TEACHING AMERICAN ART: CURRENT TEXTS AND METHODS

Mishoe Brennecke

Whether titled Art of the United States, Art of North America, or American Art, and whether taught over one semester or two, distinct trends and preferences can be identified in the organization of, and approach to, course content, textbook selection, reading and writing assignments, and pedagogy in the undergraduate American art survey. It is quite clear that we have moved away from the traditional paradigm of the one artist/one work of art, rapid fire, chronological overview and are instead presenting material arranged by theme or topic within a chronological and strongly contextual framework. Most professors require a textbook, as well as a complement of supplementary readings including scholarly articles and primary documents. The desire to engage students with recent scholarship and source materials has led to a rethinking of pedagogy as well, with many professors building regular discussion sessions into their course plans and requiring a variety of short writing assignments intended to strengthen analytical skills and introduce students to the language and tools of art history. The information presented in this article was gathered through an informal survey of professors who teach the American art survey. I want to thank them for their assistance, and generosity, in sharing their course materials with me.

In organizing the survey course, most professors adopt a thematic approach, with topics arranged chronologically. A chronological structure is critical for framing art within social, historical, political, and cultural contexts, and an effort is made to present sustained analysis of selected works, in order to demonstrate the richness of the contextual approach and to introduce a diversity of scholarly opinions or readings. From the course plans examined, two models emerge. The most common model is built upon broad themes, with discussions of works of art organized therein by medium, genre, and sometimes style. Within this model, careers of individual artists often receive extensive analysis. The second model builds entirely upon theme within which medium and genre are integrated, and an artist’s work may be considered in more than one course segment. Whether medium and genre are discussed separately, or combined to emphasize interconnectedness, a typical thematic sequence for the eighteenth and early-nineteenth centuries might look like this: Colonial mercantile culture, Revolutionary art, images of the new Republic, nature and nation, Western expansion, democracy and everyday life, the culture of domesticity, slavery and the Civil War.

While most survey courses focus on painting, sculpture, photography, and some architecture, increasingly attention is given to decorative arts, prints, illustrations, and objects drawn from popular culture. As a result, professors face tough choices over what to include in the survey and where to begin and end their courses. Judging from the course plans I examined, when a range of canonical works are included together with objects drawn from material culture, and the intention is to cover the pre-Colonial period into the twentieth century, the survey course is more comfortably taught over two semesters. For one-semester
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courses designed with an eye toward inclusiveness and diversity of art works, especially when the course begins in the pre-Colonial period. I noticed that consideration of eighteenth and early-nineteenth century art and culture is often abbreviated, while the period from the 1820s through the 1920s receives more extensive coverage.

Given different approaches to the course material, it is not surprising that no single textbook is favored by all survey teachers. Currently, the majority of professors surveyed use Frances Pohl, *Framing America: A Social History of American Art* (2002), which they admire for its rich and provocative thematic approach and the importance it grants to the role of art in the formulation of American culture. Pohl’s comprehensive text covers North American art, including painting, sculpture, architecture, and photography as well as material drawn from popular culture, from the sixteenth century to the present. Works are not isolated into separate sections by medium or genre but integrated within the main narrative. Furthermore, Pohl weaves the ideas of other scholars into her text, thereby introducing students to recent research. There were, however, complaints about the cost of Pohl’s text, and some professors noted that students can find the book frustrating to use because it does not provide a sustained discussion of a particular artist’s works. Often works by a single artist are found in different sections of the book in accordance with theme.

For those who use a thematic approach but organize and discuss works by medium and genre, Wayne Craven’s *American Art: History and Culture* (1994; rev. ed., 2003) is frequently adopted. Craven covers painting, sculpture, and photography from the Colonial period to the present, and provides historical and cultural context in the introduction to each section. Moreover, Craven’s text is one of the few available that offers extensive coverage of architecture and decorative arts. Likewise, David Bjelajac’s *American Art: A Cultural History* (2001; rev. ed. 2005) covers the Colonial period to the present and focuses on painting, sculpture, photography, architecture, and a range of objects from material culture, with a strong focus on cultural context. Those who regularly adopt Bjelajac’s text praise his coverage of eighteenth and nineteenth century art in particular, and it is usually selected for surveys that conclude with the World’s Columbian Exposition or the Armory Show.

Another textbook adopted with some frequency is Matthew Baigell’s *A Concise History of American Painting and Sculpture* (1984). Baigell’s text provides a straightforward and efficient chronological presentation of art from the Colonial period to the present day. Baigell has won advocates as well because the text is so affordable. Two additional texts are available but evidently not widely adopted. Barbara Groseclose, *Nineteenth-Century American Art* (2000) is limited, as the title indicates, to the nineteenth century and, therefore, is not a comfortable fit for either one- or two-semester surveys. Michael Lewis, *American Art and Architecture* (2006), although affordable and comprehensive, does not provide the desired depth of analysis or discussion of cultural context to rival other texts.

At the time my survey was conducted, many respondents eagerly anticipated Angela L. Miller, Janet C. Berlo, Bryan J. Wolf, and Jennifer L. Roberts, *American Encounters: Art, History, and Cultural Identity* (2008), which is now available for adoption. This text covers the art of North America from that of the indigenous peoples in the pre-Colonial period to the present and includes painting, sculpture, architecture, and material culture discussed thematically within a chronological framework. The authors argue for an understanding of North American art as the product of creative encounters among diverse cultures.

While a core textbook is usually required to provide art historical, historical, and cultural context, supplemental readings are commonly assigned as well. There is widespread enthusiasm for three anthologies of scholarly articles on American art intended to introduce students to recent scholarship and the application of specific theoretical approaches and research methodologies. These are Mary Ann Calo, *Critical Issues in American Art* (1998), Mariana Doezema and Elizabeth Milroy, *Reading American Art* (1998), and David Miller, ed., *American Iconology* (1993). A new anthology by Patricia Johnston, *Seeing High and Low: Representing Social Conflict in American Visual Culture* (2006) is also available.

Primary source readings do not appear on course outlines with the frequency of scholarly articles undoubtedly because of difficulty of access but are essential for a student’s fuller understanding of the challenges, concerns, and ideals that accompany, or surround, the production of art. Two anthologies of primary texts exist, John W. McCoubrey, *American Art: Sources and Documents* (1965) and Harold Spencer, *American Art: Readings from the Colonial Era to the Present* (1980), but neither provides documents pertinent to discussions of the early Colonial period, or race, gender, patronage, and institutional history. Fortunately, Sarah Burns and John Davis are working on an updated anthology of source materials, *American Art to 1900: A Documentary History*, expected later this year. Burns and Davis have gathered a much broader selection of texts which will complement the increasingly inclusive approach to the American art survey.
BOARD GREETINGS ~

It was wonderful to see many of you at the CAA meeting in Dallas and/or at the 5th Annual Graduate Student Symposium in Nineteenth-Century Art in New York City. We thank all who were involved in the AHNCA sessions at CAA as well as the organizers of, and presenters in, the Graduate Student Symposium, which was, as always, a great success.

For those of you who could not make it to Dallas, you will find the minutes of the annual meeting elsewhere in the newsletter. There have been several changes on the board, which are detailed in the minutes and need not be repeated here. This is the place, however, to give special thanks to Colleen Denney, who was unable to stand for reelection as treasurer. During her tenure, Colleen has done a wonderful job managing AHNCA's funds. We are especially grateful to her for setting up an endowment fund for Nineteenth-Century Art Worldwide with an excellent return. We also thank Elizabeth Mansfield for all her years of service as AHNCA's secretary. Fortunately, we will not lose her as she has taken on the duties of vice-president. Since Dallas, Therese Dolan has had to resign from her member-at-large position on the AHNCA board. We thank her for her contributions to AHNCA as well.

One of Terry Dolan's ideas was to ask interdisciplinary groups focusing on nineteenth-century culture (such as Nineteenth-Century French Studies, Interdisciplinary Nineteenth-Century Studies, etc.) to host AHNCA sessions at their national meetings. This initiative is now led by Elizabeth Mansfield and Marni Kesler. More about it may be found elsewhere in this newsletter. All AHNCA members are invited to propose sessions and papers to the extent that these groups will welcome us. Regular information about this will appear on the AHNCA website and the listserv.

At the AHNCA business meeting in Dallas, it became clear that not all members are aware of AHNCA's web site and its listserv. For the former, see http://www.arthistory-archaeology.umd.edu/ahnca. To sign up for the latter, see the instructions on the AHNCA web site.

Finally, we are grateful to all of you who shown your goodwill for AHNCA and what it does by giving generously to the organization. A list of benefactors is regularly printed in the newsletter (please forgive and notify us if your name is inadvertently left out; we are a volunteer operation and are not perfect, though we try). Thank you all! Your generosity is indispensable to the health of the organization.

Best wishes from us all,

Petra ten-Doesschate Chu, President
Elizabeth Mansfield, Vice-President
Ting Chang, Secretary
Yvonne Weisberg, Treasurer
Janet Whitmore, Membership Coordinator
Patricia Mainardi, Program Coordinator
Laurie Dahlberg, Newsletter Editor
Therese Dolan, Member-at-large
Greg Thomas, Member-at-large
Peter Trippi, Member-at-large
Pamela Warner, Member-at-large

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To ensure that students reap the full benefit of the supplemental readings, professors are building discussion time into each class meeting or scheduling discussion sections at regular intervals during the semester. Moreover, a number of response or reflection essays are commonly required. These short essays are intended to help students learn to identify and evaluate argument, methodology, and use of evidence. Response essays also help keep students on task with the assigned readings and improve classroom discussion. Although I did not ask about exam formats in my survey, there were many suggestions that exam formats are becoming extensively, if not entirely, essay oriented, in order to accommodate, and hold students responsible for, the supplemental readings.

While the term paper has not disappeared completely, it is usually an eight to ten page paper and is often focused on a single work of art or closely related group of works. The formal analysis paper is also required by most professors. There was strong agreement that the formal analysis should be assigned early in the semester and used to assess, and set standards for, writing and to cultivate familiarity with art historical terminology and style. Students are sometimes encouraged to use this exercise as a first step in a sequence of assignments that lead to the development of a proposal and thesis for the term paper.
AHNCA’s annual business meeting took place on Friday, February 22 in Dallas at the College Art Association annual conference. The meeting was well attended with many long-standing members there to welcome several new members over a glass of champagne. President Petra Chu convened the meeting before too many glasses were consumed, recapping AHNCA’s very active year. President Chu noted the efforts of Program Coordinator Pat Mainardi and Member-at-large Terry Dolan in expanding AHNCA’s presence at scholarly conferences. Two AHNCA-sponsored sessions on “Art and Science in the 19th Century” chaired by Barbara Larson were held at CAA this year. AHNCA is also contributing two sessions to the Nineteenth Century Studies Association conference in Miami this April. Emerging scholars of nineteenth-century art history were featured in the annual “New Directions” session at CAA organized by Anne Higonnet. The AHNCA-CUNY Graduate Symposium, which will take place on March 21, offers another opportunity to hear papers by up-and-coming scholars.

It is not only scholarly sessions, President Chu noted, but AHNCA’s publications that are cited by members as central to the organization’s mission. The peer-reviewed, online journal Nineteenth-Century Art Worldwide continues to thrive. The Newsletter, too, remains a primary means for scholars to remain in touch with each other’s work and with issues that effect the field of nineteenth-century art history. The cost of producing the Newsletter has risen in recent years, which prompted AHNCA recently to poll members’ preferences about the form of this publication. A clear majority of members prefers to receive the Newsletter in hard copy, with an even larger majority indicating a willingness to pay higher dues to support its continued publication. Here are the results of the survey, to which 152 members responded:

The first question asks about preference for printed Newsletter versus electronic.
- 45.4% express preference for hard copy
- 26.3% prefer electronic
- 28.3% have no preference

The second question asks about the likelihood of reading an electronic Newsletter versus hard copy.
- 50% say they are not as likely to read electronic newsletter
- 37.5% are as likely to read electronic as printed version
- 13.2% don’t know

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AHNCA NEWS

Beyond CAA: AHNCA Sessions in North America and the World

The consistent appeal of the sessions sponsored by AHNCA at the College Art Association conference prompted a plan to organize similar sessions at other interdisciplinary conferences. Spearheaded by member Terry Dolan, AHNCA began a few years ago to moderate art history sessions at the Nineteenth-Century French Studies colloquium and the Interdisciplinary Nineteenth-Century Studies conference. The success of these sessions has led both organizations to encourage AHNCA’s continuing participation. This year, there will also be two AHNCA-sponsored sessions at the April meeting of the Nineteenth-Century Studies Association in Miami. Calls for submissions to these sessions will be circulated via the AHNCA listserv, Newsletter, and website. Members interested in giving a paper or chairing or organizing a session should direct inquiries to either Marni Kessler (mrk@ku.edu) or Elizabeth Mansfield (emansfie@sewanee.edu). Involvement in conferences beyond North America is widely sought by AHNCA members; anyone interested in organizing a panel abroad is strongly encouraged to propose a session.


THE OSCHOLARS group of journals is proud to announce the inaugural issue of The Eighth Lamp: Ruskin Studies Today, edited by Dr Anuradha Chatterjee of the University of South Australia. This may be found on our website at www.oscholars.com. Anyone wishing to be on the mailing list for alerts when future issues are published should contact the undersigned at oscholars@gmail.com. Articles and other material relating to Ruskin (Calls for Papers, announcements of publications etc) should be sent to Dr Chatterjee at the e-address given on the website.

AHNCA’s Paper Newsletter Dodges Flames of Progress

As attendees of AHNCA’s annual business meeting know, our organization took a vote on whether to retain this newsletter in its printed form, or whether to move to an online version (see Meeting Minutes, elsewhere in this issue). The Newsletter is our single most expensive undertaking, and with printing and mailing costs steadily rising, it would seem the sensible thing to abandon our paper format. But nineteenth-century sensibilities prevailed, and those of us who love the convenience and materiality of ink on paper will continue to enjoy a printed newsletter for the nonce. Your donations will help secure its future!

AHNCA member Marilyn Brown’s essay, “‘Miss La La’s’ Teeth: Reflections on Degas and ‘Race,’” THE ART BULLETIN, vol. LXXXIX, no. 4 (December 2007), 738-65, has been awarded the 2007 Interdisciplinary Nineteenth Century Studies Prize for Best Interdisciplinary Article. Congratulations, Marilyn!

Endowment created for Nineteenth-Century Art Worldwide

*Nineteenth-Century Art Worldwide* is the only peer-reviewed journal devoted exclusively to nineteenth-century visual culture in all its forms. Publishing this journal is one of the most important activities of AHNCA. Indexed by BHA and Art Abstracts, *Nineteenth-Century Art Worldwide* provides an essential forum for scholarship in our field. The journal is hosted online and free to all. Thanks to the generosity of several anonymous donors, AHNCA has established an endowment of $24,000 for the journal. To fully fund the journal, the endowment must reach $750,000. Please contribute to the future of nineteenth-century art history by making a tax-deductible gift to *Nineteenth-Century Art Worldwide*. Gifts to the endowment should be made out to AHNCA with “Endowment NCAW” noted on the memo line and sent to Yvonne M.L. Weisberg, Treasurer, AHNCA, 1920 South First Street, Apartment 2204, Minneapolis, MN, 55454.
The third question asks if the member is willing to pay more for a printed newsletter.

50% say no
50% say yes

The fourth question asks those who said “yes” to question 3 to indicate how much more they’d be willing to pay (even those who answered “no” to question 4 answered this question):

- 72% would pay another $10
- 18.7% would pay another $15
- 9.3% would pay another $20

Based on these results the board proposed and the membership approved maintaining the Newsletter in its current, printed form and raising the cost of a regular membership from $25 to $35.

Membership Coordinator Janet Whitmore suggested restructuring the membership categories slightly, with reduced dues for retirees as well as students. The following membership categories and dues structure was proposed and approved:

- Regular Member: $35
- Supporting Member: $50
- Patron: $100
- Benefactor: $200
- Student/Retired: $20

In additional membership news, AHNCA currently boasts 366 members. Members who have not yet paid their 2008 dues are encouraged to do so. A grace period of six months has been extended to delinquent members; after six months, their Newsletter and Directory subscriptions will lapse. To make paying dues easier, the board is looking into the possibility of on-line membership renewals via the AHNCA website.

Treasurer Colleen Denney reported (in absentia) that AHNCA’s annual expenses of $26,000 exceeded its income of $24,000. Our modest increase in dues along with a new printer for the Newsletter will balance next year’s budget. AHNCA’s financial commitments include publication of Nineteenth-Century Art Worldwide. Until an endowment for the journal is fully funded (see box), AHNCA’s board of directors recommends that funds remaining in the treasury after all operating expenses have been paid should be used to help pay for the journal. The members present voted in support of this recommendation.

After reading the treasurer’s report, President Chu thanked Colleen Denney for her two terms of excellent service as AHNCA treasurer. The membership punctuated her thanks with a round of applause.

The final order of business was the election of officers for a two-year term. Elizabeth Mansfield will serve a term as Vice President; Ting Chang was elected Secretary; and Yvonne Weisberg was elected Treasurer. New Members-at-large are Peter Trippi and Pamela Warner. Those officers whose terms were not over and continue to serve are President Petra Chu, Program Coordinator Pat Mainardi, and Members-at-large Greg Thomas and Terry Dolan.

With the meeting adjourned, members resumed their conversation and refreshed their glasses.

IN MEMORY OF

HELENE E. ROBERTS

It is with deep sadness and a heavy heart that I report the death of our dear colleague and friend, Helene E. Roberts, on 22 February 2008, in Hanover, New Hampshire, as a result of a fatal heart attack. Helene had been in failing health for the past year but she was still actively involved as Senior Editor of Visual Resources since passing the baton of leadership to me in 2005. She was VR’s editor for over twenty years during and after her tenure as head of Harvard’s Visual Collections. She was a prolific writer and reader and the recipient of numerous awards. She is survived by her husband, David, and two cats. Our brilliant colleague and gentle friend will be missed.

— Christine L. Sundt
ARTICLES

Michael Garval, “Cléo de Mérode’s Postcard Stardom”


Scott C. Allan, “Interrogating Gustave Moreau’s Sphinx: Myth as Artistic Metaphor at the 1864 Salon”

Sally Webster, “Pierre-Charles L’Enfant and the Iconography of Independence”

Gina Greene, “Reflections of Desire: Masculinity and Fantasy in the Fin-de-Siècle Luxury Brothel”

NEW DISCOVERIES

Mary G. Morton, “Théodore Rousseau’s Forest of Fontainebleau”

Reviews

  Reviewed by Caterina Pierre

- Jean-Jacques Henner, Le dernier des romantiques
  Reviewed by Gabriel P. Weisberg

- Hiram Powers: Genius in Marble
  Reviewed by Theresa Leininger-Miller

- Helene Schjerfbeck: Het geheim van Finland
  Reviewed by Marjan Sterckx

- Georges Seurat: The Drawings
  Reviewed by Michael Dorsch

- Déjà Vu? Revealing Repetition in French Masterpieces
  Reviewed by Patricia Mainardi

- Tamar Garb, The Painted Face: Portraits of Women in France, 1814-1914
  Reviewed by Amy Freund

- Jane Desmarais, Martin Postle, and William Vaughan, eds. Model and Supermodel: The Artist’s Model in British Art and Culture
  Reviewed by Susan Waller

- Ken Jacobsen, Odalisques and Arabesques: Orientalist Photography, 1839-1925
  Reviewed by Radha Dalal

- John E. Law and Lene Østermark-Johansen, eds. Victorian and Edwardian Responses to the Italian Renaissance
FELLOWSHIPS

The Radcliffe Institute for Advanced Study is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe's historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $60,000 for one year with additional funds for project expenses.

Deadline: Applications for 2009-2010, deadline t.b.a.
Contact: Radcliffe Institute Fellowships Office, 34 Concord Ave., Cambridge, MA 02138.
Tel: 617-496-1324 or fellowships@radcliffe.edu
http://www.radcliffe.edu/fellowships/index.php

The National Humanities Center in Research Triangle Park, NC, offers fellowships for advanced study in all fields of the humanities. Fellows are assisted in finding suitable housing and must be in residence for the academic year (September-May). Resources include the libraries at Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, and the Center maintains a reference collection. Senior and younger scholars are eligible; younger scholars should be engaged in research well beyond their dissertations. Terms: Fellowships up to $50,000 are individually determined, depending upon the needs of the Fellow and the ability of the Center to meet them. Fellowships are intended to maintain scholars at full salary during their year of research.

Deadline: postmarked October 15.
Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256.
Tel: 919-549-0661 or nhc@ga.unc.edu
http://www.nhc.rtp.nc.us/fellowships/appltoc.htm

The Society for the History of Technology offers the Brooke Hindle Post-Doctoral Fellowship 2007-08. The award is for $10,000 and may be used for any purpose connected with research or writing in the history of technology for a period of not less than four months between 1st September 2007 and 31st August 2008. Applicants must hold a doctorate in the history of technology or a related field, normally awarded within the preceding four years or expect to have graduated by time of award.

Deadline (received by mail or email): April 15, 2008.
For information: Amy Bix, SHOT Secretary, 603 Ross Hall, History Dept., Iowa State University, Ames, IA 5011.
Tel. 515-294-8469 or shot@iastate.edu
www.historyoftechnology.org/awards/hindle.htm

The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers grants-in-aid to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than $1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the Henry Belin du Pont Fellowship to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center's scholars. Tenure must be continuous and last from two to six months. Stipends are no more than $1,600 per month. Applications for all fellowships are reviewed three times per year.

Deadlines: March 31, June 30, October 31.
For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630.
Tel: 302-658-2400 or crl@udel.edu
Deadline: November 14, 2008.

For Henry Belin du Pont Dissertation fellowships (residential terms of four months, $6,000) contact: Dr. Roger Horowitz, Center for History of Business, Technology, and Society, PO Box 3630, Wilmington, DE 19807-0630.
rhorowitz@hagley.org
http://www.hagley.lib.de.us/grants.html

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of col-
leges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 is for 9-12 mo.; $24,000 for 6-8 mo.).

**Deadline: received May 1.** Shorter projects may be funded by NEH summer stipends ($5,000 for two consecutive months of full-time independent study and research). Summer stipend application **deadline: received October 1.**

**Collaborative Research Grants** support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged).

**Collaborative Research grants deadline: received November 4.**

**Contact:** Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, DC 20506.

Tel: 202-606-8200

fellowships@neh.gov or collaborative@neh.gov

www.neh.gov/grants/index.html

The **Social Science Research Council** sponsors fellowship and grant programs on a wide range of topics, and across many different career stages. Most support goes to pre-dissertation, dissertation, and postdoctoral fellowships. Some programs support summer institutes and advanced research grants. Although most programs target the social sciences, many are also open to applicants from the humanities. Programs relevant to the history of art and visual culture include Abe Fellowships, The Berlin Program for Advanced German and European Studies, The Eurasia Program, ACLS/SSRC/NEH International and Area Studies Fellowships, and Japan Studies.

**Deadlines vary program to program.**

For application and further information, contact: Fellowship Office, SSRC, 810 Seventh Ave., New York, NY 10019.

Tel: 212-377-2700, ext. 500

fellowships@ssrc.org

www.ssrc.org/fellowships/ or www.ssrc.org;

The **American Council of Learned Societies** offers Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of $75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence).

**Deadline: September [date not yet posted].**

**Contact:** Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795.

grants@acls.org

http://www.acls.org/burkguide.htm

Applications: http://ofa.acls.org/

The **American Council of Learned Societies**, together with the **Social Science Research Council** and the **National Endowment for the Humanities**, fund approximately eight ACLS/SSRC/NEH International and Area Studies Fellowships. Scholars who are at least two years beyond the Ph.D. may apply for 6-12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, East Europe and the former Soviet Union. The Fellowship stipend is set at three levels based on assistant, associate, or full professor rank, funded at $30,000, $40,000, and $50,000. Approximately 20 fellowships will be available at each level.

**Deadline: September [date to be posted in June].**

**Contact:** Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795.

grants@acls.org

http://www.acls.org/felguide.htm

The **American Council of Learned Societies** fellowships seek applications from scholars in all disciplines of the humanities and humanities-related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or any cultural or linguistic group.

**Deadline: September [date to be posted in June].**

**Contact:** Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795.

grants@acls.org

http://www.acls.org/fel-comp.htm

The **American Philosophical Society** offers the **Franklin Research Grant** to support research in all areas of scholarly knowledge except those in which government or corporate enterprise is more
appropriate. The program does not accept proposals in the areas of journalistic or other writing for the general readership; the preparation of textbooks, casebooks, anthologies or other teaching aids. Award is up to $6,000 for one year. **Deadline: received October 1, December 1.** The Society also offers a **Sabbatical Fellowships in the Humanities and Social Sciences** for mid-career faculty of universities and 4-year colleges in the United States who have been granted a sabbatical/research year, but for whom financial support from the parent institution is available for only part of the year. Candidates must not have had a financially supported leave at any time subsequent to September 1, 2004. The doctoral degree must have been conferred between 1983-1999. Award: $30,000 to 40,000. **Deadline: received by October 15.**

**For further information, contact:** Linda Musumeci, Res. Admin., American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106. Tel: 215-440-3429 or LMusumeci@amphilsoc.org http://www.amphilsoc.org/grants/

The **Alexander von Humboldt Foundation** supports scholarly research and study in Germany. It offers as many as 500 **Humboldt Research Fellowships** annually to postdoctoral scholars under age 40 to support research for six- or twelve-month periods, normally funded between EUR 2,100 and EUR 3,000 monthly. Scholars may be in any academic field and come from any country except Germany. **Applications may be submitted any time;** the selection committee meets three times a year to consider applications. **Contact:** Alexander von Humboldt Foundation, Jean-Paul-Strasse 12, 53173 Bonn, Germany. Tel: 49-0228-833-0 or humboldt-fellow.select@avh.de www.avh.de/en/programme/index.htm

The **Columbia University Society of Fellows in the Humanities** will appoint a number of **postdoctoral fellows** in the humanities for the academic year 2008-2009. The $52,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. To qualify, applicants must have received the Ph.D. between January 1, 2003, and July 1, 2007. **Deadline: October [date to be posted in June].**

**For further information and application materials, write:** The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, 2960 Broadway, New York, NY 10027. www.columbia.edu/cu/societyoffellows/

The **National Endowment for the Humanities** announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of musical notation, are also eligible. Awards are made for one to three years and range from $50,000 to $100,000 per year. **Deadline: November 1, 2008.** Guidelines posted online, summer, 2008.

**Contact:** write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506. Tel: 202-606-8200 or editions@neh.gov www.neh.gov/grants/guidelines/editions.html

The **James Marston Fitch Charitable Foundation** will award a $25,000 research grant to a mid-career professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including landscape architecture, architectural conservation, urban design, architectural history, and the decorative arts. The grant supports projects of original research or creative design that advance the practice of historic preservation in the U.S. There are also smaller grants of up to $10,000 that are provided at the discretion of the trustees. **Deadline: September 19, 2008.**

**Contact:** 232 East 11th St., New York, NY 10003. Tel: 212-252-6809; Fax: 212-471-9987 info@fitchfoundation.org www.fitchfoundation.org

**Fulbright Grants** are made to U.S. citizens and nationals of other countries for a variety of educational activities, primarily university lecturing, advanced research, graduate study, and teaching in elementary and secondary schools. The Fulbright Scholar Program sends 800 scholars and professionals each year to more than 140 countries. Grant benefits vary by program and type of award. Complete catalogue of Fulbright Grant opportunities for 2007-08 will be posted online. **Deadlines vary by grant.**

**Contact:** Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009. Tel: 202-686-4000 or apprequest@cies.iie.org www.iie.org/cies/
The German Historical Institute awards short-term fellowships of one to six months to German and American doctoral students and postdoctoral scholars in the fields of German history. These fellowships are also available to German doctoral students and postdoctoral scholars/Habilitanden in the field of American history. For postdoctoral applications, the GHI will give priority to post-doc projects that are designed for the “second book.” Research projects must draw upon source materials located in the United States. The monthly stipend is Euro 1,600 for doctoral students and Euro 2,800 for postdoctoral scholars. 

**Deadline: May 20 and October 15.**

**Contact:** German Historical Institute, Doctoral/Postdoctoral Fellowships, 1607 New Hampshire Ave., NW, Washington, DC 20009-2562.  

The Jacob M. Price Visiting Research fellowships facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of $1000 are available for graduate students and junior faculty whose work would benefit from use of the library’s resources. Fellows must spend at least one week at the Clements Library. 

**Applications accepted between October 1 and January 15 each year.**

**Contact:** Price Fellowship Coordinator, William L. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI 48109-1190.  
Tel: 734-764-2347 or briand@umich.edu  
http://www.clements.umich.edu/Services.html#Price

The American Academy in Rome operates a program of fellowships and residencies that support the development of gifted American artists and scholars. Rome Prize winners pursue independent projects, which vary in content and scope, for periods ranging from six months to two years at the Academy. Stipends range from $10,500 to $21,000 (depending on the terms of the fellowships). The Academy’s Rome Prize winners are part of a residential community of 65 to 70 people each year. New info/forms posted early summer.  

**Annual Deadline: November 1.** There is a nominal application fee.  

**Contact:** American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001.  
Tel: 212-751-7200  
http://www.aarome.org/rome_prize/index.htm

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives $300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions, worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant's institution, providing support of $60,000 per year. The William T. Grant Scholars Award must not replace the institution's current support of the applicant's research. 

**Nominations for 2008 due July 9.**

**Contact:** William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837.  
Tel: 212-752-0071  
http://www.wtgrantfoundation.org/

The Institute for Scholars at Reid Hall, of Columbia University (New York) offers fellowships to scholars who are interested in working in Paris. Individuals may apply for year-long or academic term fellowships. Opened in January 2001 in cooperation with the Maison des Sciences de l’Homme, the Institute offers a setting at which fellows may pursue their individual and collective research while interacting with other scholars in France and throughout Europe. The Institute encourages collaborative group proposals, although individual applications will be considered. The Institute does not consider applications from doctoral or postdoctoral candidates. Fellows may apply for a semester or a year of residence. 

**Deadline:** Complete applications must be submitted by March 1st of any given year.
IFK Internationales Forschungszentrum Kulturwissenschaften offers Visiting Fellowships to internationally recognized scholars who would like to pursue their own research and are interested to cooperate with Austrian colleagues. Applications will be peer-reviewed by IFK’s International Academic Advisory Board. For deadlines, consult website.

Contact: IFK Internationales Forschungszentrum Kulturwissenschaften, Reichsratsstraße 17, 1010 Wien, Austria.
Tel.: (+43-1) 504 11 26
ifk@ifk.ac.at
http://www.ifk.ac.at/contact.html

Kluge Center Fellowships, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry a stipend of $4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library.

Contact: American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398.
Tel: 212-697-1505
ruth@acls.org
www.loc.gov/loc/kluge/fellowships

The Institute of European History, Department of General History, awards ten fellowships for a six- to twelve-month research stay at the Institute in Mainz, for research in the field of German and European history since the 16th century. The selection is made by the department’s fellowship commission, which meets three times a year, in March, July and November. Consult website for stipend amounts and deadlines. Contact: Professor Dr. Heinz Duchhardt, Institut fuer Europaeische Geschichte. Abteilung Universalgeschichte Alte Universitaetsstr. 19 D-55116 Mainz, GERMANY.
http://www.inst-euro-history.uni-mainz.de

PRIZES AND AWARDS

The American Historical Association offers several book prizes for outstanding works in the field of history. The Herbert Baxter Adams Prize for a work in the field of European history from 1815 through the 20th century; the James A. Rawley Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before the twentieth century; the J. Russell Major Prize for the best work in English on any aspect of French history and the George Louis Beer Prize in European international history since 1895 century. The Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present.

Deadline for all submissions: May 15.
For complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3889.
Tel: 202-544.2422
jfolmer@historians.org
www.historians.org/prizes/index.cfm

The Society for the History of Technology offers prizes for outstanding work in the history of technology, broadly defined. The Edelstein Prize of $3,500 is awarded to the outstanding book published in the history of technology during the period 2005-2007. Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize; send one copy to EACH of the committee members. Deadline for receipt of books is April 15. Contact committee chair: Edmund Russell, STS Dept., Univ. of Virginia, Thornton Hall, Charlottesville, VA, 22904-4744. The Sally Hacker Prize is awarded to the best popular book published during the period 2003-2005. The prize of $2,000 recognizes books in the history of technology that are directed to a broad audience, including students and the interested public. Publishers and authors are invited to nominate titles. Deadline for receipt of books is April 15. Contact committee chair: Emily Thompson, 232 E. Market St., Venice, CA 90291. The Levinson Prize of $400 and a certificate is awarded to a graduate student for an unpublished paper that explicitly examines a technology or device/process within the framework of social or
intellectual history. **Deadline for nominations: April 15.**

**Contact committee chair:** Gerard Fitzgerald, Chemical Heritage Foundation, 315 Chestnut St., Philadelphia, PA 19106. E-mail: gfitzgerald@chemheritage.org.

**For more information about these and other SHOT programs and prizes, contact the secretary at:** SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011. Tel: 515-294-8469 shota@iastate.edu

http://shot.press.jhu.edu

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The **Rudolf Jahns Prize** (10,000 Euros) is given every two years to art historians, journalists and curators/exhibition organizers early in their careers who are engaged in projects related to Rudolf Jahns and/or his period. Both already completed and planned projects are eligible. **No deadline is given.**

**Contact:** Staatliche Museen zu Berlin, Kunstbibliothek, Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zunz Weg 9, D-32756 Detmold.

http://www.rudolf-jahns-stiftung.de/

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The **Phi Beta Kappa Society** has been granted the opportunity to foster continuing education through two foreign study fellowships. The **Mary Isabel Sibley Fellowship** ($20,000) is awarded annually to young women who wish to study Greek or French language and literature. The **Walter J. Jensen Fellowship** ($10,000) aimed to help educators and researchers improve the study of French in the U.S., is awarded annually for six months of study in France. Phi Beta Kappa also recognizes those who work to preserve and promote the liberal arts and sciences. The **Sidney Hook Award** ($7,500) recognizes national distinction by a single scholar in each of three endeavors: scholarship, undergraduate teaching and leadership in the cause of liberal arts education. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. The Fellows Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa.

**For deadline and application information, consult website:**
http://staging.pbk.org/AM/Template.cfm?Section=Scholarships_and_Awards

Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, DC 20009.
Tel: 202-265-3808 info@pbk.org

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**National Gallery of Art — Senior Fellowships for Advanced Study in the Visual Arts**

Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one **Paul Mellon Fellowship**, and four to six **Ailsa Mellon Bruce and Samuel H. Kress Senior Fellowships. Deadline for 2009-2010: October 15, 2008**

The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: $50,000 (plus housing).

**Consult website for eligibility and application information:**
http://www.nga.gov/resources/casvasen.shtm#application

**Contact:** National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785.
Tel: 202-842-6482 or fellowships@nga.gov.

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The **John Simon Guggenheim Memorial Foundation** offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.

**Deadline: October 1, 2007.** Awards: $40,211 (average amount).

**Contact:** John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016.
Tel: 212-687-4470, Fax: 212-697-3248
www.fellowships@gf.org.
This symposium examined the practical and conceptual exchanges between different artistic media — and painting and music in particular — in European art between 1860 and 1910. Papers focused on the historical formulation of three concepts: synaesthesia, the Gesamtkunstwerk, and the idea that all arts aspire to the "condition" of music. While there has been a recent surge in scholarship related to these three concepts, the existing literature examines each one in isolation and normally within a specific national framework. Synaesthesia is most often associated with the writings of Charles Baudelaire and French modern art; studies of the Gesamtkunstwerk most often focus on Germany and the reception of the philosophy and music of Richard Wagner; while the elevation of music as a dominant art form has most often been discussed within the context of English aestheticism. Speakers included Jenny Anger (Grinnell College), Timothy Barringer (Yale University), Juliet Koss (Scripps College), Katherine Kuenzli (Wesleyan University), and Debora Silverman (UCLA). It was organized by Katherine Kuenzli (kkuenzli@wesleyan.edu) and André Dombrowski (adombrow@smith.edu), and jointly funded by Wesleyan University and Smith College. The related exhibition “Music and Modernism in the Graphic Arts, 1860-1910” at the Davison Art Center, Wesleyan University, organized by Clare Rogan, will be open from Friday, March 28 until Sunday, May 25. For more information and the complete schedule of talks, please go to http://modernity.wesleyan.edu/
CONFERENCES: CALLS FOR PARTICIPATION

College Art Association Annual Conference 2009
Los Angeles, California
February 25-28, 2009
“Modeled, Cast, or Carved: Reevaluating Sculptural Reproductions from the Baroque to the Modern Era” Session organizers: Jenny Carson, Maryland Institute College of Art (jcarson@mica.edu) and Jennifer Wingate, St. Francis College (jwingate@stfranciscollege.edu).
Deadline for abstracts: May 12, 2008
For information: http://conference.collegeart.org/2009/ or contact the session organizers

Western Society for French History
Quebec City, Canada
November 6-8, 2008
Deadline for paper proposals: April 1, 2008
For more information: http://www.wsfh.org.

AAH 2009 Conference – “Intersections”
Manchester Metropolitan University, UK
April 2-4, 2009
Deadline for proposals: April 14, 2008
For more information: http://www.aah.org.uk/future-conferences/

Visible Memories Conference
Syracuse University, Syracuse, NY
October 2-4, 2008
Deadline for proposals: May 1, 2008
For more information: http://publicmemories.syr.edu/.

26th Annual Art History Graduate Student Symposium
Florida State University
Tallahassee, FL
October 17-18, 2008
Deadline for abstracts (250-500 words): September 2, 2008
For more information: www.fsu.edu/~arh/pages/events/symposium.shtml

CONFERENCES TO ATTEND

Midwest Art History Society Annual Conference
Chicago, Illinois
April 2-5, 2008
For more information: http://www.mahsonline.org/annual_meeting_conf.asp

Fifth Annual American Art History Symposium
Yale University
April 26, 2008
Keynote Address: Rachael DeLue, Princeton University

Cultural Studies Association (U.S.)
NYU, Greenwich Village, New York City
May 22-24, 2008
For information: http://www.csau.pitt.edu/frame_home.htm

Obsession and Addiction: An International Cultural Intersections Symposium
Kingston University, UK
July 9-11, 2008
For more information: http://fass.kingston.ac.uk/conferences/obsession_and_addiction/index.shtml

Building - Designing - Thinking
Jyväskylä, Finland
August 30-31, 2008
For more information: http://www.alvaraalto.fi/conferences/2008/

The German Studies Association Thirty-second Annual Conference
St. Paul, Minnesota
October 2-5, 2008
For more information: http://www.thegsa.org/conferences/2008/index.asp

The Arts and Culture in Victorian Britain, North American Victorian Studies Association
Yale University, New Haven, CT
November 14-16, 2008
For more information: https://webspace.yale.edu/navsa2008/index.html

SYMPOSIUM: PAINTING TECHNIQUES OF THE IMPRESSIONISTS AND POSTIMPRESSIONISTS
Wallraf-Richartz-Museum & Fondation Corboud, Cologne, Germany
Thursday, June 12 – Saturday, June 14, 2008
To accompany the exhibition “Painting Light – Hidden techniques of the Impressionists” (February 2 – June 22, 2008), the Wallraf-Richartz-Museum & Fondation Corboud will host a symposium. The keynotes of the event are information on the current state of scholarship and interdisciplinary exchange between conservators and art historians. The symposium starts on Thursday, June 12 with a keynote lecture by Richard Brettell (University of Texas, Dallas). On Friday, June 13, and Saturday, June 14, sixteen talks will be given. The symposium will be conducted in German and English, with simultaneous translation. The symposium will be held by the Wallraf-Richartz-Museum & Fondation Corboud in co-operation with the Cologne Institute of Conservation Science (CICS) and the Association of German Conservators (VDR). It is being generously sponsored by the Fritz Thyssen Stiftung and the RheinEnergieStiftung Jugend, Beruf und Wissenschaft. For information, go to www.impressionismus-wallraf.de and click symposium.)
U.S. EXHIBITIONS

**ALABAMA**

**Huntsville Museum of Art.**

*When They Were Young: Aristocratic Children in European Portraiture.* November 9, 2008 – January 4, 2009. This exhibition of children’s portraiture, both royal and noble, spans the late sixteenth to the nineteenth centuries. Portraits are from the collection of the Yannick and Ben Jakober Foundation in Majorca, Spain.

**Montgomery Museum of Fine Arts.**


**ARIZONA**

**Phoenix Art Museum.**

*Masterpiece Replayed: Monet, Matisse and More.* January 20 – May 4, 2008. This exhibition examines how French painters in the nineteenth and early twentieth centuries used repetition and what repetition came to mean for them as individual artists.

**Tucson. University of Arizona Museum of Art.**

*Goya’s Mastery in Prints: Los Caprichos.* February 14 – June 8, 2008. This exhibition is a celebration of the graphic techniques and visionary achievements of Spanish master Francisco de Goya y Lucientes (1746-1828).

**CALIFORNIA**

**Los Angeles. The Getty Center.**

*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).


**Los Angeles County Museum of Art.**

*Doctrinal Nourishment: Art and Anarchism in the Time of James Ensor.* April 10 – July 6, 2008. By celebrating the acquisition of the *Doctrinal Nourishment*, this exhibition examines the scope of Ensor’s influence, and adds to our understanding of his pivotal position in the history of modern art.

**Pasadena. Norton Simon Museum.**

*Maillol’s Miniatures.* March 7 – August 18, 2008. Over the course of his art collecting career, Norton Simon acquired close to 50 works by French artist Aristide Maillol, many of which are on permanent display in the Museum’s galleries and garden. This exhibition offers a rare look at the Maillol works, which are not usually on view.

**Riverside. California Museum of Photography at U.C. Riverside.**

*Balancing the Lenses: Stereoviews of the Middle East.* February 23 – July 12, 2008. This exhibition contains a selection of stereographic images from the Keystone-Mast Collection of the Middle East and India taken between 1890 and 1940.

**Sacramento. Crocker Art Museum.**


**San Diego Museum of Art.**

*Kindred Spirits: Asher B. Durand and the American Landscape.* February 2 – April 27, 2008. This exhibition surveys over 50 paintings, drawings, and engravings by Durand, one of the foremost artists of his era who created the most memorable American landscape paintings of the mid-nineteenth century.

**San Francisco. Legion of Honor.**

*Women Impressionists: Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond.* June 21 – September 21, 2008. At the time Impressionism was born, female artists were starting to come to the forefront of the art world. The exhibition breaks new ground in feminist art history by looking at the work and contributions of four female Impressionists together for the first time in the United States.

**San Jose Museum of Art.**


**San Marino. The Huntington Library.**

Santa Barbara Museum of Art.

From Geisha to Ghosts: Leading Ladies of Japanese Woodblock Prints. Ongoing. This exhibition includes more than 40 woodblock prints displayed in two rotations, from the late eighteenth through the nineteenth century. The images depict a variety of beautiful women, or bijin, by artists including Okumura Masanobu, Isoda Koryusai, Utagawa Toyokuni, and Tsukioka Yoshitoshi.

Stanford. Cantor Arts Center at Stanford University.

Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape. January 30 – May 4, 2008. The exhibition explores the work of three influential artists in the context of the new and growing tourist industry in the United States during the second half of the nineteenth century.

Stockton. The Haggin Museum.


COLORADO

Denver Art Museum.

Inspiring Impressionism. February 23 – May 25, 2008. This exhibition explores how Impressionist artists were inspired by their artistic predecessors — a theme rarely examined in previous exhibitions.


Driven to Abstraction: Colorado Art from 1880 to 2007. December 20, 2007 – May 4, 2008. This exhibition traces the evolution of Colorado art from early traditionalism through surrealism and referential abstraction and finally to pure abstraction.

CONNECTICUT

Hartford. Wadsworth Atheneum.

Impressionists by the Sea. February 9 – May 11, 2008. This exhibition highlights the radical modernity of Monet, Renoir, Manet, and others by comparing their canvases to those of their predecessors, such as Corot, Courbet, Isayeb, Jongkind, and Whistler.

Middleton. Davison Art Center at Wesleyan University.

Music and Modernism in the Graphic Arts, 1860-1910. March 28 – May 25, 2008. This exhibition examines the concept of synaesthesia (the connections between color, sound and the other senses) and the Gesamtkunstwerk (total art work) in British, French and German art from 1860 to 1910.


All Things Bright and Beautiful: California Impressionist Paintings from the Irvine Museum. April 1 – June 29, 2008. The art of California and the West Coast is often considered only within the context of the Hudson River School, but this exhibit showcases the talent of California Impressionist artists and the beauty of the state.

New Haven. Yale Center for British Art.

The Lure of the East: British Orientalist Painting, 1830 -1925. February 7 – April 27, 2008. This exhibition focuses on encounters between nineteenth-century British artists and the people and places of the Middle East.

Pearls to Pyramids: British Visual Culture and the Levant, 1600-1830. February 7 – April 27, 2008. This exhibition explores the history of British cultural interchange with the Middle East through trade, tourism, archaeological exploration, and military interest.

New Haven. Yale University Art Gallery.

Master Drawings from the Yale University Art Gallery. February 12 – June 8, 2008. This exhibition comprises approximately eighty-five master drawings from the Gallery’s collection, providing a survey of European draftsmanship from the late fifteenth to the mid-nineteenth centuries.

Woman’s bathing suits, c. 1920, American Wadsworth Atheneum Museum of Art, Hartford, Connecticut

Making a Splash: American Beach Fashions, 1850-1920. February 23 – July 13, 2008. This exhibition uses original costume items along with period photographs and prints to explore fashions worn at the American seaside in the Victorian and Edwardian eras.

Woman’s bathing suits, c. 1920. American Wadsworth Atheneum Museum of Art, Hartford, Connecticut
Old Lyme. The Florence Griswold Museum.  


DELAWARE
Winterthur Museum.  
Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808-1842. July 4 – September 21, 2008. This exhibition is the first to focus solely on the work of Thomas Fletcher and Sidney Gardiner and their influence on the silversmith trade.

FLORIDA
Boca Raton Museum of Art.  
American Impressionism: Works from the Bank of America Corporate Collection. May 7 – June 22, 2008. This exhibition examines American art at the end of the nineteenth century when many American artists retreated from the realities of the early modern era and envisioned instead an American vision of pastoral beauty.

Daytona Beach. Museum of Arts and Sciences.  
Great Masters of Cuban Art: 1800 to 1958. December 7, 2007 – April 27, 2008. This exhibition showcases paintings filled with movement and emotion that focus on five major themes by Cuban artists: portraits, landscapes, music, religion, and the history of Cuba.

Delray Beach. Morikami Museum and Japanese Gardens.  

Pensacola Museum of Art.  
The Art Students League of New York: Highlights from the Permanent Collection. February 29 – April 20, 2008. This selection of seventy-five works from the school’s permanent collection reflects art movements of the last 125 years, from late nineteenth-century figure drawings to 1930s Social Realist prints to Pop and Abstract paintings.

The Vero Beach Museum.  
Woolies: A Sailor’s Art. February 2 – May 11, 2008. This exhibition presents more than thirty examples of British folk art primarily drawn from the collection of Heidi and Robert Stott. Woolworks, or “woolies,” are embroidered pictures of ships created by sailors while at sea.

GEORGIA
Atlanta. High Museum of Art.  
Houdon at the Louvre: Masterworks of the Enlightenment. June 7 – September 7, 2008. The Louvre possesses the largest collection of works by Jean-Antoine Houdon, a major artist of the French Enlightenment. The sculpture busts featured in this exhibition reveal the breadth of Houdon’s oeuvre.


ILLINOIS
Chicago. Art Institute of Chicago.  
Watercolors by Winslow Homer: The Color of Light. February 16 – May 10, 2008. This exhibition provides an intimate look at how one of America’s most celebrated painters discovered for himself, over a period of more than three decades, the secrets of the watercolor medium.

Chicago. Smart Museum of Art.  
Seeing the City: Sloan’s New York. May 22 - September 14, 2008. Gathering together a wealth of material in all media from 1900 to the 1930s - on loan from various public and private collections — this exhibition demonstrates the correlation between where Sloan created his art and what he depicted.

INDIANA
Fort Wayne Museum of Art.  

Indianapolis Museum of Art.  

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.
**Cedar Rapids Museum of Art.**  
_Goya’s Disasters of War._ July 19 – November 2, 2008. Spanish artist Francisco José de Goya y Lucientes (1746-1828) gained widespread recognition, both during his lifetime and afterwards, for his revealing portraits of the Spanish Bourbon monarchy and for his powerful portrayals of the brutal repression of Spanish rebels against Napoleon in 1808.

**Davenport. Figge Art Museum.**  
_Birds of America: John James Audubon._ February 2 – May 11, 2008. The Charles Deere collection of 98 John James Audubon “Birds of America” Bien edition prints has recently been conserved and re-framed. This is an opportunity to see a large number of these popular elephant folio prints.

**LOUISIANA**  
Shreveport. R.W. Norton Art Gallery.  
_American Scenery: Different Views in Hudson River School Painting._ January 29 – April 20, 2008. A major exhibition of 116 paintings, it explores the art and artists who pioneered America’s first native style of art and looked to the country’s landscape for inspiration and meaning.

**MAINE**  
_Homer’s Etchings._ July 1 – August 31, 2008. This exhibition features prints pulled from six of Homer’s eight finished plates, and one sheet of etched studies, along with other related works and materials from the Museum’s extensive Homer collections.

**Portland Museum of Art.**  
_The Powerful Hand of George Bellows: Drawings from the Boston Public Library._ April 10 – June 1, 2008. This exhibition features 57 prints and drawings from the Boston Public Library, the most important collection of Bellows’s graphic art in the United States. These works have not been seen publicly since the 1950s.

**Baltimore Museum of Art.**  
_Bonnard & Vuillard._ April 23 – August 10, 2008. This intimate exhibition features more than 40 works on paper and paintings by two of the most experimental artists at the turn of the century, Pierre Bonnard (1867-1947) and Edouard Vuillard (1868-1940).

**MARYLAND**  
Baltimore Museum of Art.  
_Bonnard & Vuillard._ April 23 – August 10, 2008. This intimate exhibition features more than 40 works on paper and paintings by two of the most experimental artists at the turn of the century, Pierre Bonnard (1867-1947) and Edouard Vuillard (1868-1940).

**LOUISIANA**  
Baltimore Museum of Art.  
_Bonnard & Vuillard._ April 23 – August 10, 2008. This intimate exhibition features more than 40 works on paper and paintings by two of the most experimental artists at the turn of the century, Pierre Bonnard (1867-1947) and Edouard Vuillard (1868-1940).

**Massachusetts**  
_Imperishable Beauty: Art Nouveau Jewelry._ July 23 – Sunday, November 9, 2008. This exhibition includes approximately 120 works by the leading designers and fabricators of late nineteenth- to early twentieth-century Art Nouveau jewelry.

**Cotuit. Cahoon Museum of American Art.**  
_At Home in America: 19th Century Genre Painting._ July 22 – September 7, 2008. Following the popularity of Hudson River School painting in the first quarter of the nineteenth century, American artists began to explore domestic images, scenes of daily life that celebrate the democratic spirit of the American homeland and the American people. This exhibition features examples of such genre pictures by leading American painters.

**Williamstown. The Sterling and Francine Clark Art Institute.**  
_Remington Looking West._ February 17 – May 4, 2008. In the late nineteenth and early twentieth centuries, Frederic Remington shaped the American vision of the Wild West with illustrations, sculpture, and painting. This exhibition explores how the artist came to that vision and how that vision evolved throughout his career.

**MINNESOTA**  
Minneapolis Institute of Arts.  
_Imperishable Beauty: Art Nouveau Jewelry._ July 23 – Sunday, November 9, 2008. This exhibition includes approximately 120 works by the leading designers and fabricators of late nineteenth- to early twentieth-century Art Nouveau jewelry.

**Landscapes from the Age of Impressionism._ October 23, 2008 – January 4, 2009. Composed of masterpieces from the collection of the Brooklyn Museum of Art, the exhibition explores the unities of style, color, and light in this international movement.

**Indianapolis Museum of Art.**  
Lautrec (1864-1901) and Alphonse Maria Mucha (1860-1939), both prominently featured in this exhibition where graphic design, advertising and art became one.


MISSISSIPPI

Laurel. Lauren Rogers Museum of Art.


MISSOURI
Columbia. Museum of Art and Archaeology at the University of Missouri.

War and Suffering. November 17, 2007 – May 17, 2008. Death and destruction, heroism and honor — the twin faces of war are explored in this exhibition of nineteenth and early twentieth century European prints and drawings. A selection of military portrait miniatures is included.

St. Louis Art Museum.
A Stitch in Time: Images of Needleworking, 1850-1920. March 21 – June 8, 2008. The nine works on view in this exhibition depict women who are engaged in various facets of needlework, such as knitting, sewing, and embroidering.

NEBRASKA
Kearney. Museum of Nebraska Art.
Audubon Selections: Canids from the Wilds of Nebraska. April 8 – September 28, 2008. This exhibition features a selection of John James Audubon’s lithographic prints.

19th Century Images of Nebraska. April 8 – August 17, 2008. Focusing on the artists who found their way in and through Nebraska in the 1800s, this exhibition collaborates with Gary Zaruba and Larry Peterson, collectors of Nebraska historical prints and experts on the artists and their work depicting Nebraska from the 1800s to early 1900s.

Lincoln. Sheldon Memorial Art Gallery.

NEW HAMPSHIRE
Hanover. Hood Museum.

NEW JERSEY
New Brunswick. The Jane Voorhees Zimmerli Art Museum at Rutgers University.
From Here to the Horizon: American Landscape Prints from Whistler to Celmins. February 16 – July 31, 2008. This American print survey presents more than a century of panoramic vistas featuring the horizon — the great demarcation between earth and sky, world and universe.

Honoré Daumier and La Maison Aubert: Political and Social Satire in Paris. March 1 – June 1, 2008. To celebrate the bicentennial of the birth of the nineteenth-century artist Honoré Daumier (1808-1879), the Museum has organized an exhibition featuring Daumier’s major prints and rare sculptures to emphasize the mastery of this skillful caricaturist of the July Monarchy (1830-1848) and the Second Empire (1852-1870).

A Group of One’s Own: Women’s Visual Arts Organizations in America. September 1, 2008 – November 29, 2009. This exhibition presents a selective historical survey of organizations and groups that represented, promoted and displayed visual art by women in the United States.
The Newark Museum.
*Small but Sublime: Intimate Views by Durand, Bierstadt and Inness.* March 19, 2008 – January 2009. Comprised primarily of oil paintings, but also including watercolors and two sketchbooks, this exhibition consists of works by such celebrated Hudson River School artists as Asher B. Durand, Albert Bierstadt, and Jasper Cropsey, as well as such prominent painters of the Tonalist movement as George Inness and Ralph Blakelock.


Princeton University Art Museum.
*Invoking the Comic Muse: Toulouse-Lautrec’s Parody of “The Sacred Grove.”* February 9 – June 8, 2008. This exhibition is centered on a painting by Henri Toulouse-Lautrec that simultaneously pokes fun at and pays homage to the winner of the highest prize at the 1884 Salon, Puvis de Chavannes’s *The Sacred Grove*.

NEW YORK

Albany Institute of History and Art.
*Horsing Around: 19th Century Cast Iron Hitching Posts.* January 26 – May 25, 2008. The exhibition includes approximately 70 hitching posts along with a selection of paintings, prints, broadsides and sculptures of the horses that used posts.

Blue Mountain Lake. Adirondack Museum.

Cooperstown. Fenimore Art Museum.
*Gilded Lions and Jeweled Horses: The Synagogue to the Carousel.* May 24 – September 1, 2008. This exhibition reflects the work of a group of New York carvers among the throngs of Jewish immigrants from Eastern and Central Europe who arrived in America between the 1880s and 1920s. This exhibition is organized by the American Folk Art Museum, New York, NY.

*Poussin and Nature: Arcadian Visions.* February 12 – May 11, 2008. Nicolas Poussin (1594-1665) painted some of the most influential landscapes in Western art. In them, nature is viewed “through the glass of time” and endowed with a poetic quality that has been admired by painters as different as Constable, Turner, and Cézanne.

Gustave Courbet. February 27 – May 18, 2008. This is the first full retrospective of the French artist Gustave Courbet (1819-1877) in 30 years, presenting some 130 works by this pioneering figure in the history of modernism, from his seminal manifesto-paintings of the 1850s to the views of his native Ornans and portraits of his friends and family.

*Refinement and Elegance: Early Nineteenth-Century Royal Porcelain from the Twilight Collection, New York.* September 9 – April 19, 2009. This exhibition brings together approximately 90 extraordinary examples from three European porcelain manufactories (of Berlin, Sèvres, and Vienna) and illustrates both the rivalry and the exchange of ideas and styles between the factories.

J. M. W. Turner. July 1 – September 21, 2008. The first retrospective of the work of J. M. W. Turner (1775-1851) presented in the United States in over 40 years, this international exhibition highlights approximately 140 paintings and watercolors, along with works from other collections in Europe and North America.

New York City. National Academy Museum and School of Fine Arts.
*Out of the Ashcan: Robert Henri and the National Academy.* February 7 – May 4, 2008. Consisting of 23 works of art this exhibition is drawn selectively from the museum’s collection of work by Robert Henri and his associates, as well as a selection of painting and sculpture by artists who served with Henri on the jury of selection for the Academy’s 1907 annual exhibition.
New York City. Neue Galerie.
Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections.
Open until June 30, 2008. This exhibition displays eight paintings and more than 120 drawings by the controversial artist.

Woven Splendor from Timbuktu to Tibet: Exotic Rugs and Textiles from New York Collections. April 11 – August 17, 2008. This exhibition celebrates the 75th anniversary of the Hajji Baba Club, the nation’s oldest and most prestigious rug collecting club. The show will chronicle the history of this New York-based group while examining the history of the Oriental rug in New York.


Roslyn Harbor. Nassau County Museum Art.
Tiffany and the Gilded Age. August 23 – November 2, 2008. Featuring the cloistered glamorous world of the Gilded Age and how Tiffany shaped the décor, interiors and fashions of the rich and famous, this exhibition includes paintings, sculpture, lamps, stained glass windows, furniture, and fashions.

Utica. Munson-Williams-Proctor Arts Institute.
Home and Away: Exploring Photography in the Fine and Decorative Arts from the Munson-Williams-Proctor Arts Institute. March 29 – July 6, 2008. This exhibition features works that illustrate a range of photographic processes beginning with the earliest photographs: daguerreotypes and tintypes from the 1850s, through contemporary works.

NORTH CAROLINA
Charlotte. The Mint Museums.
“Coming Home”: Selections from the Schoen Collection of American Scene Paintings. May 17, 2008 – September 14, 2008. The paintings from the Schoen Collection, which include work by artists such as Thomas Hart Benton, John Steuart Curry, Clarence Holbrook Carter, Joe Jones, Robert Gwathmey, Kenneth Hayes Miller, and Ben Shahn, provide a broad national context for the themes and subjects of Leighton’s work.


OHIO
From Winslow Homer to Edward Hopper: American Watercolor Masterpieces from the Brooklyn Museum. February 22 – May 11, 2008. Ranging in date from the late eighteenth century to 1945, the works represent all the major movements in American art, with an emphasis on landscape and scenes of daily life; late eighteenth-century picturesque view-painting; the Hudson River School’s ideal landscapes; post-Civil War realism; American Impressionism; early twentieth-century modernist abstractions; and American Scene painting of the 1920s and 30s, also known as Regionalism.

Dayton Art Institute.

Cleveland. The Cleveland Museum of Art.
Van Gogh’s Teacher: Anton Mauve. February 8 – April 6, 2008. Drawn from the Museum’s collection, this exhibition of Mauve’s drawings, sketches, and watercolors reveals pastoral and domestic scenes and explores the bonds between humankind and nature.

OKLAHOMA
Oklahoma City Museum of Art.

assembled by Englishman Thomas Holloway (1800-1883) not only exemplifies the taste of a Victorian collector but also illustrates some of the highest achievements in the figurative and landscape art of the nineteenth century.

OREGON


Portland Art Museum.

The Dancer: Degas, Forain, and Toulouse-Lautrec. February 2 – May 11, 2008. This landmark exhibition explores the complex image of the dancer in the work of three artists intrigued by various manifestations of dance in fin-de-siècle Paris.

PENNSYLVANIA


Elihu Vedder and the Rubáiyát of Omar Khayyám. March 15 – May 18, 2008. This exhibition includes major paintings by Vedder related to his illustrations.


Huntingdon Juniata College Museum of Art.

The Color Prints of George Baxter. April 17 – September 6, 2008. George Baxter (1804-1867), a British printmaker trained as a lithographer and engraver, patented a process in 1835 to produce color prints using oil based inks.

Philadelphia Museum of Art.

Portrait of Professor Benjamin H. Rand by Thomas Eakins. Through May 31, 2008. The first in a celebrated series by Thomas Eakins to focus on physicians and scientists, this portrait is on loan from Crystal Bridges Museum of American Art. It is being shown in context with major works by Eakins and his contemporaries.

Pittsburgh. The Frick Art & Historical Center.

A Panorama of Pittsburgh: Nineteenth-Century Printed Views. June 28 – October 5, 2008. This exhibition and accompanying catalogue provide an in-depth consideration of the history of printed views of Pittsburgh and printmaking in the city, leading to a better understanding of the story of the region as well as of the use of prints of cityscapes during the period.

Reading Public Museum.

The Greatest Bird Artists: John James Audubon and Earl Poole. February 16 – July 6, 2008. This exhibition includes work from the Museum's permanent collection, featuring two of America's greatest wildlife artists.

RHODE ISLAND

Providence. Rhode Island School of Design Museum of Art.

British Watercolors in the Porcelain Gallery. January 25 – May 4, 2008. Since 1937, the Museum’s Porcelain Gallery has been home to an outstanding group of eighteenth-century figural ceramics donated by Lucy Truman Aldrich. Now, a selection from the Museum’s collection of eighteenth- and nineteenth-century British watercolors will be on view alongside the ceramics.

TENNESSEE

Memphis. Dixon Gallery and Gardens.

Cassatt to Wyeth: American Masterworks from the Cedarhurst Center for the Arts. February 3 – April 13, 2008.


Nashville. Frist Center for the Visual Arts.

Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation. September 12, 2008 – January 4, 2009. This exhibition is a retrospective of the artist’s career and includes more than 60 bronzes, from small studies to monumental works,
which were for the most part cast posthumously from original wax sculptures created by the artist.

TEXAS

Dallas Museum of Art.


Bluebonnets and Beyond: Julian Onderdonk, American Impressionist. March 23 – July 20, 2008. This exhibition celebrates the work of a great landscape artist and native son, Julian Onderdonk.


The Impressionists: Master Paintings from The Art Institute of Chicago. June 29 – November 2, 2008. This exhibition features masterpieces of painting by artists, including Edouard Manet, Edgar Degas, Claude Monet, Pierre-Auguste Renoir, Paul Cézanne, Paul Gauguin, Vincent van Gogh, and Henri de Toulouse-Lautrec — a succession of artists who worked largely in the same country and within the span of a single lifetime.

The Museum of Fine Arts, Houston.


San Angelo Museum of Fine Arts.


VERMONT

Middlebury College Museum of Art.

Eloquent Vistas: The Art of Nineteenth-Century American Landscape Photography from the George Eastman House Collection. January 24 – April 20, 2008. All created in the last half of the nineteenth century, the 78 images in this exhibition include daguerreotypes of Niagara Falls, photographs of Civil War battlefields, and spectacular views of expanding railroad lines and the vast American West.

Shelburne Museum.

Mary Cassatt: Friends and Family. June 21 – October 26, 2008. More than 40 works by Cassatt portray powerful themes of family and friendship in Cassatt’s art and her unique influence on her friends who were important artists and collectors such as Edgar Degas, Louisine Havemeyer, and Shelburne Museum founder Electra Havemeyer Webb.

VIRGINIA

Charlottesville. University of Virginia Museum of Art.


Speed. May 10 – July 13, 2008. This exhibition explores artists’ use of motion in their work. Featured in the exhibition are a variety of pieces, ranging from paintings to sculpture and mobiles.

Norfolk. Chrysler Museum.

Cameo Performances: Masterpieces of Cameo Glass from the Chrysler’s Collection. Opens April 16, 2008. Highlighting the skills of master carvers and their sources of inspiration, this exhibition explores the history of cameo glass carving beginning with ancient Roman examples, and then focuses on the popular technique’s resurgence in England during the late nineteenth century.

Richmond. Virginia Museum of Fine Arts.


WASHINGTON

Seattle Art Museum.

Inspiring Impressionism: The Impressionists and the Art of the Past. June 19 – September 21, 2008. The exhibition unfolds into a series of subject groups — portraits, still lifes, landscapes, interiors and nudes — with specific comparisons drawn between Impressionist works and the art of the past, as well as broader connections related to issues of subject, composition and technique.

Tacoma Art Museum.


WASHINGTON, D.C.

Corcoran Gallery of Art.

dating from the Colonial era to the present, the exhibition focuses on five overarching themes that have shaped American culture: money, land, politics, cultural exchange, and the modern world.

**National Gallery of Art.**

*Plein-Air Practice in the Forest of Fontainebleau.* March 2 – June 8, 2008. The quiet but significant revolution that was launched by artists working outdoors in nineteenth-century France is explored through some 100 paintings, pastels, and photographs as well as artist and tourist ephemera assembled for the exhibition.

**WEST VIRGINIA**

**Huntington Museum of Art.**


**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 2008 unless otherwise noted. Where information is available on exhibition catalogues, they are listed separately in our New Books section.

**AUSTRIA**

**Vienna. Albertina.**

*Vincent Van Gogh: “Drawn” Pictures.* Sept. 5 – Dec. 7. Fifty paintings and 120 drawings will show the reciprocal relationship between his painted and drawn work, focusing particularly on the last creative years of his time in Paris and Arles up to his stays in Saint-Rémy and Auvers-sur-Oise.

**Vienna. Belvedere.**

*Oskar Kokoschka: Dreaming Lad – Enfant Terrible.* Through May 12. An exhibition devoted exclusively to the early phase of Kokoschka’s work, examining the creative phases of his graphics juxtaposed with his paintings.

**BELGIUM**

**Antwerp. Royal Museum of Fine Arts.**

*The History of the Museum.* April 4 – June 29. On the occasion of the publication of a book chronicling the collections of the Royal Museum of Fine Arts from about 1810 to the present, this exhibition will document the construction of the building.

**Louvain.**


**CANADA**

**Ontario. McMaster Museum of Art.**


**DENMARK**

**Copenhagen. Arken Museum of Modern Art.**

*The Skagen Painters: In a New Light.* Through June 1. More than 100 works examining the relationship between the artists and their subjects at the end of the nineteenth century.

**Copenhagen. Hirschsprung.**


**Copenhagen. Thorvaldsen Museum.**

*Drawings by Thorvaldsen.* March 12 – Aug. 31. Drawn from the more than 1,100 drawings by Bertel Thorvaldsen preserved in the Thorvaldsen Museum, the exhibition will present some beautiful sheets that trace his early years in Copenhagen, the more than 40 year he lived and worked in Rome, through his final years in Denmark.

**Louisiana Museum of Modern Art.**

*Cézanne and Giacometti.* About 60 works by Cézanne and 110 by Giacometti show the parallel development of these artists.

**ENGLAND**

**Liverpool. Tate.**

**London. Tate Britain.**

*The Lure of the East: British Orientalist Painting.* June 4 – Aug. 31. Exhibition of 120 paintings, prints and drawings will explore the responses of British artists to the cultures and landscapes of the Near and Middle East between 1780 and 1930, offering vital historical and cultural perspectives on the challenging questions of the ‘Orient’ and its representation in British art.

**Manchester. Whitworth Art Gallery.**

*Mind Forg’d Manacles: William Blake and Slavery.* Through April 6. About 64 works from the British Museum examines Blake’s opposition to slavery, both physical and psychological.

**FINLAND**

**Espoo. Gallen-Kallela Museum.**


*Mon cher ami: Count Henry de Vallombreuse, friend of Akseli Gallen-Kallela.* May 24 – Aug. 31. Exhibition showing the relationship of the French ceramist Count Henry de Vallombreuse with Finnish artists from the 1880s through the 1910s.

*Kivi & Gallén.* Opens Sept. 13. Exhibition presenting the spiritual kinship of the author Aleksis Kivi (1834-1872) and Akseli Gallen-Kallela and their shared discovery of nature, mysticism and pantheism in its primal forces.

**FRANCE**


*At Leisure: American Paintings.* April 1 – Oct. 31. About 60 paintings, drawings and prints from the Terra Foundation for American Art collection will introduce the visitor to one of the greatest inventions of the modern era: leisure.

**Paris. Musée Guimet.** *Hokusai (1760-1849).* May 21 – Aug. 4. Exhibition of work newly catalogued and researched and some recently acquired which will examine the historiography of Hokusai’s art in the twentieth century.

**Paris. Louvre.** *Marie d’Orléans 1813-39.* April 18 – July 21. Marie d’Orléans, princess and Romantic artist, epitomizes the ideals of the age in which she lived. Armed with a solid, open-minded education by her father King Louis-Philippe, she developed a passionate interest in the arts and took up drawing and sculpture.

**Paris. Musée d’Orsay.** *Lovis Corinth.* April 1 – June 22. Exhibition organized to celebrate the 150th anniversary of the birth of an artist regarded as one of the forerunners of German Expressionism.

*Watercolors: Studio and Open Air.* May 27 – Sept. 7. Works by Jongkind, Boudin and Cézanne, among others, show the development of the medium freed from the conventions of academic picturesque painting.

*Art of the English Calotype (1840-1865).* May 27 – Sept. 7. Chosen for their aesthetic and historical qualities, the majority of the photographs in this show have never been shown since the mid nineteenth century. As a counterpoint to the French Daguerrotype, these works highlight a different conception of the new medium of photography and an alternative technical, aesthetic and economic principle.


**GERMANY**


*Italy in View: Dutch Landscape Designs between Reality and Fantasy.* Through June 1.

*Adolph Menzel and Lois Renner: The Studio Wall.* Aug. 8 – Nov. 2.

**Munich. Neue Pinakothek.** *In the Hell of “Gemütlichkeit”.* Through Sept. 30. Exhibition of 45 German genre and salon paintings from the end of the nineteenth century.

**Munich. Pinakothek der Moderne.** *In the Realm of the Arts: Architecture at the Munich Academy 1808-2008.* Exhibition of work by its professors and students marking the 200th anniversary of the Bavarian Academy of the Fine Arts.

**Schirn. Kunsthalle.** Women Impressionists: Morisot, Cassatt, Gonzalès, Bracquemond. Through June 1. Exhibition of 160 works from international museums and private collections using the example of these for women painters to present the feminine contribution to the Impressionist movement.


**IRELAND**

**Dublin.** National Gallery of Ireland. Impressionist Interiors. May 10 – Aug. 10. Exhibition of 40 paintings exploring how Impressionist artists used interior spaces as metaphors.

**ITALY**


**THE NETHERLANDS**


**SWEDEN**


**SWITZERLAND**


**NEW BOOKS**


Broadbent, James, Susan Rickard and Margaret Steven. *India, China, Australia: Trade and Society 1788-1850.* Historic Houses Trust, 2008. 208 pp. Hardcover $80.00.


Stetz, Margaret D. *Facing the Late Victorians: Portraits of Writers and Artists from the Mark Samuels Lasner Collection.* Univ. of Delaware Press, 2007. 158 pp. Paperback $49.00.


MEMBERSHIP RENEWAL

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, 2008. 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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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.
________________________________________________________________________________________
________________________________________________________________________________________

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.
AHNCA
5614 Wayne Ave., #1
Chicago, IL  60660

**AHNCA Officers:**
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Ting Change, Member-at-Large

**Newsletter Editor:**
Laurie Dahlberg
Program in Art History
Bard College
Campus Box 3000
Annandale, NY  12504
dahlberg@bard.edu