An affiliate society of the College Art Association (CAA) in North America, HBA promotes scholarship and other professional endeavors related to British art and architecture, broadly conceived in terms of place and time.
Letter from the President

Dear HBA Members,

What role does an academic organization like HBA play in 2017 and how does it matter? Drawing upon my experience of the organization over the past decade, I sense that a lot has changed for scholarly societies and that most of the changes can be traced to shifting modes of communication. As I described in a previous President’s Letter, HBA has, since its inception in 1992, always published newsletters—thanks to countless hours on the part of tireless editors! But it also seems to me that in the 1990s, the newsletter was in some ways an auxiliary component of the central business of the organization, which focused on events at the meeting of the College Art Association (events that sometimes included day-long HBA mini-conferences). While CAA is still a crucial part of HBA’s identity and purpose, I regularly hear from members who gush about HBA’s communications—our Facebook page, the e-blasts, and newsletters—and cite these as the primary reason they belong to HBA.

And here it’s easy for me to gush about the amazing people who have worked to make these information streams work. During the years when I first became involved with the organization, Jennifer Way labored tirelessly over the newsletter (2005–12). Catherine Roach then stepped in (2013–16), updating the design of the document and pushing more time-sensitive items into email announcements. Kate brilliantly provided the fresh foundations upon which our current editor Courtney Long has continued to build. Courtney, in turn, has added further refinements, and with each e-blast, I’m astounded at how resourceful she is at tracking down information. I’m positively delighted, therefore, at the news that Courtney will be serving as the incoming Treasurer and Membership Chair! Emily Talbot, who maintains our Facebook page (along with the administrative duties associated with membership and finances) bumps up to Second Vice-President, Keren Hammerschlag to First Vice-President, and Jongwoo Jeremy Kim to President. HBA simply would not be the vibrant organization it is today without the indefatigable commitments of Kate, Emily, and Courtney. Thanks so much to all of you!

I’m excited to see what the future holds. To cite one example: in the coming months, we’ll all be hearing more about Humanities Commons, a nonprofit, open-access network, built with support from the Andrew W. Mellon Foundation. Accommodating individual members and groups, it is, according to the HC ‘about’ page, “focused on providing a space to discuss, share, and store cutting-edge research and innovative pedagogy—not on generating profits from users’ intellectual and personal data.” The College Art Association is one of the founding societies, and the related hub, CAA Commons, is scheduled to launch in the coming weeks. Time will tell how the platform matters to the future. Regardless, this enormous expenditure of coordinated organizational effort affirms the point HBA members already understand: scholarly organizations require efficient, effective modes of communicating. According to that barometer, I’m confident the future of HBA is bright.

- Craig Ashley Hanson
  Associate Professor of Art History
  Calvin College
Dear HBA Members,

Six years ago I joined the Historians of British Art as Treasurer / Membership Chair. At the time Peter Trippi was President. I had known him as Director of the Dahesh Museum, where I worked while finishing my dissertation. An even greater amount of time—fourteen years—has passed since Linda Nochlin flipped a Rossetti slide and Robert Rosenblum flashed a Gilbert & George during my doctoral orals at the Institute of Fine Arts, New York University. Since then I have published two books, received tenure, and attended my first Kentucky Derby in Louisville. But the world we occupy has also shifted greatly in that time, becoming increasingly perilous tweet by tweet. As an undergraduate in Korea many years ago, I read T. S. Eliot who wrote “the historical sense involves a perception, not only of the pastness of the past, but of its presence.” I understood him to mean that a perception of tradition evolves in tandem with the temporal—or the contemporary. Whether we work on the smashed holy objects of English Reformation, visualizations of science in Restoration London, High Anglican vaults, contestations of the real in Victorian photography, or politics of nuclear technology in Cold War art in Britain (the topics of our recent book award winners), we have to engage with our current society, for its thoughts, fears, and hopes shape our Weltanschauung and affect our historical consciousness. HBA is recently fortified by new Board Members, Courtney Martin, David Getsy, and Morna O’Neill, and its Officers now include Courtney Long, HBA’s new Treasurer. During the next two years under my Presidency, in consultation with my predecessor Craig Hanson, Vice Presidents Keren Hammerschlag and Emily Talbot, and the new Treasurer, I hope that HBA will celebrate its social awareness and reaffirm its commitment to promoting diversity in its membership and scholarship. As the first Korean-American President of HBA, I am thrilled by this prospect of newly expanded and diversified dialogs our organization will originate and enrich.

- Jongwoo Jeremy Kim
Associate Professor of Art History
Hite Art Institute, University of Louisville
Recap of HBA at

Conflict as Cultural Catalyst in Britain

02/15/2017: 1:30–3:00PM

Chair: Michael J. K. Walsh
Nanyang Technological University

The Spanish Civil War, Three Guineas and the Arrival of Guernica in Britain.
Frances Spalding, The Burlington Magazine

Feminism in a Context of Conflict: The Orchard Gallery and Nancy Spero’s Notes in Time on Women
Rachel Warriner, National College of Art and Design, Dublin

‘We are all engaged in the battle of life’: Imperialism, Social Darwinism and Visualisations of Conflict in the First World War Memorial Sculpture of Eric Kennington (1888–1960) and Charles Sergeant Jagger (1885–1934)
Jonathan Black, Kingston University London

Within, Within, Within: The Principle of Visualising the British Imperial World
Jiyi Ryu, University of York

Discussants: Holly Schaffer, Dartmouth College; Joan DelPlato, Bard College at Simon’s Rock; John Klein, Washington University St. Louis

Reflection by Michael J. K. Walsh

One of this year’s Historians of British Art session at the College Art Association was proposed and chaired by Michael J K Walsh (Nanyang Technological University Singapore), and was designed to advance and diversify research into the contentious relationship that exists between conflict and cultural production in Britain. Working within, and responding to, the new time limitations imposed by CAA, the panel was made up of four speakers whose papers had been read in advance by three other selected discussants who then had formulated written responses to them. These responses, in addition to the papers, were given floor time.

Michael Walsh’s Introduction to the panel leaned heavily on two quotations. The first by William Shakespeare:

‘Let me have war, say I; it exceeds peace as far as day does night; it’s spritely waking, audible, and full of vent. Peace is a very apoplexy, lethargy; mull’d, deaf, sleepy, insensible; a getter of more bastard children than war’s a destroyer of men.’
The second was by John Ruskin who declared unambiguously:

Apollo is the god of all wisdom of the intellect; he bears the arrow and the bow, before he bears the lyre. Again, Athena is the goddess of all wisdom in conduct. It is by the helmet and the shield […] I found, in brief, that all great nations learned their truth of word, and strength of thought, in war; that they were nourished in war, and wasted by peace; taught by war and deceived by peace; - in a word, that they were born in war, and expired in peace.

The papers that followed set out to explore the relationship between struggle and artistic production in Britain and its empire; to interrogate the contentious philosophical notion that art thrives in times of war and expires in peace; and to test the notion that art acts as a social barometer by anticipating impending conflict. Though the setting of the 20th century was consistent to all papers, the geographical, methodological and theoretical diversity of the research that was presented offered much food for thought for scholars in a variety of disciplines.

Frances Spalding (Clare Hall, Cambridge University) was the opening speaker delivering a paper called ‘The Spanish Civil War, Three Guineas, and the Arrival of Guernica in Britain.’ In this she explored Virginia Woolf’s oft-quoted maxim that ‘Thinking is my fighting’ and in so doing exposed wider responses throughout Britain to the war in Spain and its atrocities relating to children in particular. This was then followed by Rachel Warriner (National College of Art and Design, Dublin) who delivered her paper ‘Feminism in a Context of Conflict: The Orchard Gallery and Nancy Spero’s Notes in Time on Women’ which focused on Northern Ireland, Derry and the heated debates about public art in local community spaces during ‘The Troubles’. Next Jonathan Black (Kingston University, London) delivered his ruminations on memorial sculpture in the UK and beyond in his paper “‘We Are All Engaged in the Battle of Life’: Imperialism, Social Darwinism, and Visualisations of Conflict in the First World War Memorial Sculpture of Eric Kennington (1888–1960) and Charles Sergeant Jagger (1885–1934)’. As the centenary of the Great War moves into its closing stages his questions and conclusions were indeed both timely and germane. The last paper was delivered by Jiyi Ryu (University of York) and was an intriguing study of the Queen’s Doll’s house displayed at the Palace of Arts in the 1924 British Empire Exhibition. Her paper ‘Within, Within, Within: The Principle of Visualising the British Imperial World’ analyzed the visualization and miniaturization of the empire at the hands of its iconic architect, Sir Edwin Lutyens. Valuable follow up comments, and suggested avenues of further study, were then provided by Holly Schaffer (Dartmouth College), Joan DelPlato (Bard College at Simon’s Rock), and in particular John Klein (Washington University St. Louis). The session finished precisely on time though the discussion continued well into the evening at a nearby bar / restaurant.
Recap of HBA at CAA, continued

Transglobal Collecting: Co-Producing and Re-visioning British Art Abroad

02/16/2017: 3:30–5:00PM

Chair: Julie Codell
Arizona State University

The Berger Collection at the Denver Art Museum: British Art in the Rocky Mountain West
Kathleen Stuart, Curator, Berger Collection, Denver Art Museum

The British Model of Collecting: Importing British Art to America
Elizabeth A. Pergam, Sotheby’s Institute of Art, New York

‘A thing that racially belongs to us more than any of the Latin styles’: Collecting and displaying English art in private collections in the United States c.1890–1926.
Andrew Stephenson, University of East London

Paintings Across the Pond: Turner’s Anchors in the History of American Collecting
Nancy Scott, Mandel Center for Humanities, Brandeis University

Reflection by Julie Codell

This panel organized by Julie Codell (Arizona State University), was presented as part of the HBA business meeting on 16 February 2017, 3:30–5:00, Gramercy B/East, 2nd Floor, Hilton Hotel, during the 2017 CAA conference, New York City.

This panel focused on collecting of British art in the United States, a topic reflecting the current burgeoning research on art collecting, agents, dealers, collectors and auctions. Art collecting, both as a form of reception and as a form of art production (e.g., theories of Walter Benjamin, Pierre Bourdieu, museology studies), created new contexts, meanings, audiences and interpretations for art. These interventions were even more dramatic and transformative when collectors of British art lived outside Britain and absorbed British art into their own local or national discourses on art production, taste, art histories and broader cultural histories.

Kathleen Stuart (Denver Art Museum) spoke on the Berger Collection in the Denver Art Museum. In a few years in the mid-1990s, William M. B. and Bernadette Johnson Berger of Denver formed a quality collection of several hundred works of British art from the late Middle Ages to the twentieth century. Stuart explored the collection’s impact on the Denver Art Museum, from in-house cross-departmental programming to involvement with other institutions, to relations with individual visitors and researchers. She profiled the
founders of the collection, whose collection exemplified the Bergers’ collecting philosophy and demonstrated their learning curve as they developed connoisseurship skills. Elizabeth Pergam (Sotheby’s Institute of Art, New York) spoke on the British model of collecting imported to America, focusing on less-studied aspects of American collecting of British art in the late nineteenth and the early twentieth centuries and the consequences of these collecting patterns on both sides of the Atlantic. Many of the works lining the walls of European painting galleries in American museums had previously hung in the country estates of collectors such as Paul Methuen, Thomas Baring, the Earls of Carlisle and Warwick, among others. In the process of collecting British works and idealizing such aristocrats, Americans acquired an understanding of the link between art ownership, social standing, and cultural philanthropy.

Andrew Stephenson (University of East London) focused on collecting and displaying English art in private US collections in the years 1890 to 1926. His examination of cultural politics of collecting explored how such refined art patronage could generate a sense amongst an American urban elite of Anglophile cultural connectivity allied to particular sets of imagined, often idealized, Anglo-American values of shared artistic and aesthetic taste. He argued that a modern Americanized-Anglophile syntax developed for the display of English art in private American collections in this period that was later transplanted into period room museum displays and became a feature of certain Anglo-American house-museums. In his conclusion he pointed out that the presence of English art relocated as part of an eclectic taste within sumptuous in the private collections of American historic interiors was a modern assertion of an updated and distinctively Anglo-American cultural affiliation.

Nancy Scott (Brandeis University) spoke on American collectors of J. M. W. Turner’s works starting the John Taylor Johnson’s purchase of The Slave Ship that he exhibited at the Metropolitan Museum in 1872. She examined three types of Turner collectors in America who collected British art from the Gilded Age to the mid-20th century, each one affected a shift in the formation of a museum’s future reputation in its presentation of British art. She focused on Henry Clay Frick who exhibited fifty works in 1910 at the Museum of Fine Arts, Boston, with three Turner paintings; John McFadden who exhibited Burning of the Houses of Lords and Commons in Philadelphia among forty-three British works; and Kurt Pantzer who exhibited Turner’s The Fifth Plague of Egypt for the John Herron Institute of Art in 1955, and built a unique Turner collection centered on his works on paper.
HBA visit to the Department of Drawings and Prints, Metropolitan Museum of Art, February 10, 2017

Presentation by Constance McPhee (Department of Drawings and Prints); Remarks by Alison Hokanson (European Paintings), and Donato Esposito (MMA Fellow, 2012–13).

The HBA visit focused mostly on recent acquisitions, but a question about how British drawings entered the collections suggests that an overview might be of general interest. After the Museum’s foundation in 1870, western drawings were placed in the Paintings Department, and the first significant British examples bought when Roger Fry was curator and consultant between 1906 and 1912. Based in London, Fry found watercolors by John Robert Cozens (07.283.3), Thomas Girtin (06.1051.1), and Dante Gabriel Rossetti (08.162.1).
For nearly five decades after Fry’s departure, gifts became a chief conduit, bringing Rossetti’s *Jane Morris: Study for Mariana* (47.66), and a bequest from George D. Pratt that included Thomas Lawrence’s *Mrs. Papendiek and Her Son* (48.149.19) and John Ruskin’s *The Valley of Lauterbrunnen* (48.149.22). In 1959, the Museum purchased J. M. W. Turner’s *The Lake of Zug* (59.120), which remains our most significant watercolor. In 1960, Jacob Bean became head of a new Department of Drawings (with the Print Department retaining oversight of ornament and design drawings). Bean’s heart may have belonged to France and Italy, but he did not resist J. R. Cozens’s *Villa Lante* (67.68), or Francis Towne’s *Near Glarus* (68.93). When George Goldner assumed the reins of a combined Department of Drawings and Prints in 1993, he devoted himself to building our northern holdings, but also hired Elizabeth Barker to specialize in British art (succeeded by Connie McPhee in 2006). Resulting acquisitions include figure studies by Sir Peter Lely (2014.43), Charles Beale (2001.121), Allan Ramsay (2006.154), Thomas Gainsborough (2012.242), and Joseph Wright of Derby (2007.40); landscapes by Samuel Scott (2010.231), Francis Towne (2010.439), Thomas Jones (2013.451), John White Abbott (2007.38), John Linnell (2000.238, 2014.636), and Alfred William Hunt (2000.318); and compositional sheets by William Blake (2011.448) and James Barry (2013.545, 2015.44). A generous bequest from Brooke Astor in 2013 allowed us to purchase a significant group of British works and, since Nadine Orenstein became department head in 2015, new attention has been given to the 19th century.

The following highlights must stand for the many works seen during the HBA visit, with a summary list given at the end.


One of Sandy’s largest watercolors, this drawing pushes picturesque Cistercian ruins into the distance and gives precedence to a lively interchange between milkmaids and long-horned cattle. Attendee Gillian Forrester pointed out that a work on this scale likely was commissioned by a specific patron, and noted that the cattle lend a distinct Welsh flavor.
2: Joseph Farington, *Dumbarton Rock from the South*, 1788, pen and gray ink and watercolor, 15 1/16 x 26 1/8 in., Purchase, Raymond Lifchez Living Trust Gift, 2014 (2014.148)

Farington here describes a distinctive volcanic plug situated at the confluence of the rivers Clyde and Leven, with a garrison at its base built to defend a key access point to the sea. The artist traveled through Scotland between August and October 1788 to prepare aquatint designs for a projected five-volume *History of the Principal Rivers of Great Britain*. The French Revolution’s impact on the British print trade meant that a Scottish volume never appeared, but this unusually colorful and expressive work communicates a strong response to the northern landscape.


Brett painted this serene coastal vista on the Isle of Wight in December 1865. He had recently severed relations with his mentor John Ruskin, after an argument over geology, but continues here to honor Pre-Raphaelite principles. A sheer cliff, rusty foliage, thin grass growing over chalk, and a brilliant patch of sea are minutely described and together convey a dream-like stillness.


Cliffs sweep west here along Devon’s north coast, as a small steamboat plies the watery expanse before curtains of rain. Recognized as a leading academic, Poynter’s gifts as a watercolorist are less familiar. *The West Wind* came to the Museum as *Lynmouth, Devon*, and its original title was rediscovered in a contemporary periodical by Donato Esposito—who then found the work was shown at the Grosvenor Gallery in 1877, eliciting an admiring review from the young Oscar Wilde. Donato affirmed the potential rewards of archival research, provided one knows the original title!
5: Edward Burne-Jones, *Alice la Belle Pèlerine*, 1858-9, graphite and black ink, heightened with white, on vellum (the head and shoulders on a subsidiary piece of vellum), 10 x 5 11/16 in., Harry G. Sperling Fund, 2016 (2016.619)

Inspired by Thomas Mallory’s mention of a lovely heiress in *La Morte D’Arthur*, Burne-Jones here uses minute touches of ink on vellum to weave mesmerizing patterns and imply a narrative. Two years after leaving Oxford, the artist made about ten drawings of this kind, praised by Ruskin as “marvels in finish and imaginative detail”; most of them now in public collections. The young artist’s emerging vision was shaped by close study of Albrecht Dürer and influenced by Rossetti’s conception of feminine beauty.

To conclude the gathering, Alison Hokanson (whose doctorate focused on the Belgian Symbolists), discussed Theo Van Rysselberghe’s *Intimacy*, 1890 (2015.386) and Jan Toorop’s *Woman and Child Resting, a Man Working in the Field Beyond*, 1898 (2012.492), and suggested intriguing cross-Channel connections.

**Works Viewed: in rough chronological order**

http://www.metmuseum.org/art/collection

- Paul Sandby, *Valle Crucis Abbey*, 1770-90 (2013.94)
- Julius Caesar Ibbotson, *Two Views of London with St. Paul’s in the Distance*, 1787 (2016.591, .592)
- Francis Towne, *Road near the Arco Scuro*, Rome, 1784 (2010.439)
- John White Abbott, *Cascade of the Aray at Inverary*, 1791 (1972.67)
- Jan Toorop, *Woman and Child Resting, a Man Working in the Field Beyond*, 1898 (2012.492)
In *British Hymn Books for Children, 1800-1900: Re-Tuning the History of Childhood*, Alisa Clapp-Itnyre joins historians of music and theater in examining works that were printed to guide performance, rather than serving primarily as ends in themselves. Like Catherine Robson's award-winning *Heart Beats: Everyday Life and the Memorized Poem* (Princeton: Princeton UP, 2012), *British Hymn Books* paradoxically disappointed me with its success. The more convinced I was that Victorian children “were full of life in their hymn singing, and hymns were an integral part of their lives” (Clapp-Itnyre 254, italics in original), the more frustrating it felt to lack direct access to those lives and performances. Her title specifies “hymn books,” and extensive archival research is documented in tables as well as through exposition, clearly undergirding every close reading and every statement about a hymn’s likely circulation. But she takes the printed page as a starting point, moving deftly between disciplines to address the multivalence and social significance of nineteenth-century British hymns. By Clapp-Itnyre’s own estimation, her study of “sung religious poems” (3) contributes to the adjacent fields of “literature, musicology, art history, even history” (11) as well as childhood studies; I would add visual culture and animal studies to the list. In ranging so widely, she rehearses the approach of many of the original readers/singers—both children and adults, as she ably demonstrates—who would have encountered hymns in spaces ranging from festive public marches to somber deathbeds. It takes boldness to tackle an ephemeral form even though, she asserts, hymns “touched all aspects of nineteenth-century childhood, all denominations, classes, locales, equally for both genders” (3). But the result here is an impressive and extensive work of scholarship that manages both to trace a century's worth of trends in children's hymnody, and to consider the effect of details on lived experience—as when, for instance, she notes the recurrence of the words “little” and “meek” in hymns representing the child and/or his voice. Clapp-Itnyre’s book is a particularly valuable contribution to the growing interest in performance studies in the Victorian era, complementing the focus on secular music and theatrical production that has dominated heretofore.
Book Review, continued

This book is part of the Ashgate series on Studies in Childhood, and thereby signals its primary audience, although scholars in the adjacent fields on which she draws so heavily will no doubt find value in her recovery project, as well as her multidisciplinary approach. Clapp-Itnyre’s focus on “Complicating Child-Adult Distinctions,” as her third chapter title puts it, is very much in line with recent works of criticism on children’s books and other forms of children’s culture (especially from the Golden Age of children’s books, ca. 1865 to World War I) that revisit the presumed asymmetry of adult-child relationships, and seek to free Romantic-era and Victorian children from the literary or artistic stereotypes of passivity, vulnerability, and innocence. These images of childhood were of course instrumentalized by the very same coinciding movements in child welfare, education, and labor rights that purported to benefit real children. She is particularly attentive to the “collaborative” model promoted by Marah Gubar, which insists upon children’s capacity to co-author texts with adults, whether as literal co-authors in the production of a text, or in the course of consuming it post-production. Characteristic features of nineteenth-century British hymn books created the conditions for “an empowered child singer” (83), which Clapp-Itnyre ably resurrects; these included an anthology-like structure incorporating many authorial voices and rhetorical positions; increased representation of children through both literal and figurative imagery, mirroring the general fascination with childhood and the Child that blossomed during the Victorian era; and overt investment in generating emotional engagement, especially after mid-century when tunes were actively geared to the purpose—not to mention the sheer pleasure of singing as a social and physical act. Most importantly, by considering the ways in which class impacted the performance and material culture of nineteenth-century hymns, Clapp-Itnyre has opened a fresh channel for considering how the evolving forms and regulation of education throughout the nineteenth century integrated the schoolroom, the home, the church, and secular public spaces. The hymn is clearly a highly specific means of pulling together, or unraveling and re-weaving, these many strands of the contemporary social fabric.

For just this reason, those who are not musicologists may find it difficult, at first, to follow Clapp-Itnyre’s fascinating reconstruction of the material conditions that facilitated this “empowered child singer.” In her third chapter Clapp-Itnyre describes precisely how hymnody functioned in nineteenth-century Great Britain, “complicated” by the fact that “text and tune have been, and continue to be, separate aesthetics” (114). Tunes and lyrics (i.e., hymns proper) were usually created or taught separately throughout the century, with standardized tunes circulating under colloquial labels, with or without sheet music. Hymn books thus consisted primarily of text, and the resulting design trends—such as small size and infrequent or thoughtless illustration—are integral to the physical experience she’s keen to dramatize. The “inspiration or chaos” created by “tune-text fluidity” (118) undergirds her primary insistence on children’s authority over the performance of hymns. Indeed, her observations about the potential for appropriation and parody of hymns (200-201) are among the most compelling parts of the book: the multivalence of children’s hymnody within the Bands of Hope (mobilizing child singers to promote the Temperance movement) is a singular case study (196-209).
Perhaps appropriately for a study of this genre—where the most important part, the performance, is inevitably evoked rather than reproduced—Clapp-Itnyre concludes with the deathbed, where Victorian images of childhood ultimately converged with the performers whose experience she’s recovered. But in combination with her concluding survey of real children’s diaries and marginalia, where sparse survivals nonetheless create a vivid picture of past activities and attitudes, Clapp-Itnyre succeeds admirably in supporting her assertion that “Children actually did establish their own voice and personhood through their singing and became a vital face of social transformation themselves” (182). 

**2016 Awards for books published in 2015**

Margaret Aston, Broken Idols of the English Reformation (New York: Cambridge University Press, 2015), 1,128 pages  
ISBN: 978 05217 70187


Jordan Bear, Disillusioned: Victorian Photography and the Discerning Subject (University Park: Penn State University Press, 2015), 216 pages  
ISBN: 978 02710 65014


HBA’s annual book awards (for titles published in 2016) will be announced in February with the opening of the 2018 CAA conference. Annually, HBA awards three prizes for books on British art in the following categories: pre-1800, post-1800, and multi-authored book. To nominate a publication, please contact the committee chair, Morna O’Neill, at oneillme@wfu.edu. Publishers should email Dr. O’Neill about nominating books for consideration and about sending books to members of the reading committee. HBA members interested in serving on the reading committee are also invited to contact Morna. More info may be found here: https://historiansofbritishart.org/hba-book-prizes/
Mark A. Cheetham would like to announce that his book, *Artwriting, Nation, and Cosmopolitanism in Britain: The 'Englishness' of English Art Theory since the Eighteenth Century* (Routledge, 2012) has recently come out in paperback. Arguing in favour of renewed critical attention to the 'nation' as a category in art history, this study examines the intertwining of art theory, national identity and art production in Britain from the early eighteenth century to the present day. The book provides the first sustained account of artwriting in the British context over the full extent of its development and includes new analyses of such central figures as Hogarth, Reynolds, Gilpin, Ruskin, Roger Fry, Herbert Read, Art & Language, Peter Fuller and Rasheed Araeen. *Artwriting, Nation, and Cosmopolitanism in Britain: The 'Englishness' of English Art Theory since the Eighteenth Century*, Routledge, Burlington, VT, 2016. ISBN: 9781138254534, 204 pages.


Donato Esposito is pleased to announce that his book, *Frederick Walker and the Idyllists* will be published by Lund Humphries in July 2017. It will have 100 images, mostly in colour and the majority of these image will have been reproduced in colour for the very first time. The book will be hardback, and have 210 pages and will retail for £40. Here is a link to the publication: https://www.lundhumphries.com/products/75465


Imogen Hart recently wrote "The Darwinian subject in sculpture: George Frampton’s Peter Pan," which is scheduled to appear in the new issue of *Journal of Victorian Culture*, volume 22.2.


Catherine Labio is happy to announce the launch of the 18th- and 19th-Century Studies Network. Based at the University of Colorado Boulder, the Network is open to faculty and graduate students from local and regional universities (broadly understood). All geographical, disciplinary, and methodological approaches are welcome. Persons interested in receiving updates are welcome to contact, catherine.labio@colorado.edu

Courtney Skipton Long is pleased to announce that she has recently accepted a position to work with Matthew Hargraves as a Postdoctoral Research Associate at the Yale Center for British Art.


**Member News, continued**

**Courtney J. Martin**
has recently been appointed by the Dia Art Foundation as their Deputy Director and Chief Curator. More information about the post may be found here: http://www.artnews.com/2017/02/23/ dia-art-foundation-appoints-courtney-j-martin-deputy-director-and-chief-curator/

**Sarah Meschutt**
is pleased to announce that the permanent galleries of the American Revolution Museum at Yorktown opened 15 October 2016. Meschutt was the project director and over saw the research for the content, in terms of artifact acquisitions, loans and films and computer interactives. British portraits and paintings by Alan Ramsay, William Hoare [Ayuba Suleiman Diallo 1733] and John Singleton Copley are among the British artists represented in this exhibition. The vitrines are designed to showcase over 500 artifacts that present the diversity of material culture from the 18th century. Underscoring the events of the Revolution are the stories of individuals from different ethnic backgrounds who lived through the extraordinary events leading to and triggered by the War of Independence. These are presented in some contexts as full size figures set in recreated environments [slave quarter, Battle of Great Bridge 1775, a colonial wharf and store, an iron foundry] and one impressive 360 degree film diorama of the Siege and Surrender at Yorktown. Also these personal stories are projected on computer screens with interactive components and in six short films.

**Elizabeth Pergam**
is pleased to announce that her book, *The Manchester Art Treasures Exhibition of 1857: Entrepreneurs, Connoisseurs and the Public* (first published by Ashgate) is being reissued as a paperback by Routledge. Pergram is also currently working on “Sir J. C. Robinson in 1868: A Museum Curator’s Private Collection on the Block” for Elizabeth Heath’s edited issue on the professionalization of curatorial practice for the Journal of Art Historiography.

**Catherine (Kate) Roach**
has been awarded a National Endowment for the Humanities Fellowship at the Huntington Library, Art Collections, and Botanical Gardens for the 2017–2018 academic year. This fellowship will support work on her second book, a history of the groundbreaking nineteenth-century exhibition society, the British Institution. Her recent publications include *Pictures-within-Pictures in Nineteenth-Century Britain*, an Ashgate book published by Routledge in 2016, and “Rehanging Reynolds at the British Institution: Methods for Reconstructing Ephemeral Displays,” published in *British Art Studies*. She is also a contributor to the forthcoming "The Royal Academy Summer Exhibition 1769–2018: An Online Chronicle and Database."

**William S. Rodner**
would like to announce that SCOTIA is marking the centenary of the First World War with a series of articles on Scotland’s role in this conflict. Contributions are sought from military, diplomatic and social historians, literary scholars and art historians on all aspects of Scotland and World War I. We invite submissions of between 10 and 15,000 words. For more information, contact the editor: William S. Rodner, wrodner@odu.edu

**Richard Schindler**
recently published an essay on Victorian Fairy Painting, which appeared in the Autumn issue of *Faerie Magazine*.

**Stacy Sloboda**
is pleased to announce that she has recently accepted a position as the Paul H. Tucker Professor in the Art Department at University of Massachusetts, Boston, beginning in Fall 2017.
Member News, continued


Emily Talbot recently accepted a position as Assistant Curator at the Norton Simon Museum in Pasadena, CA; Talbot also recently published the article "Mechanism" Made Visible: Process and Perception in Henry Peach Robinson’s Composite Photographs, *History of Photography*, vol. 41, iss. 2, May 2017.

Peter Trippi notes the continued success of the exhibition *Lawrence Alma-Tadema: At Home in Antiquity*, which moves from the Belvedere Museum in Vienna at the end of June 2017 to Leighton House in early July 2017. Daniel Robbins, Senior Curator at Leighton House Museum says: ‘This is the largest exhibition that we have ever put on.’ The catalogue for Alma-Tadema: At Home in Antiquity contains essays by Jan Dirk Baetens, Professor at Radboud Universiteit, Ivo Blom, Professor at Vrije Universiteit Amsterdam, Petra ten-Doesschate Chu, Professor at Seton Hall University, Markus Fellinger, Curator at the Belvedere, Author Charlotte Gere, Elizabeth Prettejohn, Professor at the University of York, Daniel Robbins, Senior Curator at Leighton House Museum, Marlies Stoter, Curator at the Fries Museum and Editor-in-chief of Fine Art Connoisseur Peter Trippi.

Leon Wainwright has recently published *Phenomenal Difference: A Philosophy of Black British Art*, Liverpool University Press, Liverpool, UK, 2017; IBSN: 9781781383124

Michael J. K. Walsh have recently published a new edited volume with Andrekos Varnava about cultural production throughout the empire during and after the Great War. This book will certainly be of interest to HBA members as it includes a foreword by Richard Cork, and chapters by Tim Barringer, Jonathan Black, and others. *The Great War and the British Empire*, Culture and Society series, New York, NY, Rutledge, 2017. ISBN: 9781472462275, 310 pages, 70 B/W Illustrations. Walsh is also pleased to announce that he currently in a position to accept a PhD student interested in the Art History of the British Empire, with a specific focus on Singapore. Interested parties should feel free to contact Walsh at, MWalsh@ntu.edu.sg

### Membership

For inquiries about HBA Membership please contact: Courtney S. Long at: treasurer.hba@gmail.com

### Fee Structure

- Student $15
- Professional $25*
- Benefactor $50
- Institutional $100

*Please note that at the Professional level members can renew their membership for three years at the reduced rate of $20 by making a one-time payment of $60.
Applications for the HBA Graduate Student Travel Award due 15 November 2017

The award is designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference in 2018. The award of $750 is intended to offset travel costs. To apply, send a letter of request, a copy of the letter of acceptance from the organizer of the conference session, an abstract of the paper to be presented, a budget of estimated expenses (noting what items may be covered by other resources), and a CV to the Grants Committee Chair, Kimberly Rhodes, krhodes@drew.edu.