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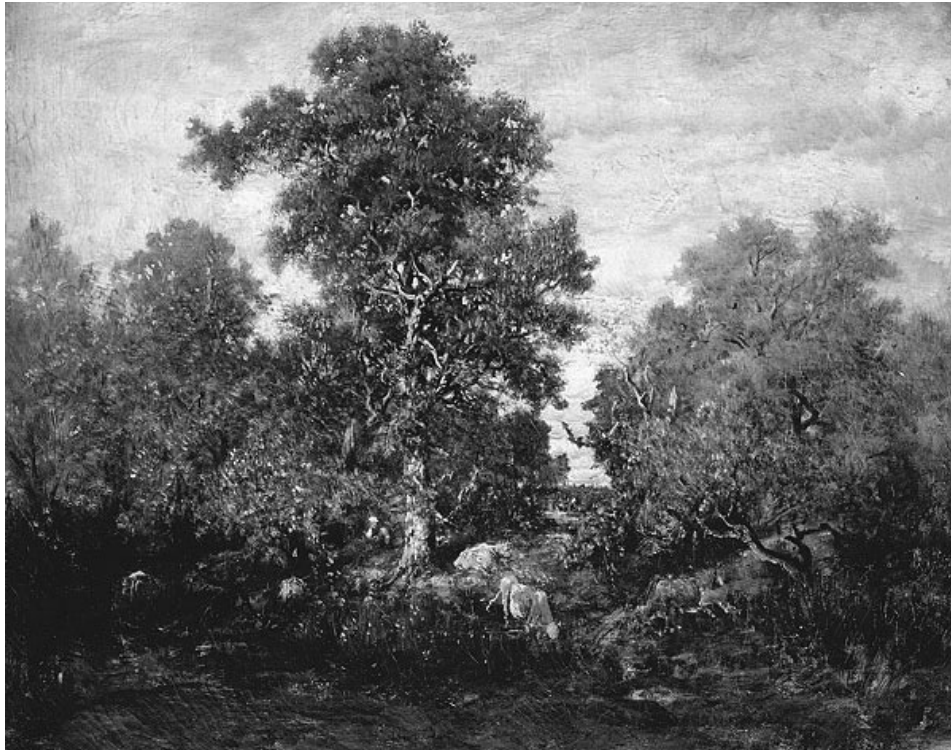
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# Historians of Nineteenth-Century Art Newsletter

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Théodore ROUSSEAU, *The Pool [La mare]*, n.d., oil on canvas

## From Fontainebleau to Giverny: Colonizing Nature

Nina Athanassoglou-Kallmyer

Two recent exhibitions and a two-day conference (April 27-28) probed the mysterious and magnetic power of “place” as motif and motivation for art in the Nineteenth Century. “Place” in both cases referred to specific natural settings in the vicinity of Paris: the forest of Fontainebleau and the Normandy village of Giverny. The former was the subject of the exhibition, *La forêt de Fontainebleau. Un atelier grandeur nature* (March 6-13 May), mounted at the Musée d’Orsay by chief curator Chantal Georgel, who is also the author of its catalogue; the latter, that of *Giverny impressioniste: une colonie d’artistes 1885-1915* (April-July 1), was an exhibition curated by Katherine Bourguignon at the Musée d’Art Américain in Giverny, in collaboration with the Terra

Foundation for American Art. Both exhibitions centered on the idea of place as a symbolic, indeed, mythic field of representation, while also exploring the historical and biographical realities of artistic presence in, and interaction with, the given sites. Most importantly, both exhibitions highlighted the significance of place in the creation of migrant and interactive artistic communities or colonies in nineteenth-century France. The idea of colony already predetermined the interpretation of the two locales as fantasies, or utopias, anticipated and regained through art. The crucial difference between the two shows was that of a national versus an extra-national perceptual filter at work in that process. : Fontainebleau “colonized” by primarily

French artists, never lost its historically charged national and nationalist dimension. By contrast, Giverny, the abode primarily of American expatriates in search of modernist “Frenchness” in art, as in life, resulted in works that function more as virtuoso rehearsals and amplifications of Giverny’s “patron saint,” the Impressionist master Claude Monet (“faking” Monet?), but appear strangely devoid of deeper cultural rootedness or even deeper meaning.

Echoing a fictional travel guidebook’s trajectory, the exhibition at the Musée d’Orsay was divided into sections that corresponded to those aspects of the forest most popular with painters, engravers, and photographers: the marsh-like lake known as “La mare aux fées”; the tree-lined avenue connecting the forest to the village of Chailly, “Le pavé de Chailly”; the ravines of “Les Gorges d’Apremont”; and the heights of “Le Jean de Paris”, including the forest’s special geophysical features often portrayed as magnified, isolated fragments or “motifs,” sandy patches (“les sables”), peculiar rock formations, and centennial trees (“les hetres,” “les chenes”). The purpose of the show was not so much to focus on the legendary advent of plein-air landscape painting in the context of the forest, nor to explore any particular group of Fontainebleau-bound artists, but rather to concentrate on the forest itself as a signifying “topos,” a construct of France’s collective cultural imaginary and potent locus of artistic creativity. The exhibition and catalogue insist on Fontainebleau’s varied, flexible, and ever reinvented, protean identity, its polysemy, “a forest that resumes all forests,” “a site that signifies all sites,” that lends itself “to all the reveries.” The show opened with a section featuring late eighteenth-century images of royal hunts situated in the forest (the presence of the famous royal palace, though only intimated, provided the site with a special historical aura) as an introduction to what will in the following century be its increasing fictionalization as an image of “pure nature,” where one could escape in a realm of solitude and freedom from the constraints of civilization, but also as an object of consumption by artists as much as tourists. A vast array of painters and some photographers (Le Gray, Cuvelier, and Marville) are represented, from the familiar Barbizon group, such as Millet, Corot and Rousseau, to the Impressionists and Post-Impressionists Monet, Bazille and Cézanne, including less familiar figures, such as one Ferdinand Chaigneau, or Jaroslav Cermak, who hailed from Montenegro. A small section in the end includes works by 20<sup>th</sup> century artists, such as Pablo Picasso who kept a studio in Fontainebleau in the 1920s.

The exhibition at Giverny also centered on nature. But lacking Fontainebleau’s immediacy, this was nature at “second remove,”

appropriated through a ready-made vision crafted by Monet, to whom, from the mid-1880s onward, hosts of foreign painters, mostly American, came to pay a vicarious homage (Monet is said to have shunned them). About ninety paintings (as well as archival documents, letters, photographs, autographed notes, and bills) were distributed in four related sections that recreated chronologically the stylistic and thematic evolution of the group. This included well-known names, such as Theodore Robinson, Frederick MacMonnies, and Lilla Cabot Perry, as well as lesser figures, such as William Blair Bruce and Guy Rose. In typically colonizing fashion, the artists invested in land and houses, settled long-term *en famille*, and even had a designated favorite “hang out,” the hotel Baudy, in the heart of the village. Considering their large number in the modest size hamlet—more than one hundred without counting their families— one can imagine that their presence (and foreign ways) must have been invasively conspicuous in daily life, and that in the narrow streets English would have been heard more than French (one wonders if Monet’s increasingly reclusive retreat in his garden may be seen as a reaction to the progressive alien-ness/foreignness of his once idyllic little town). The exhibition presented, in its opening section, the pioneers, such as Robinson or Theodore Wendel, depicting the surrounding landscape in a plein-air style reminiscent of Barbizon, while increasingly incorporating Impressionism’s innovative approaches in technique and color. Subsequent sections traced the painters’ adulation of Monet in the 1890s through paintings reenacting the master’s signature subjects, from haystacks to poplar trees. A last section documented the new emphasis, in the early 1900s, on domestic subjects with an “intimist” and decorative dimension that betrays the impact of Vuillard and Bonnard alongside, and even overriding, that of Monet.

The symposium, held over two days at the Musée d’Orsay and the Musée d’Art Américain, brought together an international array of scholars. The first day, at Orsay, took the theme of Fontainebleau in art and literature as its starting point with papers by Chantal Georgel, Jean Borie, and Hervé Joubeaux. A second session, expanded on the topic of ideologically-charged transcriptions of the wider French periphery, from Barbizon, to Ornans, and to Provence, in papers read by Greg Thomas, Lawrence des Cars, Nina Athanassoglou-Kallmyer, and Christopher Riopelle. The second day, at Giverny, began with an overview of the show there by Katherine Bourguignon and continued with papers on Monet (John House), George Inness (Rachael DeLue), Kenyon Cox (John Davis), and issues of internationalism versus nationalism in American landscape painting (Erica Hirschler).

## BOARD GREETINGS~

This year is AHNCA's 13th year of existence. While 13 is often feared as an unlucky number, AHNCA has not experienced any bad luck thus far—knock wood. The organization is going strong and has acquired a certain solidity that is a far cry from its timid and shaky beginnings in 1994. Its electronic journal, *Nineteenth-Century Art Worldwide* (a new issue should be out as this newsletter goes to press) is widely read; its newsletter is generally valued for its rich information; its listserv is useful to all subscribers; its annual graduate student symposium (formerly Dahesh Symposium) is widely anticipated; AHNCA has built ties with Interdisciplinary Nineteenth-Century Studies as well as the Nineteenth-Century Studies Association, and has sessions at those organizations annual conferences; and, last but not least, its yearly sessions at CAA are invariably well attended.

Shameless self-congratulation (see above) often comes with complacency and the Board is mindful that AHNCA not fall into that trap. To continue carrying out our expanded activities, we need to have the full support of you, our membership. Not only do membership dues pay for part of AHNCA's activities, but many of our fundraising efforts require that we boast vigorous membership backing. No donor—individual, corporate, foundation, or government—wants to give money to an organization that seems to dwindle or does not appear to be buoyed up by its membership.

Here are some of things you can do, much of it without too much of an effort, to show your support of AHNCA:

- Immediately renew your membership when the call for renewals comes through (later this year).
- Consider taking out a special membership as benefactor (\$ 200 and up), patron (\$ 100 and up), supporting member (\$ 50 and up), or sustaining member (\$ 35 and up). We want to keep the basic and graduate student membership fees low so that, in principle, everyone can become a member. But those of you who can afford it, please be generous and consider giving at a higher rate. AHNCA has non-profit status so your gift is tax deductible.
- Recruit new members—among your colleagues at home or abroad, as well as among your graduate students.
- Suggest that your university library add *Nineteenth-Century Art Worldwide* to its list of on-line journals and ask the serial librarian to make a donation *in lieu* of a subscription (most libraries give \$ 100).
- When you publish a book, ask your publisher to put an ad in the newsletter. Cost for ads are as follows: full page: \$200; half page: \$125 (horizontal format); quarter page: \$75. Reduced rates are available for insertions in two issues: full page: \$300; half page:

\$200; and quarter page: \$125.

- When you organize a symposium or an event, feel free to publicize it through our listserv and consider making a small donation to AHNCA for helping you with your publicity. Anything from \$ 25 onwards is welcome.
- Finally and most importantly, spread the word! Make sure that everyone who has even the remotest interest in, or connection to, nineteenth-century art and visual culture is aware of AHNCA's existence.

As always, we are grateful to all of you who already are doing or have done some of the items listed above. We are also grateful to all board members, past and present, who have given of their time to make AHNCA a success. Among them, we need to mention Jonathan Walz, who just resigned his position as webmaster after being in that function for two years. Jonathan made major design and content changes to AHNCA's website and we are very grateful to him. We welcome Amelia Kahl Avdic, who replaces him.

Best wishes from us all.

Petra ten-Doesschate Chu, President  
Elizabeth Mansfield, Secretary  
Colleen Denney, Treasurer  
Janet Whitmore, Membership Coordinator  
Patricia Mainardi, Program Chair  
Laurie Dahlberg, Newsletter Editor  
Amelia Kahl Avdic, Webmaster  
Ting Chang, Member at large.  
Therese Dolan, Member at large

### ANHCA NEWS

#### NINETEENTH- CENTURY STUDIES ASSOCIATION

AHNCA will sponsor a panel on "**Politics and Propaganda in 19th-Century Visual Arts**" at the Nineteenth Century Studies Association annual conference in Miami, April 3-5, 2008. The theme of the session echoes that of the conference, which aims to highlight political discourse produced during the long Nineteenth Century. AHNCA members and friends are encouraged to attend the session, which hopefully marks the start of a tradition of AHNCA panels at the NCSA conferences.

## REMEMBERING MARY VIDAL

I was lucky enough to have studied as a graduate student with Mary Vidal in the Department of Art and Archaeology at Princeton University in the early 1990s, where she was teaching the art of Early Modern Europe. A specialist in 18<sup>th</sup>-century French painting, Professor Vidal had an almost evangelical zeal about this art that was still tainted as the 'mere' objects of vanity, luxury, decoration, and excess. She relished the open-endedness of that which was dismissed as all surface, but was instead the stuff of "unending historical, critical, poetic, and personal interpretations." I clearly recall one afternoon, hearing Professor Vidal give an inspired exegesis on a painting of a simple brioche, and feeling the spontaneous awakening of my understanding of Chardin. She was inspiring in her own engagement with art and the intellectual life, rigorous in her expectations for we graduate students, kind, and wise.

Vidal received her Ph.D. in Art History from the University of California at Berkeley. After several years teaching at Princeton, in 1997 Vidal joined the faculty of the Visual Arts Department at the University of California, San Diego, where she received tenure and taught courses in the art and culture of 17<sup>th</sup>-, 18<sup>th</sup>-, and 19<sup>th</sup>- century Europe. The recipient of many honors and awards, including senior fellowships at the Metropolitan Museum of Art, the Getty Research Institute, and the University of Pennsylvania, she published her first book, *Watteau's Painted Conversations: Art, Literature, and Talk in Seventeenth- and Eighteenth-Century France*, with Yale University Press in 1992. She had several projects underway at the time of her death in July 2007, including another book under contract with Yale, on Jacques-Louis David and the image of love.

### ABOUT THIS ISSUE

The Newsletter of the Historians of Nineteenth-Century Art is published twice a year, in April & October. Submissions may be sent to:

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# The new issue of NINETEENTH-CENTURY ART WORLDWIDE is here!

Vol. 6: Issue 1/Fall 2007 | <http://www.19thc-artworldwide.org>

## ARTICLES

**Alastair Wright**, "Ford Madox Brown's *The Body of Harold*: Representing England at Mid-Century."

**Anna Brzyski**, "What's in a Name? Artist-Run Exhibition Societies and the Branding of Modern Art in Fin-de-Siècle Europe."

**Regina Freyberger**, "Moritz von Schwind's *Cinderella* (1852-1854): The Beginning of Fairy Tale Painting and Aspects of Marketing Strategies in Germany's Art Scene."

**Dominique Morel**, "The Cabinet of Alessandri and Son at the Paris Universal Exhibition of 1867  
by Dominique Morel."

## REVIEWS

*Portraits publics, portraits privés*  
by Brooks Beaulieu

*A New Light on Tiffany; and Louis Comfort Tiffany and Laurelton Hall*  
by Isabel Taube

*Jules Bastien-Lepage (1848-1884)*  
by Leanne Zalewski

*René Lalique: Bijoux d'exception, 1890-1912*  
by D.C. Rose

*Biedermeier, The Invention of Simplicity*  
by Janet Whitmore

*After the Revolution: Antoine-Jean Gros, Painting and Propaganda*  
by David O'Brien.  
Reviewed by Jennifer Olmsted

*Der Moderne Stil / The Modern Style: Jugendstil / Art Nouveau, 1899-1905*,  
Julius Hoffmann, ed.  
Reviewed by Astrid Liverman

*La Collection La Caze. Chefs-d'oeuvre des peintures des XVII et XVIII siècles du musée du Louvre*  
by Alison McQueen

*The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture* by Petra ten-Doesschate Chu.  
Reviewed by Janis Bergman-Carton

*Hot Off the Satirical Presses*  
by Robert Goldstein



## SYMPOSIA, LECTURES, CONFERENCES

### CONFERENCES PAST

**Things that Move: The Material Worlds of Tourism and Travel**  
Leeds, United Kingdom  
19- 23 July 2007  
For more information: <http://www.tourism-culture.com>

**2007 Conference of the International Visual Sociology Association**  
**Public Views of the Private; Private Views of the Public**  
New York University, New York  
August 10-12, 2007  
For more information:  
<http://www.visualsociology.org/conference.html>

**Saint-Gaudens Symposium**  
Smithsonian American Art Museum  
Washington, D.C.  
Friday, September 7  
For More information:  
[http://www.AmericanArt.si.edu/2007\\_symposium](http://www.AmericanArt.si.edu/2007_symposium)

**Plaster Casts: Making, Collecting and Displaying from Classical Antiquity to the Present**  
Oxford University  
24-26 September 2007  
For more information: <http://www.plastercasts.org/index.htm>

**History of 19th century art (1848-1914): evaluation and perspectives.**  
Musée d'Orsay and Ecole du Louvre  
Paris, France  
September 13-15, 2007  
For more information:  
<http://www.musee-orsay.fr/en/events/symposia.html?S=0>

**Telling Stories: Objects and Narrative an international one-day symposium**  
Loughborough University School of Art and Design  
Loughborough, UK  
September 21, 2007  
For more information:  
<http://www.lboro.ac.uk/departments/ac/mainpages/Research/staff%20groups/arts.htm>

**Leisure, Tourism and the 19th-Century Resort**  
11th Annual conference on cultural & historic preservation  
Salve Regina University, Newport RI  
October 18-20, 2007  
For More information:  
<http://www.salve.edu/heritage/annualconferences/2007/>

## CONFERENCES TO ATTEND

Mid-Atlantic Popular/American Culture Association  
18th Annual Conference  
Philadelphia, PA  
November 2-4, 2007  
More information: <http://www.mapacagazette.net>

Symposium: Pasts-Presents-Futures  
125 Years of Art and Archaeology at Princeton University  
December 8, 2007, 10-5 p.m., 101 McCormick Hall

6th Annual Hawaii International Conference on  
Arts & Humanities  
Honolulu Hawaii  
January 11 - 14, 2008  
For more information: <http://www.hichumanities.org>

Henri, Sloan and Their New York  
New York Historical Society  
January 30, 2008, 6-7 p.m.  
For more information: <http://www.nyhistory.org>.

Symposium: Looking into the Ashcan: Ways of Seeing  
New York Historical Society  
December 1, 2007, 1-6 p.m.  
For more information: <http://www.nyhistory.org>.

## CONFERENCES: CALLS FOR PARTICIPATION

8th International Conference on Word and Image  
Studies: Efficacy / Efficacité  
INHA (Institut National d'Histoire de L'art)  
Paris, France  
July 7-11, 2008.  
Deadline for Proposals: 15 October 2007  
For more information: <http://www.iawis.org/>

Figurations of Knowledge. European Conference of the  
Society for Literature, Science, and the Arts (SLSA)  
Center for Literary and Cultural Research  
Berlin, Germany  
June 3-7, 2008  
Deadline for Proposals: October 15, 2007  
For more information: email [infoSLSA@zfl.gwz-berlin.de](mailto:infoSLSA@zfl.gwz-berlin.de)

9th International Conference on Urban History  
Lyon, France  
27th - 30th August, 2008.  
Deadline for Proposals: November 1, 2007  
For more information: <http://eauh.ish-lyon.cnrs.fr/index.php>

Writings on Art 2: Describing the Artwork  
Institut du Monde Anglophone, University of Paris III  
Paris, France  
June 20-21, 2008  
Proposal Deadline: November 1, 2007  
For more information email:  
[bruneau@u-paris10.fr](mailto:bruneau@u-paris10.fr) or [laurent.chatel@wanadoo.fr](mailto:laurent.chatel@wanadoo.fr)

Visual Arts in the West Annual Conference of the  
Southwest/Texas Popular Culture Association & American  
Culture Association  
Albuquerque, New Mexico  
13 - 16 February 2008  
Deadline for Proposals: Nov. 1, 2007  
For more information: <http://www.swtexaspca.org>

2008 National Pop/Am Culture Association Annual Conference  
San Francisco, CA  
March 19-22, 2008  
Deadline for Proposals: November 15, 2007  
For more information: <http://www.pcaaca.org/>

LOCATION: the Museum, the Academy and the Studio?  
34th AAH Annual Conference?  
Tate Britain, Tate Modern, and Chelsea College of Art & Design,  
London, ?UK  
April 2 - 4, 2008  
Deadline for Proposals: November 16, 2007  
For more information: <http://aah.org.uk/conference/index.php>

Architecture 2008: Textual and Architectural Spaces  
University of Strathclyde, Glasgow, UK  
April 15-17, 2008  
Deadline for Proposals: January 30, 2008  
For more information: email: [c.p.mclean@strath.ac.uk](mailto:c.p.mclean@strath.ac.uk)

Ruskin, Venice, and 19th Century Cultural Travel  
Scuola Grande di San Rocco/Venice International University  
Venice, Italy  
September 25-28, 2008  
Deadline for Proposals: 31st January 2008  
For more information: <http://www.lanacs.ac.uk/fass/events/venice/>

# *Pursuing the Heteroclitic? The Musée d'Orsay Twenty Years On*

Fae Brauer

University of East London/The University of New South Wales

Twenty years ago when the 'new' art history was written on nineteenth-century European art, it was a propitious time for the Musée d'Orsay to open its doors. In light of the changes to art history incurred since the rise of art theory and visual cultures, the Museum and Institut national d'histoire de l'art no doubt considered that 'twenty years on' it was serendipitous to reflect critically upon the museum's achievements and to re-examine its aspirations. In the face of the explosion of interest in contemporary art amongst the younger generation and the waning popularity of nineteenth-century art history, it was also time, according to James Cuno, for the Orsay to explore how it could recapture its cutting edge. Yet as most of those invited to speak at this colloquium were the 'great and powerful' in the museum world with a vested interest in maintaining its status quo, the colloquium seemed far more adulatory than expostulatory. This was demonstrated by many of the seventy papers delivered at the Musée d'Orsay and the Ecole du Louvre September 13-15 in sessions devoted to style, taste, institutions and subject. Nevertheless, there were some speakers who endeavoured to grapple with the challenges facing the Orsay today.

In the session, *Quels musées pour quelle histoire de l'art*, James Cuno reminded the audience of the special issue on the Musée d'Orsay published in *Le Débat* in which two crucial questions were raised: what period should the Musée d'Orsay cover and why? What role should context play? Cuno pointed out that, while attacked for the curatorial foregrounding of context twenty years ago, the Orsay had also been criticized for its absence of context, as exemplified by reviews by Linda Nochlin and Patricia Mainardi. For Nochlin, one of the few critical art historians invited to speak, the Orsay "had lost the revolutionary idea of the Nineteenth Century." For Mainardi—conspicuous by her absence—art at the Orsay lost the power it once possessed by becoming "simply a variation of style for the delectation of spectators." Twenty years on, Cuno concluded, the greatest challenge the Orsay faced was how to restore some of the "strangeness" these artworks once had.

This aspect was elaborated upon by Werner Hoffmann. Drawing on the word "heteroclitic," which Charles Baudelaire had used to describe the Beaux-Arts exhibition at the 1855 Exposition Universelle, Hoffmann urged the Orsay to explore the unusual, strange, queer and bizarre beauty that emerged through such unclassifiable artists as Puvis de Chavannes and Gustave Moreau. "Puisqu'au XIX<sup>e</sup> siècle, l'art est devenu plus hétéroclite que jamais, il est nécessaire que le musée (d'Orsay) reflète et intègre cet «hétéroclitisme», he concluded. "Voilà sa vocation." From here on, 'heteroclitism' became the buzz-word of the colloquium, picked up and pursued by Pierre Vaisse, Michael

Zimmermann, Ulrich Pohlmann, Dario Gamboni, Sylvie Ramond and Michael Conforti.

For Richard Thomson, presiding over the Session on Painting, populist visual cultures provided a salient example of the incongruous that was neglected by art historians and excluded by curators at the Orsay and other museums. "Can we make museum displays for visual culture?" he asked. "Do museums neglect history by not displaying 'low' art forms such as caricature and illustration, and by emphasizing the canonical object at the expense of historical context?" In response, I questioned whether the very object and medium orientation of the museum led to inductive methodologies that mitigated against politico-cultural contextualizations in which the intertextuality of visual cultures could be represented.

Not until Linda Nochlin spoke was the issue of gender and the mounting of critical exhibitions addressed. Despite the expectations raised when rivers of champagne had flowed twenty years ago at the inaugural opening, Nochlin criticized the Orsay for having neglected the role of gender in the social history of art. To redress the gap, she proposed a show entitled 'Against the Grain: Representing the Working Woman in 19<sup>th</sup> Century Painting.' It would include paintings of rural and urban workers and how they were played off each other. Drawing upon Meyer Schapiro's canonical reading of Impressionism as the representation of leisure, its focus would be the ways in which men at leisure rested on the work of women in the service of entertainment industries. Although such an exhibition would reveal the "heteroclitic" that so many speakers claimed to acclaim, the idea was not pursued.

Other new approaches to the exhibition of nineteenth-century art history were raised by Anthea Callen, Nicolas Buchanec, June Hargrove, Natalie Heinrich, Ann McCauley and Maria Grazia Messina, as well as by such postgraduate students as Jérémie Cerman, Sarah Linford, Guillaume Peigné, Guénola Stork, and Saskia Ooms. Nevertheless, session taxonomies of style and medium tended to close down rather than open up debate. As the celebratory context of this colloquium increasingly overshadowed the expostulatory, it ended, not surprisingly, with Gamboni congratulating the Orsay on its crossovers between the Nineteenth and Twentieth Centuries and Zimmermann commending the success its innovative teams had achieved over the past twenty years. Yet ultimately this meant that the very raison d'être of this colloquium – to determine how the Orsay would address the contextual challenges posed by heteroclitic art as well as by what Zimmerman called the 'transmediation' of images across the different media of visual cultures – was acknowledged but never resolved.

## FELLOWSHIPS

**Columbia University** (NY) offers fellowships for scholars who are interested in working at its **Institute for Scholars at Reid Hall** (in cooperation with the Maison des Sciences de l'Homme). Preference given to scholars in the Humanities, Social Sciences and related disciplines. Collaborative group proposals encouraged, although individual applications will be considered. Applications can be made for 2007-08; 2008-09, single semester or academic year.

**Deadline: March 1, 2008.**

**Contact:** Office of the Provost, Columbia University, 535 W. 116 Street, 408 Low Memorial Library, Mail Code 4336, New York, NY 10027; (212) 854-3813, fax: (212) 854-9720; ps27@columbia.edu, web: www.columbia.edu/cu/reidhall.

**National Endowment for the Humanities Summer Stipends** support individuals pursuing advanced research that contributes to the understanding of the humanities. Summer Stipends support full-time research and writing (\$6,000/two consecutive months) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers.

**Deadline: October 2, 2007.**

**Contact:** National Endowment for the Humanities, Division of Research Programs, Rm 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. <http://www.neh.gov/grants/guidelines/stipends.html> email: stipends@neh.gov, Phone: (202) 606-8200. Applications submitted online at [www.grants.gov](http://www.grants.gov).

The **University of Delaware Library and the Delaware Art Museum** announce a joint **Fellowship in Pre-Raphaelite studies**. This short-term, one-month, residential Fellowship (stipend = up to \$2,500) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The Fellowship is open to those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. **Deadline: December 1, 2007.**

For more information and an application form write to Pre-Raphaelite Studies Fellowship Committee, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806 USA, or visit [www.delart.org/fellowships.html](http://www.delart.org/fellowships.html)

**American Antiquarian Society** announces **Short-Term Visiting Academic Research Fellowships**, available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Fellowships comprise 1-3 months, stipends = \$1,000/month. The following are offered annually: **Kate B. and Hall J. Peterson**

**Fellowships** (research on a topic supported by the AAS collections); **The Legacy Fellowship** (research on a topic supported by the AAS collections); **Stephen Botein Fellowships** (research in the history of the book in American culture); **The Joyce Tracy Fellowship** (research on newspapers and magazines); **AAS-American Society for Eighteenth-Century Studies Fellowships** (research on the American 18th Century); **American Historical Print Collectors Society Fellowship** (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); **The Reese Fellowship** (research in American bibliography and the history of the book in America); **The "Drawn to Art" Fellowship** (research on American art, visual culture or other projects using graphic materials as primary sources); **The Christoph Daniel Ebeling Fellowship** (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, jointly funded by the German Association for American Studies and AAS).

**Deadline** for all fellowships applications except the Ebeling Fellowship **January 15, 2008**

**Deadline** for Christoph Daniel Ebeling Fellowship: **January 2008.**

**Contact:** American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, (508) 755-5221, fax: (508) 753-3311, or visit: <http://www.americanantiquarian.org/acafellowship.htm>

The **Woodrow Wilson Fellowship** Foundation, in conjunction with the **Andrew W. Mellon Foundation**, announces **Career Enhancement Fellowships for Junior Faculty**. The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: \$30,000 stipend and a small grant for research/travel.

**Deadline: November 30, 2007.**

**For information:** Sylvia Sheridan, Assistant Director, Public Policy/International Affairs Programs, Woodrow Wilson National Fellowship Foundation, P.O. Box 2995, Princeton, NJ 08543-2995. Phone: (609) 452-7007; e-mail: [careerenhance@woodrow.org](mailto:careerenhance@woodrow.org).

The **Institute for Advanced Study's** School of Historical Studies supports scholarships in all forms of historical research (see website for specific details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for \$30,000 each term (September 22-December 19, 2008 or Jan. 5-April 3, 2009).

**Deadline (receipt): November 15, 2007.**

Web: [www.hs.ias.edu/hsannoun.htm](http://www.hs.ias.edu/hsannoun.htm).



Through the **Andrew W. Mellon Foundation**, the Institute has established a program of one-year memberships for the academic year 2008-2009 for assistant professors at universities and colleges in the U.S. and Canada. These awards will match the salary and benefits of the home institutions.

**Deadline (receipt): November 15, 2007.**

**Contact** Marian Zelazny, School of Historical Studies, Einstein Drive, Princeton, NJ 08540, (609) 734-8300, e-mail [mzelazny@ias.edu](mailto:mzelazny@ias.edu). Web: [www.hs.ias.edu](http://www.hs.ias.edu).

The Institute for Advanced Study will again join with the **American Council of Learned Societies** in sponsoring the **Frederick Burkhardt Fellowships for Recently Tenured Scholars**. Nine fellowships of \$75,000 each will be awarded.

**Application and full information** on the web:

<http://www.acls.org/burkguide.htm>; e-mail: [Grants@acls.org](mailto:Grants@acls.org), or ACLS Fellowships Office, 633 Third Avenue, 8th Floor, New York, N.Y. 10017-6795.

**Deadline: 9:00 p.m. on October 3, 2007** for online application submitted to the ACLS at [www.ofa.acls.org](http://www.ofa.acls.org).

The **Getty Grant Program** offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. A full description of the 2008-2009 theme, *Networks and Boundaries*, residence periods, stipends, etc., appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available.

**Deadline (all programs) (receipt): November 1, 2007.**

**Address:** The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): [researchgrants@getty.edu](mailto:researchgrants@getty.edu). Web: [www.getty.edu/grants](http://www.getty.edu/grants).

**Wesleyan University** invites scholars who have received their Ph. D. within the last four years in any humanistic field to apply for the **Andrew W. Mellon Post-doctoral Fellowship in Cultural Studies**. One Fellow will be appointed for the 2008-2009 academic year with a stipend of \$40,000. He or she will be in residence to teach a one-semester undergraduate course. The theme for 2008-2009 will be "The Business of the University in an Age of Knowledge Transformations."

**Deadline (postmarked): November 1, 2007.**

In 2008-2009, the Center for the Humanities will also grant a small number of non-stipendiary **Research Fellowships** for a semester or a year to scholars working in the humanities or the social sciences. Arrangements for Research Fellowships are informal and individual (consult site for details).

**Deadline: received March 30, 2008.**

**Contact** Jill Morawski, Director, Center of the Humanities, Mellon Post-doctoral Fellowship Program Wesleyan University, 95 Pearl Street, Middletown, CT 06459-0069, (203) 685-2170. Web: [www.wesleyan.edu/chum](http://www.wesleyan.edu/chum).

The **Smithsonian Institute** and its Renwick Gallery invite applications for one-year research fellowships in art, visual culture, and craft of the United States. Pre-doctoral fellowship stipends = \$25,000, plus research/travel allowances. Senior or post-doctoral fellowship stipends = \$40,000, plus research/travel allowances. The standard residency is twelve months, but shorter terms will be considered; stipends are prorated for shorter periods.

**Deadline (postmarked): January 16, 2008.**

**Contact:** Amelia Goerlitz, Fellowship Program Coordinator, SAAM Fellowship Office, Smithsonian American Art Museum; (202) 633-8353. Web: [www.americanart.si.edu](http://www.americanart.si.edu); email: [SAAMFellowships@si.edu](mailto:SAAMFellowships@si.edu). For applications visit <http://www.si.edu/ofg/Applications/SIFELL/SIFELLApp.htm>.

The **Social Science Research Council** sponsors fellowship and grant programs on a wide range of topics, across many different career stages. Most support goes to pre-dissertation, dissertation, and post-doctoral fellowships, offered through annual competitions.

**Deadlines** vary per program, but can be as early as September.

Web: [www.ssrc.org/fellowships](http://www.ssrc.org/fellowships); address: Social Science Research Council, 810 Seventh Avenue, 31st Floor, New York, NY 10019 USA; (212) 377-2700 ext. 606; fax: (212) 377-2727; email: [arts@ssrc.or](mailto:arts@ssrc.or).

The **Carter G. Woodson Institute for Afro-American and African Studies** at the University of Virginia offers pre-doc and post-doc residential fellowships to scholars whose work focuses on race, ethnicity and society in Africa and the Atlantic world (broadly defined as the African Diaspora). Post-doctoral fellows receive one-year fellowships (stipend = \$45,000). Pre-doctoral fellowships cover two (annual stipend = \$20,000). The fellowship is not restricted by citizenship. **Deadline December 1, 2007.** The Woodson Institute also operates a **Visiting Scholars program** and invites scholars working in African American and African Studies to apply for short-term or long-term residential affiliations as visiting scholars. Applications for long-term residency will be considered in the Spring (**June 15 deadline**) and Fall (**November 1 deadline**).

Applications for short-term residency will be considered year-round.

**Contact:** Octavia Phillips, Research Fellowships,

Carter G. Woodson Institute, University of Virginia, P.O. Box 400162, Charlottesville, VA 22904-4162. (434) 924-3109 or e-mail: ophillips@virginia.edu;

web: [www.virginia.edu/woodson/programs/fellowships.html](http://www.virginia.edu/woodson/programs/fellowships.html).

The Hagley Museum and Library offers several fellowships and grants. **Hagley/Winterthur Fellowships in Arts and Industries** represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design architecture, crafts, and the fine arts. **Henry Belin du Pont Fellowships** support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mo.) may offer up to \$1,600 per month. The Hagley Museum and Library **Grants-in-Aid** support short-term visits for scholarly research. Stipends (from two weeks to two months) may offer up to \$1,600 per month.

**Deadlines for 2007-2008: March 31, June 30, October 31.**

**Contact:** Dr. Philip Scranton, Center for History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630, or call (302) 658-2400 or e-mail [crl@udel.edu](mailto:crl@udel.edu).

Web: [www.hagley.org](http://www.hagley.org) and [www.hagley.lib.de.us/grants.html](http://www.hagley.lib.de.us/grants.html).

The **Henry Belin du Pont Dissertation Fellowship** (stipend = \$6,000) supports the dissertation stage of doctoral work with four-month residencies.

**Deadline: November 15, 2007.**

Dr. Roger Horowitz, Center for the History of Business, Technology, and Society, PO Box 3630, Wilmington DE 19807-0630 (email: [rhorowitz@hagley.org](mailto:rhorowitz@hagley.org)).

The **Samuel H. Kress Foundation** offers several grants and fellowships at the pre-doctoral and professional levels. The **Kress Fellowship in Art History at Foreign Institutions** grants four pre-doctoral candidates two-year research appointments at one of several participating European Institutions. The stipend is \$22,500. **Deadline: November 30, 2007.** **Kress Travel Fellowships** in the History of Art, carrying stipends of \$3,500 to \$10,000, support travel expenses are granted to pre-doctoral candidates finishing their dissertations on European art before 1900.

**Deadline: November 30, 2007.**

All pre-doctoral fellows must be U.S. citizens (or be matriculated into a U.S. university) and nominated by his/her department. These and other fellowships can be found on the Kress website [www.kressfoundation.org](http://www.kressfoundation.org). Or **contact:** Lisa M. Ackerman, Executive Vice President, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.

The French Government offers the **Chateaubriand Scholarship for Humanities Research** for doctoral research for which involvement in French research institutions or archives would be beneficial. Fellowships are given for research in topics in French culture and history. Applicants must be of U.S. citizenship. Tenure (9 mo.) carries a stipend of 1300 euros per month plus health coverage and travel. **Deadline: December 31, 2007.**

**Contact:** Chateaubriand Fellowships, French Embassy, Bourse Chateaubriand/SCULE, 4101 Reservoir Rd., Washington, DC 20007. E-mail: [Meghan.merwin@diplomatie.gouv.fr](mailto:Meghan.merwin@diplomatie.gouv.fr). Call: (202) 944-6294.

Web: [www.france-science.org/chateaubriand\\_2005/index.htm](http://www.france-science.org/chateaubriand_2005/index.htm).

The **Yale Center for British Art Visiting Fellowship Program** offers several month-long resident fellowships to scholars in post-doctoral or equivalent research related to British art and to museum professionals whose research interests include British art.

**Deadline: (January 12, 2008).**

**Contact:** Serena Guerrette, Senior Administrative Assistant, Department of Research, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520. (203) 432.7192 or E-mail: [serena.guerrette@yale.edu](mailto:serena.guerrette@yale.edu); web: [www.yale.edu/ycba](http://www.yale.edu/ycba).

The **Institute of European History** awards ten fellowships for 6-12 month research stays at the Institute in Mainz. The application is open to all young historians in Germany and abroad, who apply with a research project in German and European history since the sixteenth century. **The department's fellowship selection commission meets three times a year, in March, July and November.**

**Contact:** The American Institute for Contemporary German Studies, 1400 16th Street, NW Suite 420, Washington, DC. 20036. Phone: (+1-202) 332-9312, fax: (+1-202) 265-9531.

**Contact:** [info@aicgs.org](mailto:info@aicgs.org), or web: [www.inst-euro-history.uni-mainz.de](http://www.inst-euro-history.uni-mainz.de) or web: [www.aicgs.org/gardinet/prog129.shtml](http://www.aicgs.org/gardinet/prog129.shtml).

**Deadlines are continuous.**

The **American Philosophical Society** offers several grants and fellowships at the pre-doctoral, post-doctoral and senior level. The **Franklin Research Grant** is available to post-doctoral (or publication equivalent) scholars. Funding is in multiples of \$1,000, with a maximum of \$6,000 for one calendar year, \$12,000 for two years.

**Deadline: October 1 and December 1, 2007.**

The **APS Sabbatical Fellowship** (one academic year, \$30-40,000) invites applications from mid-career faculty of American colleges and universities.

**Deadline: October 15.**

The **Phillips Fund** of the APS provides grants for research in Native American linguistics and ethno history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed \$3,000.

**Deadline: March 1.**

The **APS Library** accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: \$2,000 per month (1-3 months).

**Deadline (receipt): March 1.**

**Contact** all individual programs through Linda Musumeci, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429; e-mail: [lmusumeci@amphilsoc.org](mailto:lmusumeci@amphilsoc.org); web: [www.amphilsoc.org](http://www.amphilsoc.org).

The **Center for Advanced Study in the Visual Arts (CASVA)** offers an extensive program of fellowships at all levels and disciplines. This includes the Senior Fellowship Program: **Deadline: October 1, 2007**; Visiting Senior Fellowship Program: **Deadlines: September 21, 2007, March 21, 2008, September 21, 2008**; The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: **Deadline: November 15, 2007**; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: **Deadline: February 15, 2008**.

**Visit:** [www.nga.gov/resources/casva.htm](http://www.nga.gov/resources/casva.htm).

**Contact:** Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: [advstudy@nga.gov](mailto:advstudy@nga.gov).

The **Gilder Lehrman Institute of American History** offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Stipends range between \$1,500 and \$4,000 per month, with tenure one week to two months. Fellowships are awarded twice a year.

**Deadlines (postmarked): December 1, 2007 and May 1, 2008.**

**Contact** The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9666; email: [fellows@gliah.org](mailto:fellows@gliah.org); web: [www.gilderlehrman.org/historians/fellowships.html](http://www.gilderlehrman.org/historians/fellowships.html).

The **Huntington Research Center** The Huntington will award over one hundred fellowships for the academic year 2005-2006, derived from a variety of funding sources and having different terms. Fellows are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a Ph.D or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of \$2000. per month. A number of specialized fellowships are available.

**Deadline (postmarked): December 15, 2007.**

**Contact:** Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108. Phone: (626) 405-2194; Fax: (626) 449-5703; e-mail: [cpowell@huntington.org](mailto:cpowell@huntington.org), web: [www.huntington.org](http://www.huntington.org).

The **Schomburg Center for Research in Black Culture's Scholar-in-Residence** program seeks to assist scholars studying black history culture from a humanist perspective and professionals in fields related to the Center's collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, \$25,000 for six months and \$50,000 for twelve months).

**Deadline (postmarked): December 1, 2007.**

**Contact:** Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801, (212) 491-2228. Web: [www.nypl.org/research](http://www.nypl.org/research).

The **Harvard University Houghton Library Fellowship** provides short-term fellowships for travel to work within the Library's collections. Fellows have access to the Widener library, the world's largest university library and receive a stipend (\$3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellows must be in residence at Harvard for at least one month out of the fellowship year (July-June).

**Deadline: January 18, 2008.**

**Contact:** The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: [www.hcl.harvard.edu/houghton/programs/fellowships](http://www.hcl.harvard.edu/houghton/programs/fellowships).

The **Sterling & Francine Clark Art Institute** offers up to twenty Clark Fellowships each year. Tenure = less than a month to ten months (year runs July 1-June 30) with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution's

collections and library, all located together with the Williams College Graduate Program in the History of Art. The **Clark/Oakley Humanities Fellowship**, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The **Clark/Centre Allemand Fellowship** is awarded for a project centered on French art and culture.

**All deadlines (receipt): November 16, 2007.**

**Contact:** Assoc. Director, Research and Academic Program, The Clark Art Institute, 225 South Street, Williamstown, MA 01267 (413) 458-0460.

Web: [www.clarkart.edu/research\\_and\\_academic](http://www.clarkart.edu/research_and_academic).

E-mail: Dr. Mark Ledbury, [mledbury@clarkart.edu](mailto:mledbury@clarkart.edu).

**Metropolitan Museum of Art Conservation Fellowships** are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fields for conservation research include paper, objects, textiles, musical instruments and costumes. Fellows maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures are stipended at \$40,000 (senior), and \$30,000 (junior), with additional travel monies available.

**Deadline (receipt): January 4, 2008.**

The Metropolitan Museum of Art also offers **Resident Pre- and Post-doctoral Fellowships in Art History** to qualified graduate students and post-doctoral researchers in fields represented by the collections.

**Deadline: November 2, 2007.**

**For further information**, write: Fellowship Program in Art History OR Fellowship Program in Conservation, Attn. Marcie Karp, the Metropolitan Museum of Art, 1000 5th Ave., New York, NY 10028-0198, Fax: 212 396-5168.

E-mail: [education.grants@metmuseum.org](mailto:education.grants@metmuseum.org).

Web: [www.metmuseum.org/education](http://www.metmuseum.org/education).

The **Winterthur Museum** offers three categories of fellowships: **NEH Fellowships**, **McNeil Dissertation Fellowships**, **Winterthur Research Fellowships**. The **NEH Fellowship** supports scholars pursuing advanced research. Tenure = four to twelve months/stipend up to \$40,000 (generally \$3300/month). Scholars make use of the museum's extensive library and collections related to the study of American artistic, cultural, social and intellectual history. The **McNeil Dissertation Fellowship** awards one or two semesters of McNeil funding yearly, at \$7,000 per semester. Applicants may apply for one or two semesters. Short-term **Winterthur Research Fellowships** carry

a stipend of \$1,500 per month. Fellowships are open to all candidates who demonstrate a specific need for research in the collections.

**Deadline** (all fellowships): **January 15, 2008.**

**Contact:** Katherine C. Grier, Director, Research Fellowship Program, Office of Advance Studies, Winterthur Museum and Country Estate, Winterthur, DE 19735, (302) 888-4649.

E-mail: [academicprograms@winterthur.org](mailto:academicprograms@winterthur.org).

Web: [www.winterthur.org/research/fellowship.asp](http://www.winterthur.org/research/fellowship.asp)

The **John Simon Guggenheim Memorial Foundation** provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada (**Deadline: September 15, 2007**), and the other open to citizens and permanent residents of Latin America and the Caribbean (**Deadline: December 1, 2007**).

**Contact:** Edward Hirsch, Pres., John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248.

E-mail: [fellowships@gf.org](mailto:fellowships@gf.org) Web: <http://www.gf.org/>

The **American Association of University Women** (AAUW) invites applications from outstanding women scholars for a one-year research fellowship or short-term publication grant (must be U.S. citizens or permanent residents). The "American Fellowships" include Post-doctoral Fellowships (\$30,000), Dissertation Fellowships (\$20,000 to women in the final year of a doctoral degree) and a Summer/Short-Term Research Publication Grant (\$6,000), available to women college/university faculty or independent researchers to prepare completed research for publication.

**Deadline (postmarked): November 15, 2007.**

**International Fellowships** are awarded for full-time study or research to women who are not U.S. citizens or permanent residents.

**Deadline (postmarked): December 1, 2007.**

**Contact:** AAUW Educational Foundation, c/o Customer Service Center, Dept. 60, 301 ACT Drive, Iowa City, IA 52243-4030, phone: 319/337-1716 ext.60. E-mail: [aauw@act.org](mailto:aauw@act.org)

Web: [www.aauw.org/3000/fdnfelgra/american.html](http://www.aauw.org/3000/fdnfelgra/american.html)

The **Alexander von Humboldt Foundation** supports scholarly research and study in Germany. It offers as many as 600 **Humboldt Research Fellowships** annually to post-doctoral scholars to support research for six- to twenty-four-month periods in Germany. Scholars may be in any academic field and come from any country except Germany. Applications may be submitted at any time.

**Contact:** The U.S. Liaison Office of the Alexander von Humboldt Foundation, 1055 Thomas Jefferson St. N.W., Suite 2030, Washington, D.C., (202) 296-2990. Web: [www.avh.de/](http://www.avh.de/)

The **Center for Advanced Judaic Studies**, University of Pennsylvania, annually invites approximately twenty post-doctoral candidates to the Center to conduct research on a specific theme within the various fields of Judaic Studies. The theme for 2008-2009 is "Jews, Commerce, and Culture." Outstanding graduate students in the final stages of writing their dissertations may also apply. Stipend amounts are based on academic standing and financial need (max. \$40,000 / academic year).

**Deadline: November 7, 2007.**

**Contact:** Administrator, Fellowship Program, CAJS, Univ. of Pennsylvania, 420 Walnut St., Philadelphia, PA 19106. 215-238-1290. E-mail: Sheila Allen: allenshe@sas.upenn.edu, web: [www.cjs.upenn.edu/program/fellowship.htm](http://www.cjs.upenn.edu/program/fellowship.htm).

The **Radcliffe Institute for Advanced Study** creates an academic community where individuals can pursue advanced work in academic disciplines, professions, or creative arts. Within this broad purpose, it maintains a continuing commitment to the study of women, gender, and society. The residential fellowship program provides a stipend, office or studio space, auditing privileges, and access to libraries and most other resources of Harvard University. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to \$70,000 for one year with additional funds for project expenses.

**Deadline: postmarked October 1, 2007.**

**For details and application materials, contact:**

The Radcliffe Institute Fellowships Office, 34 Concord Ave., Cambridge, MA 02138. Tel: 617-496-1324. Web: [www.radcliffe.edu/fellowships/index.php](http://www.radcliffe.edu/fellowships/index.php), email: [fellowships@radcliffe.edu](mailto:fellowships@radcliffe.edu)

The **American Council of Learned Societies** supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The **Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars** support long-term, unusually ambitious projects in the humanities and related social sciences. Burkhardt Fellowships are intended to support an academic year (\$75,000/ nine months) of residence at any one of the national residential research centers participating in the program. See website for full details. **Deadline: October 3, 2007.**

The **Henry Luce Foundation Dissertation Fellowships in American Art** (\$25,000.one-year, non-renewable) support any stage of Ph.D. dissertation research or writing in the art of the United States in any period (applicants must be US citizens, A.B.D. before beginning tenure).

**Deadline: November 14, 2007.**

The **ACLS Fellowship Program** welcomes applications from scholars in all disciplines of the humanities and humanities-related social sciences. ACLS Fellowships include ACLS/Andrew W. Mellon Fellowships for Junior Faculty, ACLS/SSRC/NEH International and

Area Studies Fellowships and ACLS/New York Public Library Residential Fellowships. Tenure ranges from six to twelve consecutive months devoted to full-time research. Awards: \$30,000 - \$60,000, depending upon applicant's rank.

**Deadline: October 3, 2007.**

The **Southeast European Studies Program** offers post-doctoral research fellowships (stipends up to \$25,000) and dissertation fellowships (stipends up to \$17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged.

**Deadline: November 14, 2007.**

The **Charles A. Ryskamp Research Program** supports advanced assistant professors, seeking to provide time and resources to enable these faculty members to conduct their research under optimal conditions. Fellows are permitted and encouraged to spend substantial periods of their leaves in residential interdisciplinary centers, research libraries, etc., in the U.S. or abroad. Stipend: \$64,000 plus \$2,500.00 for research and travel.

**Deadline: October 3, 2007.**

**Contact:** American Council of Learned Societies, 663 Third Avenue, New York, NY 10017-3398; 212-697-1505, ext. 136 or 138; email <[cfrede@acl.org](mailto:cfrede@acl.org)>; Web: [www.acls.org/felguide.htm](http://www.acls.org/felguide.htm).

The **Beinecke Rare Book & Manuscript Library** offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = \$4000/month), are designed to provide access to the library for scholars who reside outside the greater New Haven area. Fellowships must be taken up between September 1, 2008 and May 31, 2009. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details).

**Deadline: received December 15, 2007.**

Web: [www.library.yale.edu/beinecke/blgrdfl.htm#visit](http://www.library.yale.edu/beinecke/blgrdfl.htm#visit)  
email: [Beinecke.Fellowships@yale.edu](mailto:Beinecke.Fellowships@yale.edu)

Columbia University **Council for European Studies** offers summer pre-dissertation fellowships for graduate students working on Europe. There are usually fifteen to seventeen recipients and the stipend is \$4,000.00. The application process has a Fall 2007 deadline which will be posted on the website.

**Contact:** CES, Columbia University, 1203A, International Bldg., MC3310, 420 w. 118th St., New York, 10027.

Tel: (212) 854-4172.

web: <http://www.ces.columbia.edu/awards/awards.html>;

email: [ces@columbia.edu](mailto:ces@columbia.edu).

The **Harriman Institute Post-doctoral Fellows Program** enables junior scholars who have recently received their Ph.D. to spend a specified term in residence focusing on the revision of their dissertation for publication in book form.

**Deadline: January 2** for fellowships to be given the following September, decisions in May.

**Contact:** Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, New York 10027, (212) 854-6219, bs18@columbia.edu, [http://www.harrimaninstitute.org/courses/fellows\\_visiting\\_scholars.html](http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html)

Stanford University invites applications for the **Stanford Humanities Fellows Program**, a post-doctoral fellowship designed to give the best recent Ph.D. recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will teach one course and contribute a second course-equivalent per year in one of Stanford's fifteen humanities departments. The stipend (approx. \$50,000) may include additional support, depending on need.

**Deadline: between September 4, 2007 and December 3, 2007.**

**Contact:** anorth@stanford.edu or visit : <http://fellows.stanford.edu> or write: Anna North, Program Administrator, Bldg. 460, Rm. 201, Stanford University, 450 Serra Mall, Stanford, CA 94305-2087. Ph: (650) 723-3316.

The **National Humanities Center** offers 40 residential fellowships for advanced study in the humanities during the academic year, September 2008 through May 2009. Applicants must hold doctorate or equivalent scholarly credentials. Fellowships up to \$50,000 are individually determined.

**Deadline: Oct. 15, 2007.**

**Contact:** Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, North Carolina 27709-2256. Ph: (919) 549-0661

Fax: (919) 990-8535.

Or visit: <http://www.nhc.rtp.nc.us/fellowships/fellowships.htm>, email: [nhc@ga.unc.edu](mailto:nhc@ga.unc.edu).

The **Council of American Overseas Research Centers (CAORC)** announces a fellowship program that supports advanced regional research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or trans-regional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to \$9,000 each. Individuals

or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens.

**Deadline (receipt): January, 2007 date to be posted.**

**Contact:** Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, P.O. Box 37012, NHB Room CE-123, MRC 178, Washington, D.C. 20013-7012, Ph. (202) 633-1599. [fellowships@caorc.org](mailto:fellowships@caorc.org) web: <http://www.caorc.org/fellowships/multi/>

The **American Historical Association (AHA)** awards more than 100 grants and fellowships for research and travel related to historical research in virtually any field. See website for specific fellowship information. Applications for the Bernadotte E. Schmitt Grants, the Albert J. Beveridge Grant for Research in the History of the Western Hemisphere, the Michael Kraus Research Grants, and the Littleton-Griswold Grants are due on February 15 of the award year. **Note: Only AHA members are eligible to apply for these grants.** All grants are offered annually and are intended to further research in progress. Preference is given to advanced doctoral students, non-tenured faculty, and unaffiliated scholars. **Visit:** [www.historians.org/prizes/index.cfm](http://www.historians.org/prizes/index.cfm)

The **Center for Cultural Analysis** at Rutgers University awards two external fellowships (stipend: \$40,000) to scholars and practitioners, including graduate students, "interested in issues and problems arising from the complicated interrelations among the Americas during the past century- their history, politics, economics and culture." Themes will be announced, and applications and deadlines will be made available on the website in October.

**Contact:** Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08903, 732- 932-8426, email: [info@cca.rutgers.edu](mailto:info@cca.rutgers.edu).

Web: [www.criticalanalysis.rutgers.edu/fellowships](http://www.criticalanalysis.rutgers.edu/fellowships)

The **Liguria Study Center for the Arts and Humanities** grants **Bogliasco Fellowships** to qualified persons doing advanced creative work or scholarly research. Bogliasco Fellowships are scheduled during the two semesters of the traditional academic year: mid-September to the third week of December, and mid-February to the third week of May. Fellowships are residential, carry no stipend, and typically have a duration of either one month or a half-semester (47 days). In special circumstances, residencies of other lengths may be approved.

Applications are reviewed twice a year: **January 15 for fall-winter semester and April 15 for the winter-spring semester.**

**Contact:** The Bogliasco Foundation, 10 Rockefeller Plaza (16th floor), New York, New York 10020-1903, email: [info@bfny.org](mailto:info@bfny.org).

## MUSEUM NEWS

The **British Library** discovered a previously unrecorded sketch by John Constable in its bequest from John Platt, a textile manufacturer and collector in the latter part of the nineteenth century. The pencil drawing of Hyam Church in the artist's native Suffolk, has lain hidden in the pages of one of the numerous volumes the collector left to the British Museum after his death in 1902. The books were transferred to the British Library in 1970 and only recently scrutinized by curators there.

**Colby College Museum of Art**, Waterville, Maine, is the recipient of a promised gift of over 500 works from Peter and Paula Lunder. The collection is comprised mostly of works by American artists, including John Singer Sargent, Winslow Homer, William Merritt Chase, Georgia O'Keeffe, Donald Judd, and Jenny Holzer. The Lunder's holdings include over 200 prints by James McNeill Whistler. Eighty objects from the collection are currently on view in the museum; that number will be expanded to over 200 by 2009. In 2013, the museum will open a new wing dedicated to the exhibition of works from the collection.

The **Delaware Art Museum** received a \$6.85 million bequest from the Revocable Trust of Helen Farr Sloan, widow of American artist John Sloan. This gift is the latest in a long history of giving to the museum. Beginning in 1961, Ms. Sloan has provided critical financial support to numerous exhibitions, publications and scholarly programs focusing on American art. In 1996 she transferred ownership of all of the art belonging to the John Sloan Memorial Foundation and most of the works owned by Helen Farr Sloan Revocable Trust to the Delaware Art Museum, making it the largest repository for the study of John Sloan.

**Kimbell Art Museum** Director Tom Potts announced the purchase of Joseph Mallord William Turner's painting *Glaucus and Scylla* (1841) from Christie's in May for \$5.7 million. The painting had hung at the Kimbell from 1966 until 2006 when it was returned to the heirs of John and Anna Jaffé after it had been determined that it was illegally seized by the Vichy government in 1943.

The **Meadows Museum** at Southern Methodist University in Dallas bought at auction in June a painting by Spanish *plein-air* artist Martin Rico (1833-1908). *Rio San Trovaso, Venice* was painted around 1900 and was one of the artist's most ambitious landscapes. A fall lecture series addressing Rico's work and landscape painting in Venice during this period is planned.

The **Musée des Beaux-Arts, Nice**, was the victim of an art theft in August. Four paintings by Claude Monet, Alfred Sisley, and Jan Brueghel at an estimated worth of \$1 million euros were stolen at gunpoint from the museum during open hours while museum staff

were forced to lie on the floor. The same paintings by Monet and Sisley – *Cliffs near Dieppe* and *Lane of Poplars near Moret* respectively – were stolen nine years ago but were recovered within weeks. After that incident the museum administration did not feel it necessary to increase security because it was an “inside job” that could not have been prevented by cameras, access card readers, or alarms.

The **National Academy** in New York announced a promised grant of \$100,000 from the Lunder Foundation of Maine to catalogue and conserve the Academy's historic archives. The preservation of the original documents and notebooks recording the history of the Academy and belonging to America's leading artists found in the archives will benefit students and scholars of American art.

The **National Gallery of Victoria** in Australia accepted the results of tests performed at the Van Gogh Museum on its painting, *Head of a Man*, previously attributed to Van Gogh. The painting, long thought to be an “oddy” in the Dutch artist's oeuvre, was determined to be by an as yet unidentified contemporary. Its unusual horizontal format, support (canvas mounted to panel), stylistic anomalies, x-rays, and paint samples indicate that the work is not by Van Gogh. Believing that there is still much to learn from the painting, the museum will continue to exhibit it, albeit with a different attribution.

The **Toledo Museum of Art** and the **Detroit Institute of Arts** announced that the heirs of Martha Nathan, a German Jew who owned Paul Gauguin's *Street Scene in Tahiti* (1891) and Vincent Van Gogh's *The Diggers* (1889) now in the collections of Toledo and Detroit respectively, have voluntarily dropped their claims to the works. Provenance research undertaken by the two museums showed that the paintings were not sold under duress in 1938. Courts in the respective jurisdictions confirmed legal ownership of the works by the museums pointing out that the sale occurred outside of Germany between private individuals and did not benefit the Nazi regime. The works remain on view in Toledo and Detroit with continued acknowledgement of Mrs. Nathan's prior ownership.

Jay A. Clarke, Associate Curator of Prints and Drawings at **The Art Institute of Chicago**, was awarded a grant from the American-Scandinavian Foundation for research towards her forthcoming Edvard Munch exhibition and publication. Clarke also received an award for “Outstanding Essay of 2006” from the American Association of Museums Curators for her article “Originality and Repetition in Edvard Munch's ‘The Sick Child’” published in *Edvard Munch: An Anthology*, ed. Erik Morstad (Oslo Academic Press, 2006).

## U.S. EXHIBITIONS

### ARIZONA

#### Phoenix Art Museum.

*A Century of Retablos: The Janis and Dennis Lyon Collection of New Mexican Santos, 1780-1880.* October 6, 2007 – January 27, 2008. This exhibition features approximately 90 painted wood panels from one of the finest private collections of retablos in the world.

### CALIFORNIA

#### Los Angeles County Museum of Art.

*The Arts in Latin America, 1492 – 1820.* August 5 – October 28, 2007. This exhibition will disregard the national boundaries created in the early 19th century and instead explore the artistic differences and commonalities throughout colonial Latin America.

#### Los Angeles. J. Paul Getty Museum.

*China on Paper: European and Chinese Works from the Late Sixteenth to the Early Nineteenth Century.* November 6, 2007 – February 10, 2008. Illustrated books, prints, and maps from the special collections of the Research Library will tell the story of mutual interest and collaborative works produced by Chinese and Europeans from the late 16th to the early 19th century.

*Consuming Passion: Fragonard's Allegories of Love.* February 12 – May 4, 2008. This small, focused exhibition assembles a group of paintings, drawings, and prints to examine the late allegories of love by Jean-Honoré Fragonard (1732–1806).

#### Sacramento. Crocker Art Museum.

*Edwin Deakin: California Painter of the Picturesque.* January 26 – April 20, 2008. This exhibition includes nearly 50 paintings and rarely seen works on paper that span the breadth of Edwin Deakin's career. Of special interest are 19 paintings recently transferred to the Crocker from the State of California's Department of Finance.

#### San Diego. Mingei International Museum.

*Craft in America: Expanding Traditions.* October 20, 2007 – January 27, 2008. Beginning with the Industrial Revolution, the exhibition explores the many cultures and movements that have contributed to the development and refinement of American crafts during the last two centuries.

#### San Diego Museum of Art.

*Kindred Spirits: Asber B. Durand and the American Landscape.* February 2 – April 27, 2008. This nationally touring exhibition surveys over 50 paintings and engravings from one of the leaders of the Hudson River School.

*Rhythms of India: The Art of Nandalal Bose (1882–1966).* February 23 – May 18, 2008. Through an unprecedented collaboration with the government of India, SDMA has organized the first comprehensive traveling exhibition in the West to survey the expansive repertoire of Nandalal Bose (1882–1966), often known as the father of modern art in India.

#### San Francisco. Asian Art Museum.

*Drama and Desire: Japanese Paintings from the Floating World 1690–1850.* February 15 – May 4, 2008. This exhibition is the first to highlight Boston's Museum of Fine Arts' holdings of *ukiyo-e* ("floating world") paintings, through 80 works exploring themes such as the creation of the iconography of courtesan and actor imagery, as well as providing an overview of the development of the *ukiyo-e* painting genre.

#### Stanford. Cantor Arts Center at Stanford University.

*Mutual Admiration: Eugène Carrière and His Circle.* August 8 – December 2, 2007. This exhibition explores Carrière's influence at the center of one of the most dynamic artistic groups in turn-of-the-century Paris through more than 20 paintings, prints, and sculptures.



Joseph Mozier  
*Undine*, c. 1867, Marble, 54" h.  
Colby College Museum of Art  
Promised gift of the Lunder Collection

### COLORADO

#### Colorado Springs Fine Art Center.

*Impressionist and Modern Masters from the New Orleans Museum of Art.* December 8, 2007 – March 9, 2008. This collection from the New Orleans Museum of Art showcases major artists associated with Impressionism.

### CONNECTICUT

#### Hartford. Wadsworth Athenaeum.

*Impressionists by the Sea.* February 9 – May 11, 2008. The Wadsworth Athenaeum presents this major international loan exhibition consisting of over fifty paintings documenting French 19th-century artists' fascination with the Normandy coast.



#### **New Britain Museum of American Art.**

*David and Laura Grey Collection of 19th-Century American Art.*  
September 14 – November 25, 2007.

#### **New Haven. Yale Center for British Art.**

*Art and Emancipation in Jamaica: Isaac Mendes Belisario And His Worlds.*  
September 27, 2007 – December 20, 2008. The exhibition chronicles the iconography of sugar, slavery, and the topography of Jamaica from the beginning of British rule in 1655 to the aftermath of emancipation in the 1840s, with a particular focus on the turbulent years preceding and immediately following emancipation in 1838.

#### **DELAWARE**

##### **Wilmington. Delaware Art Museum.**

*Seeing the City: Sloan's New York.* October 20, 2007 – January 20, 2008. This exhibition focuses on John Sloan's paintings, drawings, prints, and photographs of New York City to present an in-depth view of the artist's years in the city and the city's effect on his art.

#### **DISTRICT OF COLUMBIA**

##### **National Gallery of Art.**

*J.M.W. Turner.* October 1, 2007 – January 6, 2008. The largest and most comprehensive retrospective of Turner's work ever presented in the United States, this exhibition includes approximately 70 oil paintings and 70 works on paper.

*Impressed by Light: British Photographs from Paper Negatives, 1840–1860.*  
February 3 – May 4, 2008. The first exhibition to highlight British photographs made from paper negatives, this show features approximately 120 works by leading artists such as Roger Fenton, Linnaeus Tripe, and B. B. Turner, as well as many now unfamiliar practitioners.

*In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet.*  
March 2 – June 8, 2008. Nearly 120 paintings, pastels, and photographs reveal the pivotal role of the forest of Fontainebleau in the development of 19th-century naturalistic landscape painting and early photography.

##### **The Phillips Collection.**

*Impressionists by the Sea.* October 20, 2007 – January 13, 2008.

##### **Smithsonian American Art Museum.**

*The Honor of Your Company Is Requested: President Lincoln's Inaugural Ball.*  
March 6, 2008 – January 31, 2010. The exhibition will feature ephemera from Lincoln's second inaugural ball, including the invitation and menu as well as engravings illustrating the night's events and other artifacts.

##### **Smithsonian Arthur M. Sackler Gallery.**

*Patterned Feathers, Piercing Eyes: Edo Masters from the Price Collection.*  
November 10, 2007 – April 13, 2008. This selection of 109

Japanese Edo Period (1615–1868) paintings from the world-renowned California-based collection of Joe and Etsuko Price features screen, hanging scroll and fan formats.

##### **Smithsonian National Portrait Gallery.**

*Legacy: Spain and the United States in the Age of Independence, 1763-1848.*  
September 27, 2007 – February 10, 2008. Through portraits and compelling authentic documents, this exhibition explores Spain's key role in the Revolutionary War and the founding of the United States.

#### **FLORIDA**

##### **Sarasota. John and Mable Ringling Museum of Art.**

*Francisco Goya: Los Caprichos.* September 29, 2007 – January 6, 2008. This exhibition represents one of the most influential graphic series in the history of Western art. This exhibition features a first edition of the complete set of 80 etchings.

##### **Vero Beach Museum of Art.**

*Woolies: A Sailor's Art.* February 2 – May 11, 2008. This exhibition presents more than 30 examples of British folk art primarily drawn from the collection of Heidi and Robert Stott. Woolworks, or "woolies" as they are commonly known, are embroidered pictures of ships created by sailors while at sea.

##### **Winter Park. Charles Hosmer Morse Museum of American Art.**

*Quest of Beauty — Louis Comfort Tiffany's Life and Art.* November 6, 2007 – November 7, 2008. Alongside some of the main known facts of Tiffany's life, this exhibition presents some of the personal objects Tiffany owned, various records and awards, and many of his artistic creations to provide an appreciation that biography can bring to art.

##### **Winter Park. Cornell Fine Arts Museum at Rollins College.**

*Winslow Homer: Joys of the Day.* Through December 30, 2007. The exhibition includes 48 woodcut engravings that celebrate youth at work and play in images such as "Snap the Whip."

#### **GEORGIA**

##### **Atlanta. High Museum, Wieland Pavilion.**

*Inspiring Impressionism.* October 16, 2007 – January 13, 2008. Featuring over 80 works, including paintings and works on paper drawn from more than 40 museums, this is the first comprehensive survey to explore the influence of Old Master painters on Impressionist artists. This exhibition juxtaposes works by such artists as Monet, Cézanne, and Degas with those by Titian, Rubens, and Fragonard.

#### **ILLINOIS**

##### **Art Institute of Chicago.**

*Watercolors by Winslow Homer: The Color of Light.* February 16 – May 11, 2008. The works and the revealing associated research will

be displayed in the context of over 100 watercolors, drawings, and oil paintings that explore the artist's most important subjects and sites and his interest in color and light.

*Edvard Munch and European Modernism.* February 14 – May 10, 2009. This exhibition will bring together approximately 120 works, including 60 paintings and 60 works on paper by Munch and his contemporaries rarely seen in the United States. Rather than employing the monographic, chronological focus that often prevails in presentations of Munch's work, it will be organized around themes.

*Victorian Photocollage.* October 10, 2009 – January 3, 2010. Sixty years ahead of the avant-garde, aristocratic Victorian women were already experimenting with photocollage. This will showcase the best albums and loose pages from collections across the United States, Europe, and Australia.

**Chicago. Smart Museum of Art at the University of Chicago.**  
*Objects of Inquiry: The Buckley Collection of Japanese Art.* September 15, 2007 – December 16, 2008. By examining the Japanese art and artifacts of the Buckley collection – including paintings, sculpture, woodblock prints, temple maps, sutras, and religious talismans – this exhibition not only delves in to the history of museum collections, religious studies, and the University of Chicago, but also offers insight into the place of ethnicity and religion in late 19th-century popular culture.

*Looking and Listening in Nineteenth-Century France.* November 6, 2007 – March 23, 2008. Incorporating a mix of works from the museum's collection and selected loans, this exhibition combines prints, paintings, drawings, sculptures, as well as music from 19th-century France.

## INDIANA

### **South Bend Regional Museum of Art.**

*Midwestern Visions of Impressionisms.* September 8, 2007 – February 23, 2008. This exhibition features the paintings of 34 American painters who worked from the 1890s through the 1930s, the height of Impressionism in America.

## KENTUCKY

### **Lexington. University of Kentucky Art Museum.**

*Miniature Worlds: Art from India.* February 10 – May 11, 2008. The exhibition illuminates various forms of Indic media from the 15th to the 19th centuries as well as aspects of its religion and history featuring watercolors, drawings, and sculpture.

### **Louisville. The Speed Art Museum.**

*For Safekeeping: The Kentucky Sugar Chest, 1790-1850.* October 9 – December 2, 2007. The first exhibition ever devoted to Kentucky sugar chests, this exhibition presents more than 40 examples of chests, desks, and similar forms.

## MAINE

**Brunswick. Bowdoin College Museum of Art.** *The American Scene-Part I.* October 14, 2007 – January 2008. Drawing upon nationally significant Federal and Colonial portraits and early 19th-century landscapes, this exhibition focuses on American identity, and how it emerged in early portraiture and landscape studies.

*The Walker Sisters and Collecting in Victorian Boston.* October 14, 2007 – August 24, 2008. The exhibition honors the Bowdoin College Museum of Art's founders with an installation of compelling, diverse, and sometimes unexpected art that they donated to the museum.

## MARYLAND

### **Hagerstown. Washington County Museum of Fine Arts.**

*Autumn Landscapes from the Permanent Collection.* October 6 – December 3, 2007.

## MASSACHUSETTS

### **Andover. Addison Gallery of American Art.**

*Ipswich Days: Arthur Wesley Dow and his Hometown.* September 22, 2007 – January 6, 2008. The exhibition and its accompanying publication situate the photographic album within the context of Dow's career by juxtaposing the cyanotypes with a selection of Dow's paintings, prints, and photographs.

*The Discerning Eye: Five Perspectives on the Addison Collection.* September 4 – December 30, 2007.

### **Boston. Museum of Fine Arts.**

*Symbols of Power: Napoleon and the Art of the Empire Style, 1800-1815.* October 21, 2007 – January 27, 2008. This exhibition examines how Napoleon appropriated emblems of power from antiquity, especially Egypt and Rome, and linked his reign with those of the great civilizations of the past.

### **Cambridge. Peabody Museum of Archeology and Ethnology at Harvard University.**

*A Good Type: Tourism and Science in Early Japanese Photographs.* October 25, 2007 – April 30, 2008. An exhibition of 68 compelling images of Japanese hand-colored prints produced for the tourist trade in the late-19th century.

### **Salem. Peabody Essex Museum.**

*Sketched at Sea.* Through January 6, 2008. The exhibition features a selection of more than 60 marine sketchbooks, drawings, paintings, and other works from the mid-18th to early-20th centuries.

### **Williamstown. Sterling and Francine Clark Art Institute.**

*Facing the Lens: Nineteenth-Century Portrait Photographs at the Clark.* October 12, 2007 – January 13, 2008. This special installation con-

sists of a selection of 19th-century portrait photographs from the Clark and Troob Family Foundation collections. Photographers represented include Edouard Baldus, Nadar, David Octavius Hill and Robert Adamson, Roger Fenton, and Julia Margaret Cameron.

*Consuming Passion: Fragonard's Allegories of Love.* October 28, 2007 – January 21, 2008.

#### **Worcester Art Museum.**

*Textile Heirlooms from the Indus Valley.* September 14, 2007 – February 4, 2008. The textile objects on display date from the late-19th to the second half of the 20th century, and were assembled by Tom and Peggy Simons, the former American Ambassador to Pakistan and his wife.

#### **MICHIGAN**

##### **East Lansing. Kresge Art Museum.**

*The Impressionist Era: Works On Paper.* January 7 – March 16, 2008.

##### **Saginaw Art Museum.**

*Landscape Paintings of the American School.* January 18 – March 9, 2008.

#### **MISSOURI**

##### **Columbia. Museum of Art and Archaeology at the University of Missouri.**

*Daumier's Paris: Life in the Nineteenth-Century City.* June 30, 2007 – May 25, 2008. In this exhibition, Daumier's unique view of 19th-century Paris is illustrated through a selection of the artist's lithographs.

##### **Kansas City. Nelson-Atkins Museum of Art.**

*Developing Greatness: The Origins of American Photography, 1839 to 1885.* June 9 – December 30, 2007. This exhibition will present a new perspective on the origins of photography in America.

#### **MONTANA**

##### **Great Falls. C.M. Russell Museum.**

*Currier & Ives: Images from the West.* October 25, 2007 – January 13, 2008. This exhibition examines popular images of America through original Currier and Ives prints. The prints document of 19th-century American life and demonstrate the country's transition from a farming society to an industrial one.

#### **NEBRASKA**

##### **Lincoln. Sheldon Memorial Art Gallery.**

*Winter Wonderland: Prints from the Collection of Norman and Judith Zlotsky.* December 21, 2007 – March 23, 2008. More than 30 prints, dating from 1860 to 1960, from the Norman and Judy Zlotsky collection, offer insights into how artists have responded to the subject of winter and how the craft of printmaking developed in the United States after the Civil War.



John La Farge  
American, 1835-1910  
*Agathon to Erosanthe (Votive Wreath)*, 1861  
Oil on canvas, 23 x 13"  
Colby College Museum of Art  
Promised gift of the Lunder Collection

#### **NEW HAMPSHIRE**

##### **Keene. Thorne-Sagendorph Art Gallery at Keene State College.**

*From Cassatt to Wyeth: American Masterworks from the Mitchell Museum.* September 14 – November 11, 2007. This exhibition consists of 33 paintings, works on paper, and sculpture by Thomas Eakins, Mary Cassatt, Childe Hassam, John Singer Sargent, George Bellows, Robert Henri, Andrew Wyeth, and other American masters.

*On Gilded Pond: The Life and Times of the Dublin Art Colony.* October 26 – December 9, 2007. This exhibition highlights artwork and memorabilia by nationally known 19th-century artists of the Dublin Art Colony.

#### **NEW JERSEY**

##### **Brunswick. Jane Voorhees Zimmerli Art Museum, Rutgers University.**

*A Group of One's Own: Women's Visual Arts Organizations in America.* September 14, 2008 – January 7, 2009. The exhibition offers visual art and related textual and documentary materials, from the mid-19th century to the present day, on groups that sought to showcase the achievements of women in the visual arts, and

attempted to correct the difficulties frequently faced by women in gaining recognition and equity in museums, art schools, and the marketplace.

**Newark Museum.** *Small but Sublime: Intimate Views by Durand, Bierstadt and Inness.* Opens March 2008. This exhibition draws upon the renowned holdings of American art at The Newark Museum, identifying a superb collection of small, powerful views painted during the second half of the 19th century.

## NEW YORK

### **Albany Institute of History & Art.**

*Horsing Around: 19th-Century Cast Iron Hitching Posts.* January 26 – May 25, 2008. The exhibition and catalogue will survey and explore the cast iron hitching post in America, its history and use, production, and the wealth of designs cast by various foundries across the nation. The exhibition will include approximately 70 hitching posts along with a selection of paintings, prints, broadsides and sculptures of horses.

### **Catskill. Cedar Grove / Thomas Cole National Historic Site.**

*Asher B. Durand: Intimate Observations.* May 20 – October 28, 2007.

### **Corning Museum of Glass.**

*Reflecting Antiquity: Modern Glass Inspired by Ancient Rome.* February 15 – May 27, 2008. This is the first major exhibition to focus on the influence of ancient Roman styles on the glassmakers of the 19th century.

### **New York City. Cooper-Hewitt National Design Museum.**

*Piranesi as Designer.* September 14 – January 20, 2008. This exhibition examines the artist's role in the reform of architecture and design from the 18th century to the present.

### **New York City. Jewish Museum.**

*Camille Pissarro: Impressions of City and Country.* September 16, 2007 – February 03, 2008. This exhibition brings together over 50 paintings and works on paper in New York area public and private collections. It explores the motifs Pissarro found in the rural and urban locales where he traveled and lived.

### **New York City. Metropolitan Museum of Art.**

*Impressed by Light: British Photographs from Paper Negatives, 1840 – 1860.* September 25 – December 30, 2007.

*Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842.* November 20, 2007 – May 4, 2008. The silversmithing firm established in Boston in 1808 by Thomas Fletcher and Sidney Gardiner, and relocated to Philadelphia three years later, produced silver of unprecedented quality and grandeur. This exhibition is the first devoted entirely to their work and its role in commemorating America's pride as a nation.

*In the Light of Poussin: The Classical Landscape Tradition.* January 7 – April 13, 2008. Complementing the exhibition, *Poussin and Nature*, this selection of drawings and prints from the museum's collection will include works by Poussin's French, Italian, and Northern contemporaries as well as by later artists influenced by his conception of landscape.

*Poussin and Nature.* February 12 – May 11, 2008. Nicolas Poussin (1594–1665) painted some of the most influential landscapes in Western art. This will be the first exhibition to examine the landscapes of this painter.

*Courbet.* February 27 – May 18, 2008. This will be the first full retrospective of the French artist Gustave Courbet (1819–1877) in 30 years, presenting some 100 works by this pioneering figure in the history of modernism. A selection of 19th-century photographs included in the exhibition reveals the influence of photography on Courbet's oeuvre.

### **New York City. Museum of the City of New York.**

*Heart of the City: Catholics in New York, 1808-1946.* Opens April 30, 2008. This exhibition explores how a suppressed outsider's faith became the region's single largest Christian denomination by the mid-19th century, and how Catholics transformed the cultural, economic, and political life of the broader community.

### **New York City. The Morgan Library and Museum.**

*Painted with Words: Vincent van Gogh's Letters to Émile Bernard.* September 28, 2007 – January 6, 2008. This exhibition is a compelling look at Vincent van Gogh's correspondence to his young protégé Émile Bernard between 1887 and 1889.

### **New York City. National Academy of Design Museum.**

*Asher B. Durand (1796 – 1886), Dean of American Landscape.* July 5 – December 30, 2007. The exhibition will highlight Durand's accomplishments and his role as President of the National Academy of Design.

### **New York City. New-York Historical Society.**

*Nature and the American Vision: The Hudson River School at the New-York Historical Society.* June 8, 2007 – January 13, 2008.

*French Founding Father: Lafayette's Return to Washington's America.* November 16, 2007 – August 10, 2008.

*Life's Pleasures: The Ashcan Artist's Brush with Leisure, 1895-1925.* November 28, 2007 – February 10, 2008. This is an exhibition of approximately 80 paintings organized by the Detroit Institute of Arts.

*Audubon's Aviary: Portraits of Endangered Species.* February 8 – March 16, 2008.

### **Poughkeepsie. Loeb Art Center at Vassar College.**

*Thomas Cole's Prometheus Bound.* November 6, 2007 – April 27, 2008.

### **Stony Brook. Long Island Museum of American Art, History, and Carriages.**

*raise for the Artist: William Sidney Mount's 200th Birthday Celebration.* November 3, 2007 – February 18, 2008. This retrospective of Mount's greatest artistic achievements highlights Mount as one of the first American painters to successfully combine European artistic traditions, American politics and scenes of modern day life.

## NORTH CAROLINA

### Charlotte. The Mint Museum.

*Then and Now and In Between: A Gift from the American Ceramic Society.* July 21, 2007 – January 27, 2008.

*Made in China.* January 26 – April 20, 2008. The exhibition explores why the West has long been fascinated with Chinese porcelain and chronicles its history from 1550 to 1850.

*The Brilliant Period of American Cut Glass.* February 16 – August 17, 2008. This exhibition will provide an opportunity to see examples of American Brilliant Point cut glass in a variety of shapes and especially in extremely intricate and unusual patterns.

### Raleigh. North Carolina Museum of Art.

*Landscapes from the Age of Impressionism.* October 21, 2007 – January 13, 2008. An exhibition of 40 paintings, it includes many of the finest examples of mid- and late- 19th-century French and American landscapes from the Brooklyn Museum's collection.

## OHIO

### Cincinnati. Taft Museum of Art.

*Romanticism to Post-Impressionism: 19th-Century German Art from the Milwaukee Art Museum.* September 7 – November 4, 2007. The exhibition traces the development of German art by featuring 71 prints, drawings, watercolors, and paintings from a period of national change.

### Cleveland Museum of Art.

*Impressionist and Modern Masters from the Cleveland Museum of Art.* October 21, 2007 – January 13, 2008. The exhibition, also known as *Monet to Dalí*, includes masterworks in painting, drawing, prints, and sculpture by the most important and influential artists of the modernist era.

## OREGON

### Portland Museum of Art.

*The Dancer: Degas, Forain, and Toulouse-Lautrec.* February 2 – May 11, 2008. For this exhibition, the museum has brought together some 125 paintings, sculptures, drawings, and prints by three of the most renowned artists of 19th-century France.

## PENNSYLVANIA

### Huntingdon. Juniata College Museum of Art.

*The Color Prints of George Baxter.* April 17 – September 6.

### Philadelphia Museum of Art.

*Renoir Landscapes.* October 4, 2007 – January 6, 2008. This exhibition is the first to explore the inventiveness and importance of landscapes during the first 30 years of Pierre-Auguste Renoir's (1841–1919) career.

### Philadelphia. Pennsylvania Academy of the Fine Arts.

*Out of the Chateau: Works from the Demuth Museum.* September 22 – December 9, 2007. This is the first touring exhibition of the permanent collection of the Demuth Museum in Lancaster, PA. The exhibition includes 34 works by Demuth in watercolor and oil from throughout the artist's life.

*Cecilia Beaux, American Figure Painter.* February 2 – April 13, 2008. The first critical examination of the beloved Academy alumna and features nearly 85 oil paintings, works on paper, and decorative objects that examine the artist's place in American art history.

### University Park. Palmer Museum of Art at Pennsylvania State University. Special Exhibitions Gallery II.

*American Scenery: Different Views in Hudson River School Painting.* October 7 – December 16, 2007. This exhibition brings together provocative groupings of pictures to explore how several generations of artists shared certain principles that united them as a school despite their individual differences in style. Primary among these was a belief in natural religion, the magnificence of nature, and the significance of the fresh, untamed American scenery as a reflection of national character.

## RHODE ISLAND

### Providence. Rhode Island School of Design.

*An American Idyll.* Ongoing. Examples by Thomas Cole, Winslow Homer, Eastman Johnson and others invite exploration of what their work reveals about our culture.

## TENNESSEE

### Memphis Brooks Museum of Art.

*Pissarro: Creating the Impressionist Landscape.* October 7, 2007 – January 3, 2008. Focusing on the first, most revolutionary stage of the artist's career, this exhibition explores the transformation of Pissarro's traditional style into the looser, more colorful paintings for which he is celebrated.

## TEXAS

### Dallas Museum of Art.

*J. M. W. Turner.* February 10 – May 18, 2008.

### Dallas. Meadows Museum at Southern Methodist University.

*Coming of Age: American Art, 1850s to 1950s.* November 30, 2007 – February 24, 2008.

### Fort Worth. Amon Carter Museum.

*Forging an American Identity: The Art of William Ranney.* February 17 – May 13, 2007.

#### **Fort Worth. Amon Carter Museum.**

*With New Eyes: Exploration and the American West.* August 18, 2007 – February 3, 2008. This exhibition explores the contributions of the photographers who participated in the U.S. government's surveys of the West that began in 1867, two years before the completion of the transcontinental railroad.

#### **Houston. The Museum of Fine Arts.**

*Landmark Portrait of George Washington.* Through July 31, 2008. Gilbert Stuart, known as the image-maker of George Washington, painted this portrait for a wealthy merchant named William Constable, who commissioned the work for Alexander Hamilton

#### **UTAH**

##### **Salt Lake City. Utah Museum of Fine Arts at the University of Utah.**

*Picturing the West: Masterworks of 19th-Century Landscape Photography.* October 6 – December 30, 2007. This exhibition is comprised of over 32 American Western landscape photographs. Featuring works by such artists as Carleton Watkins, William Henry Jackson, Eadweard Muybridge, and F. Jay Haynes, the exhibition allows viewers to directly compare and contrast different techniques of photographing the Western landscape.

#### **VIRGINIA**

##### **Abingdon. William King Regional Arts Center.**

*Into the Wilderness: The Settlement of Virginia's Frontier.* July 28, 2007 - January 6, 2008. In conjunction with the Jamestown 400th Anniversary celebration, this exhibition will explore Southwest Virginia's prominence during the colonial era as a crossroads of

culture and artistry. Approximately 40 objects will tell the story of Virginia's frontier in the 18th and early 19th centuries, including historic costumes of Native Americans and settlers, maps, illustrations, and various weapons and their accoutrements.

##### **Richmond. Virginia Museum of Fine Arts.**

*Géricault to Bonnard: Recent Gifts from the Mellon Collection.* Ongoing through 2007.

*The First Impressionist: Eugène Boudin.* November 14, 2007 – January 27, 2008. This is the first exhibition in 30 years to be devoted exclusively to the work of Eugène Boudin (1824-1898), an artist who has often been overlooked in the history of French Impressionism.

*Landscapes from the Age of Impressionism: French and American Paintings from the Brooklyn Museum.* February 22 – May 11, 2008. The exhibition includes masterworks by Claude Monet, Pierre-Auguste Renoir, John Singer Sargent, and Frederick Childe Hassam.

#### **WISCONSIN**

##### **Milwaukee. Haggerty Museum of Art at Marquette University.**

*Harper's Weekly: Illustrated Themes of the Nineteenth Century.* April 3 – June 18, 2008. The exhibition will feature individual lithographs from selected issues of Harper's Weekly Journal of Civilization, founded in 1857.

#### **WEST VIRGINIA**

##### **Huntington Museum of Art.**

*A Romance with the Landscape: Realism to Impressionism.* January 13 – April 1, 2007. This exhibition explores key developments in the treatment of landscape painting in 19th-century France.



## **INTERNATIONAL EXHIBITIONS**

Please confirm all dates before visiting museums as advance schedules are subject to change. Traveling exhibitions are listed only once at the most current venue. All dates are 2007 unless otherwise noted. Where information is available on exhibition catalogues, they are listed separately in our New Books section.

#### **AUSTRALIA**

##### **Launceston. Queen Victoria Museum and Art Gallery.**

*An Artist Abroad: The Prints of James McNeil Whistler.* Through Nov. 4. Organized by the National Gallery of Australia, Canberra.

#### **AUSTRIA**

##### **Vienna. Leopold Museum.**

*Bohemian Painting of the 19th and 20th Century from the Kooperativa Collection.* Through Jan. 14, 2008.

#### **BELGIUM**

##### **Bruges. Groeninge Museum.**

*Bruges-Paris-Rome: Joseph-Benoît Suvée and Neoclassicism in Europe.* Oct. 18–Jan. 31, 2008.

## CANADA

### Ontario. Art Gallery of Hamilton.

*Antoine Plamondon (1804-1895): Milestone of an Artistic Journey.*  
Oct. 4–Jan. 1, 2008. With over forty canvases, this exhibition features the work of a major artist in Quebec in the nineteenth century. Travels to the Beaverbrook Art Gallery in New Brunswick Jan. 18–Mar. 20, 2008.

### Ontario. McMaster Museum of Art.

*The Herman H. Levy Collection: The French School.* Nov. 22–Aug. 30, 2008. A permanent collection exhibition highlighting works from the French school by such artists as Bernard, Bonnard, Braque, Caillebotte, Degas, Derain, Dufy, Friesz, Gauguin, Marquet, Matisse, Monet, Pissarro, Renoir, Rouault, Le Sidaner, and Tissot.

## DENMARK

### Copenhagen. Statens Museum for Kunst.

*A Mirror of Nature: Nordic Landscape Painting 1840-1900.*  
Oct. 6–Jan. 20, 2008. Includes over 100 works by Edvard Munch, Carl Larsson, Peder Severin Krøyer, and Fanny Churberg, among others. The exhibition explores Nordic attitudes to nature and the significance landscape plays in Nordic culture and thinking.

## ENGLAND

### Cambridge. Fitzwilliam Museum.

*The Gentle Art: Friends and Strangers in Whistler's Prints.*  
Through Jan. 13, 2008.

### Durham. Durham Art Gallery.

*Inner Journeys: The Art of Richard Dadd (1817–1886).* Through Oct. 14.

### Liverpool. Lady Lever Gallery.

*Victorian Visions.* Dec. 1–Mar. 2, 2008. An exhibition exploring the highly creative and experimental world of Victorian photography.

### London. Courtauld Institute of Art Gallery.

*Walter Sickert: The Camden Town Nudes.* Oct. 25–Jan. 20, 2008. This exhibition will bring together around fifteen of the principal canvases from private and public collections and will assemble – for the first time – Sickert's four so-called Camden Town Murder paintings and will trace the artist's reinvention of the nude from 1905 to 1912, exploring the ways in which these paintings addressed pressing artistic and social concerns of the early twentieth century.

### London. Dulwich Gallery.

*The Age of Enchantment: Beardsley, Dulac, and Their Contemporaries.*  
Nov. 28–Feb. 17, 2008. About 100 works of British fantasy illustration.

### London. Leighton House Museum.

*Hidden Burne-Jones.* Oct. 12–Jan. 27, 2008.

### London. Royal Academy of Arts.

*Paul Mellon's Legacy: A Passion for British Art.* Oct. 20–Jan. 27, 2008.  
About 250 works including drawings and watercolors by Hogarth, Rowlandson, Blake, and Turner.

### London. Tate Britain.

*Millais.* Sept. 26–Jan. 13, 2008. First comprehensive exhibition of the artist's work since the retrospective in 1967 and the first since 1898 to examine his entire career. The exhibition travels to the Van Gogh Museum in Amsterdam Feb. 15–May 18, 2008; Japan's Kitakyushu Municipal Museum of Art June 7–Aug. 17, 2008; and the Bunkamura Museum of Art Aug. 30–26 Oct. 26, 2008.

### Manchester Art Gallery.

*Art Treasures in Manchester: 150 Years On.* Oct. 6–Jan. 27, 2008. This exhibition marks the 150th anniversary of *Art Treasures of the United Kingdom*, the largest ever art exhibition in the UK, held in Manchester in 1857. This exhibition celebrates this major artistic event by bringing back to Manchester some of the objects then on display, including examples by Gainsborough, Turner, Stubbs, Constable, and the Pre-Raphaelites, in addition to European old masters, such as Michelangelo and Rembrandt.

## FRANCE

### Montpellier. Musée Fabre.

*François-Xavier Fabre: A Retrospective.* Oct. 6–Jan. 20, 2008.  
About 75 works by this artist, collector and founder of the museum will illuminate his life and work.

### Paris. Collection Frits Lugt.

*In the Court of Louis Napoleon, First King of Holland (1806-1810).*  
Through Nov. 18.

### Paris. Louvre.

*Biedermeier: The Invention of Simplicity.* Oct. 1–Dec. 31.

### Paris. Musée d'Orsay.

*Drawings by Odilon Redon (1840–1916).* Oct. 16–Jan. 6, 2008.

### Paris. Galeries Nationales du Grand Palais.

*Courbet.* Oct. 13–Jan. 28, 2008.

## GERMANY

### Berlin. Neue Nationalgalerie.

*The Masterpieces of French Painting from The Metropolitan Museum of Art, 1800-1920.* Through Oct. 7.

### **Bremen. Kunsthalle.**

*Paula Modersohn-Becker and Art in Paris around 1900: From Cézanne to Picasso.* Oct. 13–Feb. 24, 2008.

### **Frankfurt. Schirn Kunsthalle.**

*Turner – Hugo – Moreau.* Oct. 6–Jan. 6, 2008. Focusing on the abstract qualities of works by these artists, the exhibition examines the tradition in which they stand, rather than where they lead.

*Women Impressionists: Morisot, Cassatt, Gonzales, Braquemond.* Feb. 22–June 1, 2008. About 160 works show the contribution of women to the Impressionist movement.

### **THE NETHERLANDS**

Amsterdam. Van Gogh Museum. *Barcelona 1900.* Sept. 21–Jan. 20, 2008. The exhibition explores the architectural and artistic transformation of the city between the years 1880 and 1909.

### **RUSSIA**

#### **St. Petersburg.**

*The Hermitage. English Watercolors from the Collection of the Mellon Foundation.* Oct. 23–Jan. 13, 2008.

### **SCOTLAND**

#### **Edinburgh. National Galleries of Scotland.**

*William Blake.* Through Nov. 4.

#### **Glasgow. Burrell Collection.**

*Mind Forged Manacles: William Blake and Slavery.* Nov. 3–Jan. 6, 2008. About 64 works from the British Museum examines Blake's opposition to slavery, both physical and psychological. Exhibition travels to the Whitworth Art Gallery in Manchester Jan. 26–April 6, 2008.

### **Glasgow. Hunterian Art Gallery.**

*Glasgow 1900.* Through Dec. 18. Photographs, prints and paintings showing the urban backdrop of Mackintosh's most creative period as an architect and designer.

*A Victorian Master: Drawings by Frederic, Lord Leighton.* Jan. 25–April 17, 2008.

### **SWEDEN**

#### **Stockholm. National Museum of Art.**

*Dreadful Delight.* Apr. 26–Feb. 24, 2008. Exhibition of 19th-century decorative arts held in contempt in the 20th century and currently enjoying a resurgence among contemporary designers.

### **SWITZERLAND**

#### **Basel. Kunstmuseum.**

*Neoclassicism to Early Modernism: Positions of Drawing in the 19th Century.* Through June 24. Sketches, studies, and finished drawings illustrate how artists adopted a wide variety of past styles and themes as they developed new and individual forms.

#### **Lausanne. Fondation de l'Hermitage.**

*Fantin-Latour.* June 29–Oct. 28. Over 100 paintings, pastels, drawings, and lithographs will show every aspect of this intimist art, hovering between the traditional and the modern.

*Victor Hugo: Visionary Drawings.* Feb. 1–May 12, 2008.

#### **Zurich. Kunsthaus Zurich.**

*Félix Vallotton.* Oct. 5–Jan. 13, 2008.

*Honoré Daumier: Drawings and Watercolours.* Dec. 7–Feb. 24, 2008.

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## KLINGER EXHIBITIONS IN 2007

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- “Max Klinger in Chemnitz,” Kunstsammlungen, Chemnitz, 18 March – 28 May, curated by Connie Dietrich
- “Max Klinger – Die druckgraphischen Folgen,” Staatliche Kunsthalle in Karlsruhe (27 Jan.-9 April), curated by Holger Jacob-Friesen
- “Max Klinger: Auf der Suche nach dem neuen Menschen” Georg-Kolbe-Museum in Berlin (10 June-7 Sept.), curated by Connie Dietrich and Ina Gayek
- “Max Klinger und der Film,” the Kunsthalle in Kiel (16 June – 8 July)
- “Alle Register des Lebens – Max Klinger 1857-1920, Graphik und Zeichnungen,” Käthe-Kollwitz-Museum in Köln and the Sauermond-Museum in Aachen (16 Nov.-20 Jan.)
- “Max Klinger: Graphische Zyklen,” Städtische Museen in Zwickau (17 June-16 Sept.)
- “Klingers Musen – Elsa Asenijeff und Gertrude Bock,” Max-Klinger-Haus, Naumburg/Grossjena (16 June – 2 Sept.)



# Homage to Max Klinger

Marsha Morton

To commemorate the 150<sup>th</sup> anniversary of the birth of Max Klinger, exhibitions are being held this year in eleven cities across Germany. The number of catalogues prepared for these events will nearly exceed the total publications produced during the previous fifteen years. Klinger, a multi-media artist whose work ranged between symbolism and realism, was one of the most celebrated German artists at the turn of the twentieth-century. His work continued to be admired by the Surrealists following his death in 1920 but thereafter was largely forgotten and his status degraded during the heyday of modernism. The current flurry of attention, however, provides a capstone to scholarly interest in the artist which has intensified throughout the past three decades. Beyond German-speaking countries, though, familiarity with Klinger among art historians remains limited, and even within Germany his work is considered by many to be too difficult or too theatrical to achieve widespread popularity.

Exhibition curators hope to redress this situation and to position Klinger as a key figure in the early development of twentieth-century art – a placement that is, perhaps, only now possible from the vantage point of post-modernism. This, in any event, was the agenda of the ambitious show at the Museum der bildenden Künste in Leipzig (11 March-24 June), Klinger's home town, which will travel to the Hamburg Kunsthalle (11 Oct-13 Jan.) where the focus will shift to local connections, such as the artist's friendship with the director Alfred Lichtwark. The goal of establishing Klinger's relevancy to later artistic developments has been made easier by the resonance of his work with the new Leipzig school of painting (Neo Rauch et al) that favors a representational style with a content of hermetic philosophical speculation indebted to a dark romanticism. Indeed, as Werner Hoffmann, Wolfgang Kemp and others noted in essays and lectures held in conjunction with the show, Klinger's modernism resides in his penchant for irony, disjunction, alienation, and proto-montage techniques.

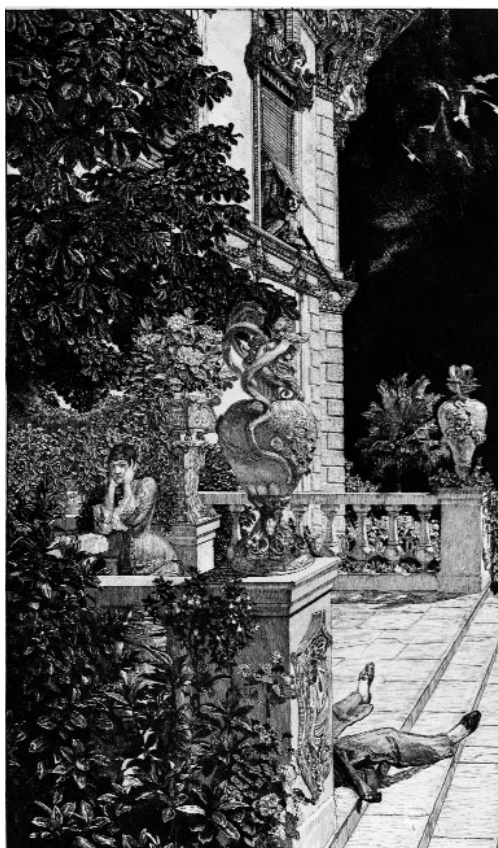
The exhibition, *Eine Liebe: Max Klinger und die Folgen (A Love: Max Klinger and his Impact)* assembled three hundred works by forty artists as it

sought to demonstrate Klinger's pivotal role among his contemporaries and followers. The title, "Eine Liebe," refers to both his graphic cycle of that name from 1887 and to the attitude of appreciation by his admirers. These were brought up to date through the inclusion of ten commemorative prints commissioned from Leipzig artists, three of whom were among the ten scheduled speakers to appear at the museum

during the spring. The show was elegantly installed around a central room, painted dark red, in which most of Klinger's print cycles were hung together with portraits of him by friends, self-portraits, and small sculptures. It is to be regretted that none of his highly innovative drawings, many of them owned by the museum, were included. Orbiting around this core space were rooms of artworks (dating from c. 1890 – 1920s) by others, amongst which additional Klinger print series and paintings were interspersed. These were organized according to six categories that testified to his diverse interests: dreams/nightmares, twilight, the nude form, women, death, and urban social unrest.

The resulting constellation blended major masters with unknowns in an egalitarian cross-section that would have pleased Robert Rosenblum. As an exhibition strategy, however, it muddied the waters of influence, charted through thematic similarities, despite the small reproductions of Klinger images periodically mounted on the wall to reference specific connections. Mixed together were artists who were actual followers (such as Otto Greiner, Richard Müller, Sascha

Schneider, Fritz Hegenbart) or collaborators (Klimt), as well as some who had indirect associations (Munch through his teacher Krogh), or who had written testimonials of admiration (De Chirico, Kollwitz, Kokoschka, Kubin, Ernst, Corinth, Modersohn-Becker), and some whose familiarity with Klinger's work was merely assumed (Dali) or whose judgments were ambivalent (Kirchner, Pechstein, and Beckmann). Without consulting the extensive catalogue containing essays on Klinger's relationships with individual artists, the uninformed viewer would have been left with an imprecise, and occasionally misleading, impression. Nonetheless, the exhibition, curated by Richard Hüttel, Director of the museum's Department of Prints and



Max Klinger  
*In Flagranti (Dramas, Opus IX)*, 1883, etching  
Collection of the Museum der bildenden Künste Leipzig.

Drawings, successfully demonstrated Klinger's centrality to the art of his times, even shedding light on unexpected links with the Expressionists.

Reevaluation was also the focus of the scholarly symposium, "Max Klinger – Wege zur Neubewertung" (Paths to a New Assessment), held on 11-12 May, which sought to uncover fresh contexts for under-

standing his art. Papers explored, among other issues, Klinger's links with contemporary developments in poetry, photography, neurasthenia, and male gender identity. Research will soon be facilitated by the publication, on CD Rom, of Klinger's letters. This project (prepared by Renate Hartleb who reported on her progress at the symposium) is expected to be completed in 2009.



## NEW BOOKS

**Abdel-Gawad, Ahmed.** *Enter in Peace: The Doorways of Cairo Homes, 1872-1950.* American University in Cairo Press, 2007. 160 pp. Paperback \$29.95.

**Adamson, Walter L.** *Embattled Avant-Gardes: Modernism's Resistance to Commodity Culture in Europe.* Univ. of California Press, Nov. 2007. 448 pp. Hardcover \$45.00.

**Aghina, Guido and Diana Georgiacodis.** *Milano: Fotografie (1865-1915).* Skira, 2007. 208 pp. Paperback \$94.50.

**Allemán, Jesse and Shelley Streeby.** *Empire and the Literature of Sensation: An Anthology of Nineteenth-Century Popular Fiction.* Rutgers Univ. Press, Sept. 2007. 320 pp. Paperback \$28.95.

**Aldorf, Bridget et al.** *The Permanent Collections of the Guggenheim Museums.* Guggenheim Museum Bilbao Museoa, 2007. 197 pp. Paperback \$53.95.

**Alvarez, José.** *Jean-Jacques Henner: Face à l'impressionnisme: Le dernier des romantiques.* Paris Musées, 2007. 162 pp. Hardcover \$67.50.

**Antliff, Allan.** *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall.* Arsenal Pulp Press, 2007. 232 pp. Paperback \$23.95.

**Aguilar Civera, Inmaculada, Juan Antonio Fernández Rivero.** *La mirada de l'arquitecte: Demetrio Ribes i la seua càmera estereoscòpica.* Universitat de Valencia, 2007. 310 pp. Hardcover \$46.50.

**Baigell, Mathew.** *Jewish Art in America: An Introduction.* Rowman and Littlefield, 2007. 280 pp. Paperback, \$29.95.

**Bann, Stephen ed.** *The Coral Mind: Adrian Stokes's Engagement with Art History, Criticism, Architecture, and Psychoanalysis.* Penn State Press, Oct. 2007. 240 pp. Paperback \$40.00.

**Baron, Sabrina Alcorn, Eric N. Lindquist, and Eleanor F. Shevlin eds.** *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein.* Univ. of Massachusetts Press, 2007. 464 pp. Hardcover \$80.00, Paperback \$29.95.

**Barringer, Timothy, Geoff Quilley and Douglas Fordham eds.** *Art and the British Empire.* Manchester Univ. Press, 2007. 432 pp. Hardcover \$85.00.

**Belli, Gabriella et al eds.** *Maurice Denis: Maestro del Simbolismo internazionale.* Skira, 2007. 304 pp. Paperback \$105.00.

**Belli, Gabriella, Alessandra Tiddia eds.** *Sulle tracce di Maurice Denis: Simbolismi ai confini dell'Impero asburgico. Auf den Spuren von Maurice Denis: Sybolismus an den Grenzen des Habsburger Reichs.* Skira, 2007. 227 pp. Paperback \$106.00.

**Bendavid-Val, Leah.** *Song without Words: The Photographs and Diaries of Countess Sophia Tolstoy.* National Geographic, 2007. 240 pp. Hardcover \$35.00.

**Benzi, Fabio, Francesca Antonacci.** *Galileo Chini (1873-1956): Un pittore italiano alla corte del Re del Siam.* Antonacci, 2007. 72 pp. Paperback \$75.00.

**Bernardini, Luciano.** *La Cugina Argia: Pistoia, Giovanni Fattori e i Carducci.* Books & Company, 2007. 297 pp. Paperback \$57.95.

**Beukers, Alan.** *Exotic Postcards: The Lure of Distant Lands.* Thames and Hudson 2007. 208 pp. Hardcover \$35.00.

**Bianchi, Matteo ed.** *Theophile-Alexandre Steinlen 1859-1923.* Museo Villa dei Cedri, Pagine d'Arte, 2007. 193 pp. Paperback \$69.50.

**Bonetti, Maria Francesca.** *Roma 1847-1865: Le fotografie.* Skira, 2007. 216 pp. Hardcover \$93.50.

**Bonnard, Pierre.** *Les Carnets de Croquis de Pierre Bonnard.* Ides et Calendes, 2007. 3 vols. Paperback with slipcase \$106.00.

**Bordes, Philippe.** *Jacques-Louis David: Empire to Exile.* Yale University Press and Sterling and Francine Clark Art Institute, 2007. 400 pp. Paperback \$50.00.

**Borrás Gualis, Gonzalo M.** *Las pinturas de San Antonio de la Florida de Goya.* Tf, 2006. 180 pp. Hardcover \$150.00.

**Botteri Ottaviani, Marina, Laura Dal Pra, Elvio Mich eds.** *Arte e potere dinastico : Le raccolte di Castel Thun dal XVI al XIX secolo.* Provincia Autonoma di Trento, 2007. 448 pp. Paperback \$58.00.

**Bradburne, James M., Ludovica Sebgondi.** *Amore a prima vista : Guida per famiglie alla mostra Cézanne a Firenze.* Maschietto, 2007. 63 pp. Paperback \$17.25.

**Braida, Antonella and Luisa Calè.** *Dante on View-The Reception of Dante in the Visual and Performing Arts.* Ashgate, Nov. 2007. 238 pp. Hardcover \$99.95.

**Brettell, Richard R., and Joachim Pissarro.** *Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection.* Nelson-Atkins Museum of Art, 2007. 144 pp. Hardcover \$35.95.

**Brunet, Francois and Bronwyn Griffith.** *Images of the West: Survey Photography in French Collections, 1860-1880.* Musée d'Art Américain, in association with Terra Foundation for American Art, 2007 128 pp. Hardcover \$49.00.

**Buchholz, Kai.** *Art Nouveau and Theatre Art in the Rhythm of Life.* Arnoldsche, Oct. 2007. 176 pp. Hardcover \$75.00.

**Butler, Roger.** *Printed Images in Colonial Australia , 1801-1901.* National Gallery of Australia, 2007. 312 pp. Hardcover \$80.00.

**Butlin, Martin, ed.** *Samuel Palmer: The Sketchbook of 1824.* Thames and Hudson, 2007. 224 pp.; Hardcover \$40.00

**Calza, Gian Carlo.** *Ukiyo-e.* Phaidon Press, 2007. 520 pp. Paperback \$49.95.

**Canemaker, John.** *Winsor McCay: His Life and Art.* Harry N. Abrams, 2006. 272 pp. Hardcover \$45.00.

**Casanovas, María Antonia ed.** *Talaveras de Puebla : Cerámica colonial mexicana: Siglos XVII a XXI.* Lunweg, 2007. 143 pp. Paperback \$50.00.

**Channing, Laurence and William H. Robinson.** *Monet to Dali: Impressionist and Modern Masterworks from the Cleveland Museum of Art.* Hudson Hills Press, Sept. 2007. 136 pp. Hardcover \$50.00.

**Chaudonneret, Marie-Claude.** *Les artistes étrangers à Paris: De la fin du Moyen Âge aux années 1920. Actes des journées d'études organisées par le Centre André Chastel les 15 et 16 décembre 2005.* Peter Lang, 2007. 288 pp. Paperback \$63.95.

**Chenique, Bruno, and Sylvie Ramond, eds.** *Géricault: La Folie d'un Monde.* Éditions Hazan, 2007. 240 pp. Paperback \$35.00.

**Christen, Gabriela.** *Ferdinand Hodler-Unendlichkeit und Tod: Monumentale Frauenfiguren in den Zürcher Wandbildern.* Reimer, 2007. 280 pp. Paperback \$75.00.

**Cillessen, Wolfgang et al eds.** *Napoleons Neue Kleider: Pariser und Londoner Karikaturen im Klassischen Weimar (Napoleon's New Clothes: Paris and London Caricatures in Classical Weimar).* G+H Verlag, 2006. 280 pp. Hardcover \$85.00.

*Claude Monet, 1840-1926: A Tribute to Daniel Wildenstein and Katia Granoff.* Wildenstein & Co., 2007. 344 pp. Paperback \$100.00.

**Clegg, Brian.** *The Man Who Stopped Time: The Illuminating Story of Eadweard Muybridge—Pioneer Photographer, Father of the Motion Picture, Murderer.* Joseph Henry Press, 2007. 276 pp. Hardcover \$27.95.

**Cloudman, Ruth et al.** *The Speed Art Museum: Highlights from the Collection.* Merrell, Dec. 2007. 240 pp. Paperback \$16.95.

**Coats, Bruce.** *Chikanobu: Modernity and Nostalgia in Japanese Prints.* Hotei Publishing and Scripps College, 2006. 208 pp. Hardcover \$90.00.

**Cole, Juan.** *Napoleon's Egypt: Invading the Middle East.* Palgrave Macmillan, 2007. 304 pp. Hardcover \$24.95.

**Conconi Fedrigolli, Andrea.** *Giovanni Battista Lombardi (1822-1880).* Grafo, 2006. 223 pp. Hardcover, \$86.95.

**Conlin, Jonathan.** *The Nation's Mantelpiece: A History of the National Gallery.* Pallas Athene, 2007. 576 pp. Paperback \$60.00.

**Cormack, Malcolm.** *Country Pursuits: British, American, and French Sporting Art from the Mellon Collections in the Virginia Museum of Fine Arts.* Virginia Museum of Fine Arts and University of Virginia Press, 2007. 492 pp. Paperback \$75.00.

**Cosandier, Julianne.** *Fantin-Latour: De la réalité au reve.* Bibliotheque Des Arts Suisse, 2007. 190 pp. Paperback \$67.50.

**Costamagna, Philippe, Carole Blumenfeld eds.** *Le cardinal Fesch et l'Art de son temps: Fragonard, Marguerite Gerard, Jacques Sablet, Louis-Leopold Boilly.* Gallimard, 2007. 188 pp. Hardcover \$68.50.

**Coutagne, Denis et al.** *Le Musée Granet, Aix-en-Provence.* Ludion, Fondation BNP Paribas, Musee Granet, 2007. 127 pp. Paperback \$42.50.

**Cramer, Charles A.** *Abstraction and the Classical Ideal, 1760–1920.* University of Delaware Press in association with Associated University Presses, 2006. 182 pp. Hardcover \$59.50 .

*Courtauld Insitiute of Art Gallery: Masterpieces.* Scala Publishers Sept. 2007. 128 pp. Hardcover \$24.95.

**Danziger, Danny.** *Museum: Behind the Scenes at the Metropolitan Museum of Art.* Viking Penguin, 2007. 302 pp. Hardcover \$27.95.

**Davies, Peter J.** *The Debate on the French Revolution,* Manchester Univ. Press 2007. 192 pp. Hardcover \$74.95, Paperback \$22.50.

**Davis, Julie Nelson.** *Utamaro and the Spectacle of Beauty.* Univ. of Hawai'i Press, Sept. 2007. 256 pp. Hardcover \$65.00.

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As many of you already realize, the AHNCA membership database has been significantly updated in the last year. Part of that effort has been a campaign to obtain current information for each of you. **If you have recently moved, changed jobs, phone numbers, or emails, or are working on a new project that you'd like to list in the Member Directory, please let us know.** In addition, remember that you will receive one [and only one] dues invoice in mid-to-late October, to be paid no later than December 15, 2007. **Memberships run from January 1 to December 31;** memberships that are not paid at the end of the calendar year will expire. **Minimum dues are \$15 for students (with current I.D.) and \$20 for non-students.** Contributions above the minimum amount are more than greatly appreciated and support the full range of AHNCA activities. Names of contributors in the following amounts will be listed in the newsletter with an expression of appreciation: **Benefactors \$200 or more/year; Patrons \$100; Supporting Members \$50; Sustaining Members \$30.**

Kindly complete and return this form to:  
AHNCA Membership Coordinator  
5614 Wayne Ave. #1, Chicago, IL 60660

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Name				Date		
Address				City	State	Zip
Phone: Day			Evening			
e-mail						

New Member \_\_\_\_\_ Renewal \_\_\_\_\_

Membership category:	Benefactor (\$200+) _____	Patron (\$100-\$199) _____
	Supporting (\$50-\$99) _____	Sustaining (\$35-49) _____
	Regular (\$25) _____	Student (\$15 with i.d.) _____

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Mailing address (if different from above)	City	State	Zip	
Address				Evening

Information you wish listed in membership directory:

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Field of specialization/current project.  
Graduate students, please list dissertation topic, university and name of adviser. If dissertation is just completed, state date of completion.

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Finally, please let us know if you have ideas for articles in Nineteenth-Century Art Worldwide, the AHNCA Newsletter or would like to volunteer to help out with any of the AHNCA activities. Membership is always enhanced by participation. As always, questions can be emailed to Janet Whitmore at: [janetwhitmore@earthlink.net](mailto:janetwhitmore@earthlink.net).

**AHNCA**

5614 Wayne Ave., #1  
Chicago, IL 60660

**AHNCA Officers:**

Petra ten-Doesschate Chu, President  
Elizabeth Mansfield, Secretary  
Colleen Denny, Treasurer  
Janet Whitmore, Membership Coordinator  
Patricia Mainardi, Program Chair  
Therese Dolan, Member-at-Large  
Ting Chang, Member-at-Large  
Greg Thomas, Member-at-Large

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