in CAA next year: 1) Kimberly Rhodes and Julia Marcari-Alexander’s panel, “What is British Art? Art Histories on Display, 1066-2002” and 2) a second 1 ½ hour session in which we will conduct the business meeting and have a small discussion. Please email Anne any suggestions you may have as to a topic for this short meeting: A.Helmreich@tcu.edu.

The Book Prize Chairperson, Kimberly Rhodes announced the winners of the 1999 HBABook Prize in the following categories:

- Pre-1800: Beth Fowkes Tobin, *Picturing Imperial Power* (Duke, 1999)

She also discussed changes to the composition of the Book Prize Committee; each member will be eligible to sit for three years, while the chair will hold his/her seat for two years. Elizabeth Pergam was nominated and voted in as the next Book Prize Chair.

The President then presented the following slate of officers for the HBA Board for the term 2001-2003; they were seconded and approved by vote:

- President: Anne Helmreich
- 1st Vice-President: Barbara A. Beall
- 2nd Vice-President: Julia Marcari Alexander (editor of HBA Newsletter until July 2002)
- Secretary/Treasurer: Kimberly Rhodes
- Ex-Officio Member to be named later: a representative of AAH (to replace Toshio Watanabe)

Finally, the Membership present wanted to thank especially Bob Mode, outgoing President, and Jack Perry Brown, outgoing Treasurer, for their OUTSTANDING efforts during their tenure. Both have made sustained and significant contributions to the organization and we applaud them and thank them for their service and dedication to the HBA.

HBA Spring/Summer 2001
A SELECTION OF NEW BOOKS


Modern Life & Modern Subjects: British art in the early twentieth century by Lisa Tickner.


The Royal Image and the English People by Nicola Smith.

A Striking Likeness. The life of George Romney by David A. Cross.


John Elwyn by Robert Meyrick.


Dictionary of Twentieth Century British Cartoonists and Caricaturists by Mark Bryant.


Ruskin's Venice. The stones revisited compiled and with photographs by Sarah Quill.

The House Beautiful. Oscar Wilde and the aesthetic interior by Charlotte Gere with Lesley Hoskins.


Critical Kitaj edited by James Aulich and John Lynch.


The Letters of Sir Joshua Reynolds edited by John Ingamells and John Edgcumbe.

The Letters of Thomas Gainsborough edited by John Hayes.


The Pre-Raphaelite Landscape by Allen Staley.

HBA Spring/Summer 2001
C O N F E R E N C E S

Tate Britain
This conference proposes that the concept of “Empire” belongs at the centre, rather than in the margins, of the history of British art. The history of imperialism in British culture has come under increasing scrutiny in recent years. In the wake of new scholarship in history, anthropology, literature and post-colonial studies, what is demanded now is a cultural history of empire, in which the history of art must pay a central role. Tickets are £75 (full-time students £30) and will be available from the Tate Box Office (020 7887 8888) in Spring 2001.

July 9-12, 2001.
International Medieval Congress Session: “The Tabernacle, the Jerusalem Temples, and the Heavenly City: Conflation and re-creation in art and architecture.”
Throughout the ages the tabernacle, the Jerusalem temples and the heavenly city have provided important actual and theoretical touchstones for the creation and re-creation of art and architecture. This session welcomes papers addressing the visual and architectural references to these structures for various time periods and different regions including discussion of the elements selected for re-creation and the retrospective significance attributed to them within a specific historical and religious context. See also: http://www.leeds.ac.uk/imc/imc

Reassessing Nikolaus Pevsner. A Centenary Conference.
Birkbeck, University of London
The symposium is designed to cover the remarkable range of Pevsner’s achievement and will provide an important and originally reassessment of his place in the cultural and intellectual life of his times.
Contact: Jane Gough, School Administrator and Administrator for the Reassessing Pevsner Conference.
Tel: 020 7631 6134

“Locating the Victorians”: An interdisciplinary conference on history, culture and literature of the Victorian period.
South Kensington, London.
The Conference will review all branches of Victorian history and culture with many sessions of interest to art historians. There are more than 20 academic displays, evening plenary sessions and a full programme of visits has been arranged. For programme and registration please visit the website: www.sciencemuseum.org.uk/researchers/victorians or contact Dr. Robert Bud< r_bud@ic.ac.uk> Tel: 020 7942 4201

‘Anxious Flirtations’ Homoeroticism, Art and Aesthetics in Late-Victorian Britain.
University of London
Drawing upon both queer theoretical accounts of late-nineteenth century sexuality and revisionist histories of Victorian visual culture, this conference will provide a forum in which to promote and develop the recent interest among British art, literary and cultural historians in the inter-relationship between late Victorian homoeroticism, art and Aestheticism. Organiser: Dr. Jason Edwards, Dept of Art History, York University. Daily Fees: £22 Standard; £12 Concessions and IES Members
Venue and Enquiries: Institute of English Studies, School of Advanced Study, Senate House (3rd floor), Malet Street, London WC1E 7HU Tel: 020 7862 8675; Fax: 020 7862 8672; hes@ies.ac.uk

A Great Social Movement. Practice and Patronage in the Arts and Crafts.
London
The Arts and Crafts movement in Britain will be the main focus, covering the periods from the 1880s onwards, and papers will be sought on the movement in the United States, previous British colonies and from across Europe. For more information: Stuart Evans, Central Saint Martins College of Art and Design, Southampton Row, London WC1B 4AP, Tel: 020 7514 8126; s.evans@csmlinst.ac.uk

HBA Spring/Summer 2001
PUBLICATIONS & CALLS FOR MATERIALS

AMERICAN CULTURE ASSOCIATION
CALL FOR PROPOSALS: SESSIONS, PANELS, PAPERS
AMERICAN ARCHITECTURE AND ART

WHEN: March 13-16, 2002
WHERE: Sheraton Center Toronto, Canada
DEADLINE FOR SUBMISSION: SEPTEMBER 1, 2001

We are considering proposals for sessions organized around a theme, special panels, and/or individual papers. Sessions are scheduled in 1 ½ hour slots, with a suggested maximum of four papers or speakers per session: the number of participants on a panel may vary. Interdisciplinary approaches and proposals on various media are always welcome. There is no limit to the number of sessions that can be scheduled. Studio sessions are encouraged in addition to American Art and Architecture.

Submit your one-page proposal or abstract, and a current resume by September, 1, 2001:

Joy Sperling
Art Department
Denison University
Gramont, OH 43023

Or Call (740) 587-6704, FAX (740) 587-5701, e-mail: Sperling@Denison.Edu

SOME WEBSITES TO CONSIDER

Research Society for Victorian Periodicals: http://aztec.asu.edu/rsvp/
Association for Art History: http://www.indiana.edu/~aah/
North American Conference on British Studies: http://www.nacbs.org/
Victorian Periodicals Review: http://www.utpress.utoronto.ca/journal/VPR/vpr.htm
Victoria Research Web: http://www.indiana.edu/~victoria/
Victorian Web: http://landow.stg.brown.edu/victorian/victov.html
The Pre-Raphaelite Critic: http://www.engl.duq.edu/servus/PR_Critic/
Victorian Society of America: http://www.victoriansociety.org/
National Art Library: http://www.nal.vam.ac.uk/
SHARP (Society for History of Authorship, Reading, Publishing): http://www.Indiana.edu/~sharp

HBA Spring/Summer 2001
NEWS OF MEMBERS

If you are a member of the Historians of British Art and would like any relevant information to be included in the fall HBA newsletter, please submit:

News of Members
Julia Marciari Alexander
*Assistant Curator, Department of Paintings & Sculpture*
Yale Center for British Art
PO Box 208280
New Haven, CT 06520-8280
Fax: 203-432-9695
e-mail: julia.alexander@yale.edu.

*October 15, 2001 is the next deadline for all submissions.*

Jennifer C. Watson recently had an essay published by the Art Gallery of Hamilton, Canada, on Harriet Ford (1859-1938), a Canadian-born artist who studied, exhibited and lived in Britain. Ford was a painter, jeweler, lecturer and writer, among others. Watson is now writing a follow-up article for the *Journal of the Silver Society of Canada* on Ford as an arts-and-crafts silversmith.

Lee MacCormick Edwards’ book, *Herkomer: A Victorian Artist* (Ashgate/Lund Humphries) has been awarded this year’s Henry Russell Hitchcock prize by The Victorian Society of America. A German-language edition of the book is in preparation and will be published this summer. Lee teaches at Sarah Lawrence College; her book and exhibition reviews appear regularly in *The Art Book*.

Colleen Denney’s book *At The Temple of Art: The Grosvenor Gallery, 1877-1890* (Fairleigh Dickinson University Press/Associated University Press) was published in April 2000. She is currently working on a book entitled *Diana, Princess of Wales: The Cultural Memory of the Princess in Modern British Culture*. She will be in London next spring as the London Semester Professor for University of Wyoming, at which time she will begin another book project on ‘Imaging Professional Working Women in Victorian England: From Art Historians to Playwrights’. In addition, she will be doing research for another study titled: *Sirens, the Shrieking Sisterhood, and Sex; or Why the Victorians Hate Suffragettes, Lesbians and other Sexually-Awakened Women and seek to drown them in art and literature*.

Kay Dian Kriz received a Mellon Postdoctoral Research Fellowship for the Huntington Library for academic year 2001-2002.

Alice Beckwith received a grant from the Rhode Island Committee for the Humanities to sponsor a Lecture and in class visit to Providence College, where she teaches, by Richard Brilliant, the Anna S. Garbedian Professor in the Humanities at Columbia University. Richard spoke to a large diverse audience on the topic Hope, Desire, Memory: Roman Sepulchral Imagery, and then held an informal seminar with her Portraiture Seminar and her Italian Renaissance Class.

Lisa Tickner’s book *Modern Life & Modern Subjects: British art in the early twentieth century* was published by Yale University Press in association with the Paul Mellon Centre.

HBA Spring/Summer 2001
Pamela Trimpe’s book *George John Pinwell: A Victorian Artist and Illustrator, 1824–1875* was published by Peter Lang Publishing, Inc. in their College and University Studies, Series II Fine Arts.

Maria Day has been recognized as an outstanding young scholar by the Cosmos Club Foundation in Washington, D.C., which has awarded her a grant-in-aid for post-graduate research in art history. Ms. Day is a Ph.D. candidate at the University of Maryland in College Park, Maryland. Her doctoral dissertation topic is “Primitivism and the Decorative: The Omega Workshops in Modern Design History.” Ms. Day holds a BA degree in art history from Indiana University in Bloomington, Indiana, and an MA degree in the same subject from the University of Maryland.


David Getsy is currently Kress Fellow at the Courtauld Institute (2000-02), and continues to work on his dissertation for Northwestern University. Additionally, he has given or is about to give numerous papers at a number of international conferences and is awaiting the publication of the following articles: “Hard realism: the thanatic corporeality of Edward Onslow Ford’s *Shelley Memorial*” in *Visual Culture in Britain* (3:1, Spring 2002); “Encountering the male nude at the origins of modern sculpture: Rodin, Leighton, Hildebrand, and the negotiation of physicality and temporality,” in *Look, See, Behold: The Spectator’s Time* (ed. by Antoinette Roesler-Friendenthal and Johannes Nathan, Berlin, 2001). He also co-organized the exhibition and symposium, *The Cult of the Statuette in Late Victorian Britain*, Henry Moore Institute, Leeds, 2000.

### SPRING & SUMMER EXHIBITIONS

Please send notices of exhibitions to the secretary.

*The P.R.B. and Pre-Raphaelite Painting.* The Fogg Museum, Boston, MA.

Through March 31, 2001  

Through April 1, 2001  
*Pure as Italian Air: Turner and Claude Lorrain.* Tate Britain, London, UK

Through April 29, 2001  
*Ebony and Ivory: Furniture from British India and Ceylon.* Peabody Essex Museum, Salem, MA

Through April 29, 2001  
*Queen Victoria and Thomas Sully: An American Painter in Buckingham Palace.* Wallace Collection, London, UK

Through May 1, 2001  
*Henry Moore: Atom piece in focus.* Tate Modern, London, UK

Through May 13, 2001  
*Francis Bacon.* Gemeentemuseum, The Hague, Netherlands

Through June 24, 2001  
*Gwen John: A life in the shadows.* Harewood House Trust, Leeds, UK

*HBA Spring/Summer 2001*
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<tr>
<th>Date Range</th>
<th>Exhibition Title</th>
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<tbody>
<tr>
<td>Through September 30, 2001</td>
<td><strong>Representing Britain 1500-2000.</strong> Tate Britain, Millbank, UK</td>
</tr>
<tr>
<td>January 23 – April 8, 2001</td>
<td><strong>Hughie O’Donoghue: Richer Dust Carborundum Prints and Related Paintings and Drawings.</strong> Fitzwilliam Museum, Cambridge, UK</td>
</tr>
<tr>
<td>January 26 – April 21, 2001</td>
<td><strong>Concentrations 38: Matthew Ritchie.</strong> Dallas Museum of Art, Dallas, TX</td>
</tr>
<tr>
<td>January 28 – May 27, 2001</td>
<td><strong>The School of London and Their Friends: The Mel and Elaine Merians Collection.</strong> Neuberger Museum of Arts, Purchase, NY</td>
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<tr>
<td>February 11 – May 6, 2001</td>
<td><strong>Dante Gabriel Rossetti in the 1860s: “The Blue Bower.”</strong> Sterling and Francine Clark Institute, Williamstown, MA</td>
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<tr>
<td>February 13 – May 20, 2001</td>
<td><strong>Gilbert and George Nineteen Ninety-Nine.</strong> Museum of Contemporary Art, Chicago, IL</td>
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<tr>
<td>February 15 – April 29, 2001</td>
<td><strong>Bitumen and Burr: Andrew Geddes (1783-1844) Painter-Printmaker.</strong> National Gallery of Scotland, Edinburgh, UK</td>
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<td>February 15 – May 6, 2001</td>
<td><strong>Tacita Dean.</strong> Tate Britain, London, UK</td>
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<tr>
<td>February 15 – June 30, 2001</td>
<td><strong>From Prodigy to Outcast: Simeon Solomon, Pre-Raphaelite Artist.</strong> Jewish Museum, London, UK</td>
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<td>February 16 – May 6, 2001</td>
<td><strong>William Holman Hunt: The Lady of Shalott.</strong> Chrysler Museum of Art, Norfolk, VA</td>
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<td>February 24 – May 20, 2001</td>
<td><strong>Vanities and Virtues: Printmaking in Stuart Britain 1603 – 1689.</strong> National Museum and Gallery of Wales, Cardiff, UK</td>
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<td>February 25 – May 7, 2001</td>
<td><strong>The Book of Kells and the Art of Illumination.</strong> National Gallery of Australia, Canberra</td>
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<td>February 25 – May 27, 2001</td>
<td><strong>Henry Moore: Sculpting the 20th Century.</strong> Dallas Museum of Art, Dallas, TX</td>
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<td>March 2 – June 3, 2001</td>
<td><strong>Thomas Carlyle: A hero of his time.</strong> Scottish National Portrait Gallery, Edinburgh, UK</td>
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<td>March 7 – June 3, 2001</td>
<td><strong>From Prodigy to Outcast: Simeon Solomon, pre-raphaelite artist.</strong> Jewish Museum of London, London UK</td>
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<tr>
<td>March 14 – June 30, 2001</td>
<td><strong>Unseen Gwen John from the National Museum and Gallery of Wales.</strong> Harewood House Trust, Leeds, UK</td>
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<td>March 17 – June 17, 2001</td>
<td><strong>Drawn to Painting: Leon Kossoff.</strong> National Gallery of Australia, Canberra</td>
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<td>March 22 – June 24, 2001</td>
<td><strong>Stanley Spencer.</strong> Tate Britain, London, UK</td>
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<tr>
<td>March 24 – June 3, 2001</td>
<td><strong>Patrick Heron: Garden Paintings.</strong> Tate St. Ives, St. Ives, UK</td>
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<tr>
<td>March 27 – May 21, 2001</td>
<td><strong>Flavia Irwin.</strong> Royal Academy of Arts, London, UK</td>
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<tr>
<td>March 29 – June 24, 2001</td>
<td><strong>William Blake.</strong> Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>March 31 – June 3, 2001</td>
<td>Tate Ten: Turner to Warhol. Potteries Museum &amp; Art Gallery, Stoke-on-Trent, UK</td>
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<td>April 7 – May 21, 2001</td>
<td>Master Drawings by John Ruskin. Christ Church Picture Gallery, Oxford, UK</td>
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<tr>
<td>April 11 – June 24, 2001</td>
<td>Tabloid Culture: the Popular Print in England 1500-1850. Whitworth Art Gallery, Manchester, UK</td>
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<td>April 28 – May 26, 2001</td>
<td>A Scottish Collection: Treasures from the Aberdeen Art Gallery. Aberdeen Art Gallery, Aberdeen, Scotland</td>
</tr>
<tr>
<td>Through June 17, 2001</td>
<td>Bridget Riley: Reconnaissance. Dia Center for the Arts, New York, NY</td>
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<tr>
<td>May 17 – September 2, 2001</td>
<td>The Line of Beauty: British Drawings and Watercolors of the Eighteenth Century. Yale Center for British Art, New Haven, CT</td>
</tr>
<tr>
<td>June 7 – September 2, 2001</td>
<td>James Gillray: the Art of Caricature. Tate Britain, London, UK</td>
</tr>
<tr>
<td>June 16 – September 2, 2001</td>
<td>Anthony Gormley: Critical Mass, Field for the British Isles and New Work. Tate St. Ives, St. Ives, UK</td>
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<td>June 16 – September 2, 2001</td>
<td>Snowdon. Yale Center for British Art, New Haven, CT</td>
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<tr>
<td>July 26 – November 4, 2001</td>
<td>Lithographs of James McNeill Whistler from the Collection of Steven Block. Los Angeles County Museum, Los Angeles, CA</td>
</tr>
<tr>
<td>August 30 – November 4, 2001</td>
<td>Gillian Wearing: Video still from Drunk. Carver Gallery, Iowa</td>
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</table>
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HBA Spring/Summer 2001