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.

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*winter newsletter 2018*
Letter from the President

Jongwoo Jeremy Kim, Ph.D.
Associate Professor of Art History
Hite Art Institute, University of Louisville

Dear HBA Members,

Are we not struggling in the academy for a sense of purpose as we confront newly destabilizing social orders around the globe? We reflect on the “value” of humanities and seek role models to guide our thoughts and actions. There are quite a few leaders of the mind I would recommend, but none will be a game changer like Linda Nochlin who embodied model scholarship for generations of art historians in her writing, lectures, and real life. Linda passed away on October 29th, 2017. For many members of the Historians of British Art, Linda was a foundational influence. As an English literature major at Yonsei University in Seoul, I was greatly impacted by reading Linda’s treatment of Christina Rossetti’s brother, women, sexuality, and wedlock in her essay “Lost and Found: Once More the Fallen Woman.” Providing art historians with a scope to emulate, Linda’s scholarship on British art extended to the twentieth century, and I was introduced to contemporary British women artists while studying with her at the Institute of Fine Art. Thinking about the vacuum in the field Linda’s passing leaves behind, I want to quote her analyzing “remembered presence” in Rachel Whiteread’s Ether (1991):

In Ether, the plaster cast of the space around a Victorian bathtub creates an uncanny, coffinlike monument, as to the dead. Indeed, Whiteread’s bathtubs, like all her cast objects, may be described as death masks of ordinary objects. … The bathtubs—empty, eloquent materializations of ordinary household objects—repay earnest contemplation with all sorts of associative connections: memory, childhood, life, death. Particular bathtubs and their occupants may float through the observer’s head, touch odd chords of feeling. … What is important in this series is of course absence and remembered presence, space and its transformation into base materials. Constructed from pieces that need to be reassembled, the imprecisions matter, the gaps between one element and another create a structure of impressive and subtle formal beauty.¹

A “structure of beauty” comes from “pieces” constructed with “imprecisions” and “gaps” rather than a tyranny of totalizing truth. Nochlin taught us to heed artists whose dissent against the norm complicates and challenges the perfection of any period’s singular master-narrative of artmaking. Linda wrote: “Grand finales, unifying summaries are not my thing—give me fragmentation, recalcitrance,
contradiction, the beneficent jolt of the unexpected and the antagonistic.”² I invite my HBA colleagues to join me in honoring Linda’s intellectual legacy and remembering her words as we write the history of British art and architecture.

The Historians of British Art welcomes Caitlin Silberman (PhD, 2017, University of Wisconsin-Madison) as the new Newsletter Editor. Courtney Martin (Deputy Director and Chief Curator, Dia Art Foundation) and David Getsy (Professor, The School of the Art Institute of Chicago) joined the Board of Directors, and I am thrilled by the prospect of our continuing growth. We also welcome our new 2017 members including Jeremy Melius (Assistant Professor, Tufts University) who wrote to us from Rome, Italy (see page 6).

In this newsletter, you will find details about our 2018 CAA session, “The Image of the American Indian in Nineteenth-Century Britain: New Critical Perspectives” (Chairs: Martina Droth, Deputy Director of Research and Curator of Sculpture, Yale Center for British Art, and Michael Hatt, Professor, University of Warwick), as well as a Business Meeting special event that Vice President Keren Hammerschlag (Assistant Teaching Professor and Researcher, Georgetown University) organized: “Publishing on British Art in a Global Context: A Conversation with the editorial team of British Art Studies,” which will be led by Martina and Sarah Victoria Turner (Deputy Director for Research, Paul Mellon Centre for Studies in the British Art). Finally, our Second Vice President Emily Talbot (Assistant Curator, The Norton Simon Museum) also encourages you to attend a curator-led session at LACMA during CAA (see page 5).

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


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HBA at CAA 2018

HBA Session:

*The Image of the American Indian in Nineteenth-Century Britain: New Critical Perspectives*

**Time:** 02/22/2018, 8:30AM–10:00AM

**Location:** LA Convention Center, Room 506

**Chairs:**
Martina Droth, Yale Center for British Art, and Michael Hatt, Warwick University

**From the CFP:**

The study of the representation of American Indians has gained increasing attention in recent scholarship. This history, however, has been almost exclusively written from a North American perspective. In nineteenth-century Britain a widespread fascination with Native American cultures was connected to wider debates about empire and the transatlantic world. But what Kate Flint termed the “Transatlantic Indian” in her pioneering study has remained largely unexamined. This interdisciplinary session seeks to explore the various ways in which native peoples from the United States and Canada, and the artifacts of their cultures, were being represented, portrayed, studied, and collected in Britain in the long nineteenth century.

**Papers:**

*Resisting the Declension Narrative: The Image of the Iroquois in the Victorian Age*
Scott Manning Stevens, Syracuse University

*British Satirical Reception of North American Indigenous Performers and Their Work in the 1840s: Methodological Perspectives*
Dominic Hardy, Université du Québec à Montréal

*William Blackmore and Transatlantic Networks of Creation and Dissemination in William Henry Jackson’s “Photographs of North American Indians” (1877)*
Emily L. Voelker, Crystal Bridges Museum of American Art
HBA at CAA, Continued

HBA Field Trip:
Curator-led session at the LACMA Study Center for Photography and Works on Paper
Time: 2/22/2018, 2:30PM-4:30PM
Location: Los Angeles County Museum of Art, Study Center for Photography and Works on Paper, 5905 Wilshire Boulevard, Los Angeles, CA 90036

In this private study session, LACMA Curator Britt Salvesen will discuss highlights from LACMA's collection of British photographs and works on paper. The event is limited to 10-15 members of the Historians of British Art. Please RSVP to Emily Talbot, etalbot@nortonsimon.org, by 2/1/2018.

HBA Business Meeting
Time: 2/23/2018, 12:30PM–1:30PM
Location: LA Convention Center, Room 407

HBA Business Meeting Special Event:
Publishing on British Art in a Global Context: A Conversation with the Editorial Team of British Art Studies
Time: 2/23/2018, 1:00PM–1:30PM
Location: LA Convention Center, Room 407

Join Martina Droth, Sarah Turner and the editorial team of British Art Studies for a discussion of the challenges and opportunities in publishing on British art in the era of transnational, digital and global art history. The conversation will encompass new digital innovations in British art publishing, the importance of Empire histories, and a re-evaluation of the definition of “British Art” in the current moment.
New Member Profile

Jeremy Melius, Ph.D.
Assistant Professor, Department of Art and Art History, Tufts University

[HBA:] What led you to the field of British art?

[JM:] While I had always responded deeply to painters like Gainsborough and Constable, it wasn’t until I encountered the writings of John Ruskin, Walter Pater, and Vernon Lee during my first year of graduate school at UC Berkeley that I began to find my own way into the field. It sounds overdramatic, but I truly experienced the power and strangeness of their attempts to forge new ways to write our traffic with the visual (bodily, ethical, emotional) as a kind of revelation. Here were modes of writing about works of art that proceeded with real intensity, and I wanted to know how, exactly, and why. This led to research into the artistic culture that surrounded these figures—Pre-Raphaelitism and Aestheticism in the main—as well as an engagement with the art of the past to which they turned. I came to this material with a sensibility primarily attuned to more mainstream modernist art, and to twentieth-century abstraction in particular, so there was a learning curve. But it proved immensely stimulating. It also sharpened my comparativist impulses. For I also continue to research and teach continental European art (to the chagrin of some of my colleagues I still write extensively about Picasso, for instance), and negotiate as best I can art history’s current policing of compartmentalized fields.

The compartmentalization has a point, of course: specialization can prove extremely fruitful, and the differences between various groups of artifacts and how they should best be studied are real. Nonetheless, such partitions are made to be transgressed, and in any case, the drawing of truly effective as opposed to merely arbitrary distinctions can only be accomplished through attending to the construction of difference across temporal and geographical boundaries. It continues to seem to me that the study of British art and art writing provides a uniquely compelling site from which to stage such crossings.

What projects are you currently working on?

I’ve recently finished work on a book called The Invention of Botticelli, which reexamines the so-called “rediscovery” of Sandro Botticelli during the nineteenth century and the way this strange, composite, temporally un-locatable figure came to embody the contradictions of modernity’s own sense of art as an embodiment of the past. Ruskin, Pater, and the later Pre-Raphaelites loom large, but so do writers like Giovanni Morelli, Bernard Berenson, Aby Warburg, and Herbert Horne. For the last few years, I have also been at work on a series of essays (perhaps a book?) concerned with the rise of physiological and evolutionary aesthetics in the years surrounding 1900: Grant Allen, Vernon Lee, the anti-vivisection...
movement, the French Decadents—these kinds of things. Hearteningly, there has been very interesting work in this area recently. But one or two things remain to be said.

Finally, I find myself embarked on the very early stages of book-length study tentatively entitled *Ruskin and Art History*, which will reconsider the notorious critic’s fraught relation to the past, present, and future of the discipline. This came as a surprise, as I promised myself once that I would never write a monograph on Ruskin. But the repressed always returns, and so far, it has been great fun. Work on Picasso also continues.

*Much of your research considers the formation of art history as a discipline. How does this area of interest inform your approach to teaching at Tufts?*

For one thing, I find myself teaching all manner of courses in the “history of art history” genre, of course. But in almost all my courses, there ends up being a strong emphasis on the discursive situations—critical, institutional, historiographic—through which we approach works of art. This has allowed for an emphasis on the close reading of texts, which has proved fruitful. For whatever reason, that kind of analysis seems to have downplayed within pedagogy, happening less and less often in the classroom, and so students tend to find the experience of really getting inside an author’s argument immensely rewarding. But approaching art historical phenomena in this way has also involved a new kind of attention to the artworks themselves—on those aspects of the work that previous writers have grasped, but also on everything they have failed to grasp, and that remains available to be seen anew. In many ways, this has been the most rewarding aspect of such an approach, I think, and it has certainly sharpened my own approach to visual representation.

*Do you have any advice for student members interested in a career in academic art history?*

I am bad at this kind of advice, so this should probably be taken with a grain of salt. But I guess I would say: as you set on this endeavor, try to ignore the noise as much as possible. Given the realities of the job market and the situations in which universities now find themselves, there has been a lot of emphasis recently on norms of pre-professionalization. And with good reason, in some ways: it’s important to learn how to behave responsibly towards one’s students and one’s colleagues. It’s important not to be a jerk. It is also important to find ways to frame your ideas coherently, and to be conversant with the fashions governing one’s fields. (And in any case, academic fashions in themselves are neither good nor bad.) But like all techniques of bourgeois professionalization, these are also soul-destroying, and one needs to find ways to survive them. One needs to hold onto whatever made art history a source of passion in the first place, and to continue to find oneself gripped by the sheer excitement of the work—that fundamental challenge of finding words for pictures.
British Art in American Collections
Haggerty Museum, Marquette University, Milwaukee, WI
10/6/2017 – 1/14/2018
By Sarah C. Schaefer, Ph.D., Assistant Professor
Department of Art History, University of Wisconsin-Milwaukee

Benjamin West, *Death on the Pale Horse*, 1796, oil on canvas, 128.5 × 59.5 cm. Detroit Institute of Arts.

The political, economic, and ecological turbulence of recent years has prompted pervasive evocations of apocalyptic ends. Yet rarely do these prognostications reflect the extent to which apocalyptic fear (or joy) has been a persistent part of global culture—the world is perennially “at an end.” With the exhibition *The World Turned Upside Down: Apocalyptic Imagery in England, 1750-1850* (Haggerty Museum, Marquette University), my aim was to illuminate a period in which apocalyptic fervor reached a fever pitch, engendered by the growth and expansion of the art market and institutions, cataclysmic events like the French Revolution and the Napoleonic Wars, and Romantic explorations of supernatural phenomena and the sublime.

A subject as immense as the Apocalypse certainly warrants a magisterial exhibition—the British Museum’s *The Apocalypse and the Shape of Things to Come* (1999-2000) represents the most significant
attempt at this daunting task in recent years. By honing in on a more discrete historical moment, The World Turned Upside Down aimed to achieve a number of goals. First, the exhibition highlights several artists whose work has done much to shape apocalyptic visual culture of the past two centuries, but who are less familiar to American audiences. Perhaps most significant is John Martin, whose dramatic mezzotints have frequently prompted enthusiasm among Haggerty audiences, and surprise at their lack of familiarity of the artist. The exhibition includes four of these prints, two of which (loaned by the Allen Memorial Art Museum, Oberlin College) feature hand-coloring—a rare occurrence among Martin prints in American collections.

Moreover, limited historical scope allowed for more thorough exploration of broad themes like prophetic imagery and representations of the damned, often through images that were not included in the British Museum’s checklist (which drew almost exclusively from British collections). The exhibition opens with Benjamin West’s Death on a Pale Horse (Detroit Institute of Arts), complemented by works like James Gillray’s Presages of the Millenium [sic] and Joseph Haynes’s print after John Hamilton Mortimer’s Death on a Pale Horse (both loaned by the Yale Center for British Art). This opening section, “Hell Unleashed,” thus examines the artistic, political, and intellectual implications of one of the most familiar motifs from the Christian apocalypse – the Four Horsemen – in this fraught moment.

The popularity of apocalyptic subject matter is evident in the variety of regional collections from which much of the exhibition content is drawn. The University of Wisconsin-Milwaukee (UWM) Art Collection loaned several prints from its extensive holdings of British satire. One of these, James Sayers’s Mr. Burke’s Pair of Spectacles for Short-Sighted Politicians, served as the starting point of my catalogue essay, which highlights not only Burke’s codification of the sublime and his critique of the French Revolution, but the anxiety and fervor over contemporary events that Burke’s spectacles illuminate. The negotiation of prophetic traditions and contemporary prognostication is evocatively illuminated in the work of William Blake, who is represented through several facsimiles from the UWM Special Collections Library, and complemented with political pamphlets like James Bicheno’s The Signs of the Times: or The Overthrow of the Papal Tyranny in France, the prelude of Destruction to Popery and Despotism, but of Peace to Mankind (Marquette University Raynor Memorial Libraries).

William Hogarth’s Tail Piece, a posthumous version of which came from the Haggerty’s collections, ultimately became one of the central images of the

James Sayers, Mr. Burke’s Pair of Spectacles for Short-Sighted Politicians, May 12, 1791, etching and aquatint, 15 1/8 x 11 1/8 in. (38.4 x 28.26 cm), Gift of Lester M. Gershan, 1983.218. UWM Art Collection.
exhibition narrative, and provides a crucial connection to the museum’s broader mission. The print evinces destructive finality, perhaps most notably through the teetering signboard advertising “The World’s End,” represented by an exploding orb. In his catalogue essay, Gerry Canavan (Assistant Professor, English, Marquette University) uses the presence of the same signboard in the 2013 film *The World’s End* as a means of exploring the persistence and evolution of apocalyptic subjects in contemporary popular culture.

The endurance of apocalypse that Canavan’s essay highlights is augmented by similar themes in two of the Haggerty’s concurrent exhibitions: contemporary artist Rick Shaefer’s monumental *Refugee Trilogy* (2015-16) and a collection spotlight on James Rosenquist’s print version of *F-111 (South, West, North, East)* (1974). In working with a pedagogical museum like the Haggerty, my primary goal was to craft an exhibition that offered thematic through lines to contemporary issues and debates, from which interdisciplinary conversations might emerge. For students wrestling with a dramatically changing world, the persistence of the end times in the popular imagination hopefully serves as an entry into discussions of how we might grapple with an uncertain future.

![William Hogarth, *Tailpiece, or The Bathos*, 1764, etching and engraving, sheet: 12 1/2 x 13 1/8 in. (31.8 x 33.3 cm), Harris Brisbane Dick Fund, 1932. The Metropolitan Museum of Art, New York.](image)

A full catalogue for *The World Turned Upside Down: Apocalyptic Imagery in England, 1750-1850* is available as a PDF on the exhibition website:

In the summer of 1976, the South African artist Gavin Jantjes was living between Hamburg and London, nearing his sixth year in exile from his home country. He had just opened his first solo exhibition at the Institute of Contemporary Arts, London when news broke of an event now called the Soweto Uprising—a violent state crackdown on student-coordinated anti-apartheid protests near Johannesburg, that resulted in casualties and weeks of unrest. Shortly thereafter, Jantjes produced a series of screen-prints that incorporated images and text culled from British newspaper coverage of the incident, revealing the often-biased language used by reporters in describing civil disobedience, while also reckoning with an unfolding political crisis at home from his position of distance in exile.

While Jantjes is a pivotal figure in the history of apartheid-era South African art, he is vastly under-recognized beyond this discipline. When I first saw an image of his piece City Late (1977), however—a rarely published screen-print that features annotated columns of text and news photographs—I was struck by the ways in which it dialogued with postwar British art, politics and theory. The composition is modeled after Richard Hamilton’s Swingeing London ’67 (1968), a canonical work of British Pop art that reflects a fascination with tabloids and the media.
two months after the Soweto Uprising, news coverage of the Notting Hill Carnival riots in London similarly vilified black Britons, exacerbating the already-fraught state of race relations in England. And in 1978, Stuart Hall published Policing the Crisis, a groundbreaking study on the British media’s construction of a “moral panic” over race, crime and immigration that came to define the Thatcher years. As a scholar with interests in both African and British art, I recognized that Jantjes’s project reached beyond apartheid politics to engage a global story of resistance and dissent across the African diaspora, while reflecting visual and theoretical modes of critique then developed in England, where he would live for several decades.

Forthcoming in the Fall 2017 issue of Art Journal, my article “Visualizing Apartheid Abroad: Gavin Jantjes’s Screenprints of the 1970s” addresses the artist’s practice through the lens of multiple perspectives, from Pop art to cultural studies to postcolonial movements.

The generous support granted me by the Historians of British Art society has been significant not only in offsetting the costs surrounding research, conference attendance and image rights for publication, but also in expanding the purview of British art history, as a discipline, to include transnational artists like Jantjes.

I applied for an HBA Travel Grant in 2016 to support the presentation of my work at the College Art Association conference in Washington, D.C. within a session entitled “Afrotropes.” Included papers linked African-diasporic aesthetics across a wide range of contexts—Professor Steven Nelson, for instance, reflected on the British-Guyanese painter Frank Bowling’s map-inspired compositions, produced in New York, demonstrating how unstable culturally-specific frameworks can be. Despite the occasional tensions between local and global methodologies in art history, research on artists like Jantjes and Bowling requires an understanding both of postcolonial networks and geographically-specific histories; in the case of twentieth-century Britain, especially, these perspectives inform and inflect one another in ways that speak to larger questions of national identity in an era of globalization and the post-colony.

The questions and conversations that arose at CAA connected me to scholars across many disciplines—South African art history, British art history, global modernisms—whose expertise helped to deepen my understanding.
thinking about the international migrations of photographs and ideas in the twentieth century. Later that spring, I presented a revised version of my paper at the Association of Art Historians conference in Edinburgh for a panel entitled “Black British Art Histories.” New colleagues invited me to participate in a Scholar’s Day on Jantjes’s work in Coventry and Birmingham, organized by members of “Black Artists and Modernism,” a research group at UAL and Middlesex University. Though we had corresponded by email, I met Jantjes in person for the first time at that program, and exchanged insights on his practice with UK-based scholars, enhancing my understanding of Jantjes’s influence on younger black British artists of the 1980s.

I was fortunate to receive a Publications Grant from the HBA in 2016, which was instrumental in assisting with the costs of reproducing images. Works by Peter Blake, Joe Tilson and Richard Hamilton held in major public collections were more expensive to reproduce, but instrumental in positioning Jantjes within a larger history of socially-engaged Pop Art in Britain and expanding interest in his work beyond the field of African art.

This project, which developed adjacent to my dissertation research (also in the area of postcolonial artists in Britain), has benefited tremendously from being shared and disseminated amongst diverse communities of scholars as it evolved. I am grateful that the HBA has supported its production, and for the society’s interest in recognizing interdisciplinary research that positions contemporary British art as inherently global in nature.
In Frederic Leighton: Death, Mortality, Resurrection, Keren Rosa Hammerschlag presents series of analyses reframing the art of Sir Frederic Leighton, PRA (1830-96) as haunted by death and by the past. The author takes seriously John Ruskin’s pronouncement (in The Art of England, 1884) of Leighton as “a kindred Goth.” In analyzing Leighton’s “Gothic” tendencies, Hammerschlag also draws upon Patrick R. O’Malley’s definition of the nineteenth-century Gothic as a mode of cultural production whose “work...is the reworking of history itself, the distortion of the past produced as the anxiety of the present.” Frederic Leighton is structured as a series of case studies, organized according to themes found within in Leighton’s paintings and graphic art. These are further linked with aspects of Victorian beliefs and practices around death and dying.

Hammerschlag’s Leighton is not the lofty “Victorian Olympian” of the most traditional historiographies, but a much more human figure. Her study proposes a Leighton who is anxious, even morbid. He is in a perpetual state of mourning over the loss of idealized past ages, and works out his anxieties over the present state of the world, his relationships, and his mortality by a continual return to scenes of death and lamentation. Though details of the artist’s life and his relationships with his family and peers are necessarily given extensive attention, Hammerschlag emphasizes from the outset that her monograph is not a biographical account. Rather, her goal is to reveal the as-yet-unexamined persistence of themes of death, mortality, and resurrection throughout Leighton’s long career and varied artistic production.

The first chapter focuses on Leighton’s many images of funeral processions, in which Hammerschlag sees parallels with social realist painting and Victorian mourning practices. The second chapter continues to consider Leighton’s history paintings, shifting its focus to the artist’s deathbed and graveside scenes. These are considered as vehicles for Leighton’s own anxieties about mortality, nineteenth-century concerns over differentiating between death and coma, and mournful comparisons between past glories and modern decay.

Leighton’s images of women are central to the third and fourth chapters. Women and death are joined by snakes and serpentine lines as subjects of Leighton’s Gothic imaginary. Serpents are assigned an assortment of symbolic roles in Hammerschlag’s analysis; they are sometimes linked with troubled sexuality, sometimes with sleep or trance, and sometimes interpreted as stand-ins for Aestheticism itself, beguiling but potentially soporific. More satisfying, perhaps, is the author’s analysis of Leighton’s...
fragmented female bodies. Leighton’s manipulation of anatomy, drapery, and surface facture famously rendered his figures—especially his female figures—uncanny, with contemporary critics comparing them to waxworks and corpses. Leighton’s metaphorical dismembering of the female body is dually tied to the invocation of the classical ruin and the artist’s own fraught relationship with women. Hammerschlag argues that Leighton tried and failed to square a circle: he “attempted to elevate the real, lived, working-class bodies of his models to the immortal beauty” of Classical statuary, but in so doing he “representationally broke them into pieces” and vampirically “drained them of their blood,” resulting in figures caught between life and death. (115)

The final chapters extend the focus from female to male bodies. Like his female nudes, Leighton’s male figures were the subject of substantial contemporary criticism. Hammerschlag suggests that Leighton’s execution of the male form earned reproach, in part, because it showed such clear evidence of Leighton’s study of anatomy. Victorian anxieties over anatomical study were wide-ranging. New ideas about human evolution and racial difference emerged from the fields of comparative anatomy and anthropology, while artists’ study of anatomical drawings and cadavers emerged as an area of significant controversy. Leighton attempted to follow his idol Michelangelo, a master of retaining naturalistic anatomical observation in even the most idealized figures. Again, however, Leighton failed to reconcile real and ideal, past and present in paintings such as Elijah in the Wilderness (1877-78) and And The Sea Gave Up the Dead Which Were In It (1892). These attempted resurrections produced unsettling results.

Throughout, Frederic Leighton benefits from the author’s sharp eye for detail and facility in drawing comparisons to contemporary Victorian concerns. She is adept at finding pictorial details that undermine the paintings’ self-confident surface meanings, revealing them as haunted by their own potential failures or reversals. Examples include her observation of a “large black mass resembling dark smoke” curling around the goddess’ lower limbs that suggests an eruption of “dirt and pollution” in Venus Disrobing for the Bath (1867), and her reading of the shape of Icarus’ black cloak in Daedalus and Icarus (1869) as a profile of a skull with a sharply sloping forehead and prognathous jaw that conjures up Victorian ideas about racial difference, evolution, and heredity. (121, 155-6)

Assessing Leighton’s deepest fears through his art is a chancier proposition, and readers may find some of the author’s conclusions overly speculative. Additionally, the omission of an analysis of Leighton’s Holland Park home is disappointing, as his home was among the artist’s most important arenas for self-fashioning. Do Gothic themes of death and history emerge there as well?

These are minor questions, however, and Hammerschlag’s work makes a valuable contribution to the recent revival of interest in the ninth Royal Academy President. For much of the twentieth century, Leighton served as a sort of Academic foil whose stodgy, self-satisfied reputation could make avant-garde
artists appear even more daring. In the last two decades, however, art historians have reassessed Leighton’s links to the Aesthetic Movement and other modes of modernity, and have analyzed his artwork in light of feminist, queer, and postcolonial theory. The clearest starting point for this reassessment must be the publication of Tim Barringer and Elizabeth Prettejohn’s edited volume *Frederic Leighton: Antiquity, Renaissance, Modernity* (New Haven, CT and London: Yale University Press, 1999), whose triple-barreled subtitle is surely the model for Hammerschlag’s own. More recently, Jason Edwards, in *Alfred Gilbert’s Aestheticism: Gilbert Amongst Whistler, Wilde, Leighton, Pater and Burne-Jones* (Aldershot, UK: Ashgate, 2006) and Jongwoo Jeremy Kim, in *Painted Men in Britain, 1868–1918: Royal Academicians and Masculinities* (Burlington, VT: Ashgate, 2012) have provided notable examinations of Leighton’s negotiations of masculinity, the queer qualities of his art, and his Orientalism.

Through these recent analyses, Leighton has emerged as a far more complex figure than previous generations of art historians have credited. By attending to the morbid and Gothic qualities of his art, Keren Hammerschlag complicates the ninth Royal Academy President still further. This is in itself a valuable contribution, but Hammerschlag’s account also weighs in on another major area of reappraisal in Victorian art studies: the relationship between avant-garde, Aesthetic, and Academic. Restoring complexity, even strangeness to work as canonically Academic as Leighton’s is a welcome contribution to the ongoing project of redefining artistic modernity.

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**Call for Reviewers**

HBA is seeking reviews for the Summer newsletter, to be published in June 2018. If you have a book in mind that you would like to review, please contact HBA Newsletter Editor Caitlin Silberman at newsletter.hba@gmail.com.

We also encourage anyone with an interest in either of these two recent publications to get in touch, as we have copies available to send to a reviewer:


The show derives from a 2011 essay by Tim Barringer, “The Englishness of Thomas Cole,” which emphasizes Cole’s roots in Bolton, Lancashire and the impact of the Luddite movement and the British Empire on Cole’s historical consciousness. It also explores his travels in Italy and, for the first time, links the “Course of Empire” series to the history of the British Empire. It is curated by Tim Barringer, Elizabeth Kornhauser and Christopher Riopelle.

Both museums have created websites with further information:
https://www.metmuseum.org/exhibitions/listings/2018/thomas-cole
http://www.nationalgallery.org.uk/whats-on/exhibitions/thomas-coles-journey

Renate Dohmen announces the publication, in January 2018, of *Empire and Art: British India*, a new Open University text on British art and visual culture in relation to India, of which she is the editor and also co-author. It is part of a new series, ‘Art and its Global Histories,’ jointly published by The Open University and Manchester University Press. Further details can be found on the Manchester University Press website:
http://www.manchesteruniversitypress.co.uk/9781526122940/

Margaretta S. Frederick announces the upcoming exhibition *Eye on Nature: Andrew Wyeth and John Ruskin*. *Eye on Nature* will be on view March 10-May 27, 2018 at the Delaware Art Museum in Wilmington, DE. The exhibition is organized by Frederick, the Annette Woolard-Provine Curator of the Bancroft Collection, Delaware Museum of Art.

*Eye on Nature* explores how Ruskin and Wyeth portrayed nature and the environment during tumultuous eras in human history. The exhibition presents approximately 30 rare watercolors by John Ruskin between 1838 and 1883, the largest number of Ruskin drawings seen in the United States for 25 years. It will also include 28 watercolors and dry brush by Andrew Wyeth between 1940 and 2008.

*Eye on Nature* will be accompanied by a full range of public programs, including tours, lectures, and family and school programs. Additional information can be found here:

Imogen Hart invites submissions for a forthcoming conference, “British Art and the Global,” to be held September 17-18, 2018, at the University of California, Berkeley. Co-organized by Imogen Hart (History of Art Department, UC Berkeley) and David Peters Corbett (Courtauld Institute of Art, London), this two-day, international conference is sponsored by UC Berkeley’s Center for British Studies.

The conference organizers invite papers that illuminate global contexts for the history of
British art by considering works of art (including painting, sculpture, architecture, the decorative arts, photography, and other forms of visual and material culture) as sites and tools of international cooperation, conflict, and exchange. The keynote speakers will be Tim Barringer (Yale University), Dorothy Price (University of Bristol), and Mary Roberts (University of Sydney).

Please submit abstracts of no more than 250 words and a brief biographical note to imogenhart@berkeley.edu by April 15, 2018. Limited funds may be available to assist with travel expenses for speakers who do not have institutional funding. Additional information will be forthcoming in the next HBA eblast.

**Jason M. Kelly**

has recently published an article, “Reading the Grand Tour at a Distance: Archives and Datasets in Digital History,” in the *American Historical Review*, Volume 122, Issue 2. The article is available online here: https://academic.oup.com/ahr/article-abstract/122/2/451/3096210

This essay uses Giovanna Ceserani, Giorgio Caviglia, Nicole Coleman, Thea De Armond, Sarah Murray, and Molly Taylor-Poleskey’s essay “British Travelers in Eighteenth-Century Italy: The Grand Tour and the Profession of Architecture” as a point of departure from which to examine the limits and potentials of digital history, especially as it relates to the construction of archives and digital datasets. Through a critical reading of the sources used to create the Grand Tour Project—part of the *Mapping the Republic of Letters* project at Stanford University—it shows the ways in which datasets can both hide and embody hierarchies of power. Comparing the Grand Tour Project to other digital projects currently in production, such as *Itinera* and *Legacies of British Slave-Ownership*, this piece offers suggestions for alternative readings of the Grand Tour narrative. It ends by summarizing a series of challenges faced by historians as they contemplate best practices for creating and maintaining digital datasets in the twenty-first century.

**Arlene Leis**

has recently published an article, ““A Little Old-China Mad’: Lady Dorothea Banks and Her Dairy at Spring Grove,” in the *Journal for Eighteenth-Century Studies*, Vol. 40, no. 2, June 2017. It can be found online at this address: http://onlinelibrary.wiley.com/doi/10.1111/1754-0208.12410/abstract

**Courtney Skipton Long**


**Sarah Meschutt**

is curating the upcoming exhibition, *Blast from the Past: Artillery in the War of Independence*, on view at the American Revolution Museum at Yorktown (Yorktown, VA) from June 10, 2018-January 5, 2019.

As the final victory of the American Revolution, the 1781 Siege at Yorktown is known for the use of artillery by General George Washington’s Continental Army. Through interactive elements and artifact displays, Blast from the Past will feature heavy artillery used on all fronts of the American Revolution by the Americans, French and British forces. The exhibition will explore a range of topics from innovations in artillery design and technology to the individual roles of an artillery crew. Topics will examine artillery deployment and transport, the range of fire and the science behind these powerful weapons.
Highlights include field cannon of British, French and American manufacture, projectiles found or excavated at the battlefield at Yorktown, and graphic materials sourced from a wide range of treatises and publications, including French manuscript illustrations, pictorial instruction manuals for artillery exercises at Woolwich Royal Artillery Academy, and illustrations of artillery equipment from Diderot’s publications. For more information, please visit: https://www.historyisfun.org/artillery/

Fiona Salvesen Murrell announces a new exhibition and a national recognition at Paxton House, Berwick Upon Tweed, where she is Curator. The Paxton Style: ‘Neat & Substantially Good’: Chippendale furniture at Paxton House, its Influences and Legacy will be on display at Paxton House from June 5-August 28, 2018. This exhibition, staged in the Robert Adam decorated Dining Room of Paxton House, will commemorate the 300th anniversary of Thomas Chippendale the Elder’s birth in 1718. It aims to define the Paxton Style; a significant, and under-explored, element of the master cabinet maker’s late oeuvre.

Additionally, in November 2017 Paxton House was awarded Recognised status by Museums Galleries Scotland, on behalf of the Scottish Government, for their Nationally Significant Collection of furniture by Thomas Chippendale the Elder and Younger and by William Trotter (and its associated archives). This newly Recognised collection is one of only 49 in Scotland. The Trotter collection is the largest publicly accessible collection of his work in the world and the Chippendale collection is amongst the eight largest documented collection of the firm’s furniture in the UK and worldwide. For more information, please visit www.paxtonhouse.co.uk.

Elizabeth Pergam will be giving a Wallace Collection Seminar on the History of Collecting at the Wallace Collection, London on July 30, 2018. Her paper is entitled “Paris over London: Victorian curator J. C. Robinson’s collection at auction.”

Additionally, along with Barbara Pezzini and Harry Dougall, Pergam will be co-chairing the International Art Market Studies Association’s new London Art Market sub-committee. She would also like to announce the launch of the American chapter of the Society for the History of Collecting.

Laurel O. Peterson invites papers for an upcoming conference panel, “Public Agency in Private Spaces: Politics, Painting, and Patronage in the Long Eighteenth Century.” This panel is part of the Christie’s Education Symposium 2018: Celebrating Female Agency in the Arts, to be held in New York, NY on June 26-27, 2018. The paper is co-organized by Peterson (Yale University) and Paris Spies-Gans (Princeton University).

This interdisciplinary panel explores ways in which elite women wielded power through the active fusion of politics and art. The organizers seek papers that work to reveal women’s central role as patrons and artists at this key moment in time, when the nature of politics itself was changing—and, with it, the production of art.

Contributors might consider a wide range of female patrons and artists, and the historical context of their activities. Topics might include: the ways in which female sitters fashioned political personae through portraiture; the commissioning of original artworks or the production of copies for domestic interiors; gendered dynamics of the art market; or elite women’s growing engagement with methods of print artistry. We see this topic as a transnational story, and encourage approaches
that upend prevailing narratives regarding individual works of art.

Proposals for 20-minute papers, consisting of an abstract of 250-300 words and a brief bio of the presenter, should be submitted by January 10, 2018, to laurel.peterson@yale.edu and spies@princeton.edu.

Catherine (Kate) Roach has been awarded a National Endowment for the Humanities Fellowship at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, to support work on her second book, a history of the groundbreaking nineteenth-century exhibition society, the British Institution.

William S. Rodner announces the latest issue of SCOTIA: Interdisciplinary Journal of Scottish Studies, of which he is Editor. SCOTIA is a scholarly journal devoted to all aspects of Scottish history and culture. Published annually by Old Dominion University since 1972, it features articles, review essays, book reviews and a list of recent publications on a wide range of topics relating to Scotland. SCOTIA is affiliated with the North American Organization of Scottish Historians.

Robert Tittler has recently uploaded a revised edition of his database, Early Modern British Painters, 1500-1640. The database contains nearly 2,700 biographical entries, and can be found here: http://spectrum.library.concordia.ca/980096

The author warmly welcomes additions, corrections and comments, which may be sent to Tittler@vax2.concordia.ca.

Michael John Kirk Walsh has organized a conference, “Empire, Armistice and Aftermath: The British Empire at the ‘End’ of the Great War,” on cultural production in the empire after the Great War. To mark the 100th anniversary of the end of the Great War in November 1918, Nanyang Technological University, Singapore and Flinders University, Australia, invite speakers for an international conference to be held in Singapore from December 5-7, 2018.

By the end of the Great War the British Empire had expanded its reach across more territory and was in control of more people than ever before in its history. Not only had it consolidated its pre-existing empire but it had expanded it at the expense of the defeated nations. The implications and reverberations of this transformation can still be felt today. This conference, following on from that in 2014, focusses specifically on an examination of the social and cultural reactions within the old and new colonial societies at the end of the first global conflict and in the inter-war period.

A 200-word abstract and a biography of about 150 words should be sent in one Word file to all organizers by 2/25/2018. For more information, please contact Walsh at MWalsh@ntu.edu.sg.

Membership & Renewal

Fee Structure
• Student $15
• Professional $25*
• Benefactor $50
• Institutional $100

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

Note: Professional level members can renew their membership for three years at the reduced rate of $20 by making a one-time payment of $60.
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HBA Publication Grant
Applications due by February 5, 2018

Each year HBA awards a grant to offset publication costs for a book manuscript or peer-reviewed journal article in the field of British art or visual culture that has been accepted for publication. To be eligible for the $600 award, applicants must be current members of HBA who can demonstrate that the HBA grant will replace their out-of-pocket costs. Applications are not accepted from institutions. To apply, send a 500-word project description, publication information (correspondence from press or journal confirming commitment to publish and projected publication date), budget, and CV to the Grants Committee Chair, Kimberly Rhodes, at krhodes@drew.edu.

Applications due by 2/5/2018.

William Collins, Frost Scene, 1827, Oil on canvas, Yale Center for British Art, Paul Mellon Collection.