By Jennifer Pride

Courbet’s landscapes were signifiers of place, material embodiments of his native village of Ornans in the Franche-Comté, only a three-hour train ride outside of Paris. The Gustave Courbet Museum, which opened its doors to the public on 2 July 2011 following three years of extensive renovation and expansion, combines successfully views of Ornans and the Loue River with Courbet’s paintings. Here, museology involves more than the building itself; it incorporates the surrounding river, cliffs, and landscapes of the countryside. When juxtaposed with the artist’s paintings of these familiar sites, the museum-goer experiences a play of interior/exterior that enlivens the circuit through Courbet’s career. The impressive 2000 m2 space comprises 22 permanent and temporary exhibition rooms spanning three buildings: the hôtel Hébert (Courbet’s home), the hôtel Borel, and the hôtel Champereux. Before the renovation, only the hôtel Hébert housed the collection. Architect Christine Edeikins unified respectfully the environment of the city of Ornans with the museum structure while preserving the authenticity and historical character of Courbet’s home and the adjacent houses.

Much like the pilgrimage one takes to Giverny to behold the source of Monet’s waterlilies, a journey to Ornans and the Courbet Museum enables the visitor to gain a deeper understanding of the artist’s oeuvre as a whole, rather than focusing on his more well-known canonical works. Using the artist’s minor works, the museum does a superb job of fleshing out Courbet’s artistic development, personal life, political proclivities, and his efforts to paint contemporary history in Ornans. Likewise, the diversity of the collection addresses every period of the artist’s career from his early training under Claude-Antoine Beau to his exile in Switzerland. Since the museum space occupies three former private homes, the rooms are intimate and manageable, as is the size of the collection. The museum holds 75 works, including 45 paintings, drawing, and sculptures by Courbet. These works are exhibited alongside archival documents and photographs meant to trace the political and artistic milieu in which Courbet’s works were produced. Most of these paintings, like the private-home setting, are small scale and the rooms remain relatively uncrowded allowing for an intimate viewing experience. In fact, the intimacy of the setting allows the visitor to experience the materiality of Courbet’s technique, the buildup of the pigment on the canvases, the visual evidence of his palette knife, all in dialogue with the actual rugged terrain of Ornans surrounding the museum. Most impressive is the
lengthy passageway from the final rooms to the gift shop where a solid wall is replaced by a wall of glass that opens up the panoramic vista of the cliffs and river that comprise a large portion of the permanent collection. At the end of the passageway, the visitor descends a stairwell only to land on a glass floor over the Loue River – completing a visceral engagement with the topography of Ornans.

The 16 rooms devoted to Courbet’s works are divided into three sections across the three houses, arranged both chronologically and thematically. The sections parallel the traditional art historical understanding of Courbet’s artistic development. The first section comprises nine rooms 1819-1848: Courbet: from Ornans to Paris introduces the viewer to Courbet’s early works in the context of his family, his training, experiments with the Romantic school of painting, and links between Courbet’s involvement with the Ornans countryside with Parisian bohemia. The second section, 1849-1851: Rupture and Assertion of a New Aesthetic, charts Courbet’s break with pictorial tradition and focuses on the trilogy of works at the Salon of 1850-51. The final section, 1852-1877: Courbet, Leader of Modernity, Realism to Impressionism, puts forth a Courbet who has established himself as a leading realist painter. Rooms 1-3 establish Courbet’s artistic training, first under the painter Père Beau, and later at the Royal College of Besançon; his move at age 20 to Paris where he studied the Spanish, Flemish, and French masters at the Louvre; and finally three 1847 commissions that form part of his rare religious works, St. Jerome, St. Nicholas, and a sketch of “Jésus au calice”. The fourth room gives the history of the Hôtel Hébert and presents portraits of Courbet’s family. The artist’s sculpture, the Boy Fishing for Bullheads (1862), a gift to adorn a public square in Ornans, offers viewers an example of a public work that became imbued with political meaning and was destroyed by the townspeople following Courbet’s involvement with the Commune. Courbet returned regularly to Ornans to visit family and friends, for celebrations, and to escape city-life in Paris for hunting, nature walks, studies for paintings in the familiar countryside – many of these studies and portraits of his relatives occupy Room 7 (The Ornans Milieu). Room 8 (Bohemian Paris) and Room 9 (1848) focus on Courbet’s involvement with the bohemian art scene in Paris with Charles Baudelaire, Jules Champaigne, Pierre Dupont, and Pierre Proudhon. The archival material herein chronicles a collective effort among artists and intellectuals in favor of a Realist school in art, with Courbet leading the charge, as well as the artist’s participation in the popular insurrection following Louis-Philippe’s abdication in 1848.

The “Black Box” room (Room 10) is where the museum attempts, albeit unsuccessfully, to set itself apart from the typical museum experience. In an effort to provide a comprehensive overview of Courbet’s oeuvre, but without the artist’s major painting, the museum boasts the audio-visual portion of the tour as a break between the two sections of the permanent collection. An original installation, the Black Box, presents an audiovisual loop on the ground-breaking paintings of the 1850-51 Salon: the Stone Breakers (former collection of the Dresden Museum of Fine Arts, destroyed), the Peasants of Flagey (Besançon Museum of Fine Arts), and A Burial at Ornans (Musée d’Orsay, Paris). Indeed, the Black
Box serves as a point of rupture in the tour in the same way that Courbet’s major paintings served as a rupture in 19th century painting. While the film (in French with English subtitles) is interesting enough, the Black Box room is architecturally ill-conceived at best. The museum staff ushers visitors from Room 9 into the dark room when the film is set to begin. On my visit, I had just entered Room 9 when I was told I must move forward to view the film. Along with other slightly confused visitors, I entered and watched the film with the assumption that I could return to view the previous room. Such is not the case, we were told; we had to exit the Black Box into Room 11 or return to the previous room and wait until the film looped again (20 min.) to move through. Certainly there should be a corridor through which one can pass at leisure both before and after the Black Box experience.

Landscape paintings comprise two-thirds of Courbet’s oeuvre and, in the second half of the Courbet Museum, they are used to trace his artistic development – first in his views of Ornans and later in his Swiss landscapes. The artist also recounts his life and travels with views of Montpellier, Normandy and Saintonge – all of which are represented along with some hunting scenes in Rooms 11-13. The landscapes are discussed in terms of time spent painting alongside artists James Whistler, Eugène Boudin, and Claude Monet in Normandy, Trouville and Deauville in 1865. Room 14, The Commune and Exile in Switzerland, exhibits the artist’s self-portrait at Sainte-Pélagie (1872) along with landscapes and archival material regarding his involvement with the Commune, his arrest on 7 June 1871, and his exile and death in Switzerland. The final two rooms (Rooms 15 and 16) feature paintings by Courbet’s followers in order to establish a lineage for the realist tradition in art and to establish the widespread influence of his technique. Artists exhibited include Cherubino Pata, Jean-Jean and Armand Cornu, Marcel Ordinaire, François-Louis Français, Alexandre Rapin. These artists form a sort of workshop that gives birth to a Comtoise school of painting. Likewise, while in Saintonge in 1862 Courbet fostered a school of art (Saintongeais landscape painters) after teaching young painters Louis-Augustin Auguin and Hyppolyte Pradelles. The final room is dedicated to the history of the museum, first conceived by Courbet’s sister, Juliette Courbet, who donated three paintings to the city of Ornans so that a museum could be built on the road to Besançon. However, the museum was not established during Courbet’s lifetime. In 1947, Robert Fernier opened a small room at the city hall of Ornans so that the paintings could be admired; however it was not until 1971 that the Hôtel Hébert was established by the minister of culture, Jacques Duhamel, as the site of a museum dedicated to the art of Gustave Courbet.

Ultimately, the new museum seeks to gain a foothold in the international tourism industry. In line with recent developments in the industry (Monet, Cezanne, Millet) geared toward a more authentic and less crowded artistic experience, the musee Courbet encourages travellers to make the pilgrimage not only to the museum, but also to the farm at Flagey and the Source of the Loue River. Indeed, such a well-rounded excursion enables one to engage with the artist on a deeper level and fosters a comprehensive understanding of the artist and his world.

**REMINDER: PLEASE KEEP YOUR MEMBERSHIP ACTIVE**

Membership renewals for the calendar year 2012 are due on or before November 30, 2011. Please use the back page of this Newsletter to renew, or renew on line at www.ahnca.org.

We would also appreciate your help in encouraging your students and colleagues to join AHNCA. Thank you!

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The College Art Association annual conference took place six months ago, yet one presentation in particular continues to resonate in museums, research institutes, and academic departments of art history. That this paper was delivered by a past president and current program coordinator of AHNCA serves as the excuse for this departure from my customary report on the current state of our organization. Patricia Mainardi’s insightful—and provocative—talk on the consequences of art history’s “contemporary turn” has prompted a discipline-wide discussion. In her contribution to the “Crisis in Art History” panel, Professor Mainardi observed that the field of contemporary art has become the most popular among undergraduate and graduate students, and, not surprisingly, academic institutions are shifting resources in order to accommodate this demand. But beyond its impact on employment trends, publishing prospects, and research funding, the dominance of contemporary art reflects a broader disciplinary renegotiation of the practice of history. Without its commitment to interpreting artworks in light of specific historical conditions, what will art history become?

This is a question that scholars of nineteenth-century art are well positioned to address. Many issues central to the study of contemporary art can be traced to the nineteenth century: the effects of a global art market; the emergence of new venues for exhibiting artworks; the uncertain efficacy of conventional arts education; the relevance of avant-gardism; the interaction between tradition and innovation; and the role of industrial and technological innovation in the proliferation of new media. Historical consideration of these issues contextualizes them within the trajectories of social movements such as collectivism, feminism, consumer capitalism, and colonialism.

Happily, college students seem to understand the value of nineteenth-century art history even if their personal preference is for the art of the moment: recent market research undertaken by textbook publisher Prentice Hall confirms that enrollments continue to grow in classes on nineteenth-century art. AHNCA’s own programs could also serve as a gauge of the field’s enduring appeal to young scholars: the annual CAA Future Directions in Nineteenth-Century Art panel and Graduate Student Symposium elicit more submissions with each passing year. Graduate students’ interest in the field is no doubt attributable at least in part to college coursework. In classes on European and American nineteenth-century art, students encounter not only captivating artworks but a comfortable point of entry into cultural history: the nineteenth century can seem reassuringly familiar in contrast to antiquity, the Middle Ages, and even the Renaissance. Its fascination with celebrity, its booming consumer culture, and its preoccupation with material signs of wealth make the nineteenth century accessible. These conditions also raise students’ awareness of the historical basis of many contemporary art practices.

But let us return to the question of what the discipline will become if evacuated of its historical consciousness. The answer, again, might be found in the nineteenth century, when historical interpretation of art was in its infancy and when aesthetic and commercial interests dominated art writing. Along with giving rise to such affecting responses to the visual arts as Goethe’s ruminations on Gothic cathedrals, Charles Baudelaire’s “The Painter of Modern Life,” and Walter Pater’s enchanting Imaginary Portraits, this aesthetically rapacious yet historically unselfconscious age witnessed the looting of millions of artworks and artifacts from sites in Asia, Africa, Europe, the Americas, and the South Pacific, often to the disadvantage of the culture of origin and almost always to the detriment of the objects’ social significance. Acquisitiveness trumped historical awareness as nations and robber barons alike built empires. As our own Gilded Age seems to be gaining momentum, the distinction between art history and other forms of art writing needs to be acknowledged. Art criticism, a designation that could be used to describe much writing on contemporary visual culture, can illuminate and even transform our perception of the formal and conceptual properties of an artwork (surely this is the case with Baudelaire’s essay), but it cannot account for the aspirations or degradations that shape cultural expression over time. What is more, the effects of individual and institutional pressures on the creation and reception of an artwork are difficult to discern when they coincide with social forces shaping the scholar’s own work; ideology becomes less opaque with the passing of time, generations, and regimes. Critical awareness of the operation of ideology is essential for historical studies. Nineteenth-century art history provides the best point of access for a consideration of how the intertwined ideologies of capitalism, imperialism, and democratic social movements might be shaping contemporary visual culture. History endows the study of art with its ethical conscience, and nineteenth-century art history promises to be the most convincing advocate for the discipline’s self-awareness.

Elizabeth C. Mansfield | AHNCA President | ecm7@nyu.edu
Filiz Burhan died unexpectedly in Paris on May 23, 2011. She was 60 years old and a longtime faculty member at The American University in Paris, where she was Associate Professor of Art History. Filiz was born in Chicago of Turkish parents (she was fluent in Turkish), received a BA degree from Bryn Mawr and a PhD from Princeton University. Her 1979 dissertation, “Vision and Visionaries: Nineteenth-Century Psychological Theory, the Occult Sciences and the Formation of a Symbolist Aesthetic in France,” inaugurated a new area of scholarship and was far ahead of its time. She received numerous offers to publish it, but, a perfectionist, she always wanted to work on it a bit more, and so, like Frenhofer’s “Unknown Masterpiece” in Balzac’s story, it remained a work-in-progress. It was hardly unknown, however. Available through UMI, it has found its way into footnotes of all the subsequent major publications in its field. Because she was so scrupulous in her scholarship, she published little, but her influence was out of all proportion to her publications. Her ongoing interests in the inter-relationship of art and science won her a fellowship to the International School for Theory in the Humanities at Santiago de Compostella and resulted in an article, one of the few that met her exacting standards, “Rendering Visible the Invisible: The New Science of the Soul.” A long essay, “Marcel Duchamp, or the Weaver of Morphisms,” originated from the 2004 SANART conference at Ankara’s Middle Eastern Technical University, and was published in Turkish in the conference proceedings.

Filiz moved to Paris to conduct research for her dissertation, met and married Alexandre Tourraix, and moved with him to Senegal where she taught at the Université de Dakar from 1980 to 1983. On their return to France, she helped to reestablish the Parsons School of Design Program in Paris and, in 1984, joined the faculty of The American University of Paris where she remained for twenty-five years, serving as department chair for eight years. Although her marriage eventually ended in divorce, the couple remained on friendly terms.

A passionate teacher, she constantly expanded her horizons by offering new courses and keeping in touch with former students; besides a full range of courses in modern art, she developed courses in history of photography, film studies, and, in her last semester at AUP, designed and taught a special course on global contemporary art. In recognition of her pedagogical efforts, she received a Mellon Grant in 2000, and was given the AUP “Best Teacher of the Year Award” in 2002. Along with her teaching and AUP administration, she found time to serve on the Fulbright grant commission to France for many years, and to lecture for numerous programs that brought groups to Paris.

An outgoing, funny, and vivacious person with a formidable intellect, Filiz remained at the crossroads of French studies scholarship, keeping up an impressive correspondence with dozens of scholars. Throughout the summer of 2011, new arrivals in Paris reported that they had been in email correspondence with her all Spring and were planning to see her during the summer. Outings to her favorite Turkish restaurant in Paris (Le Janissaire) were a treat that brought together new friends and old, and also brought fabulous food ordered, in Turkish, by Filiz. Outings to exhibitions with Filiz were another treat since, regardless of the subject, she always seemed to have read everything on the topic and stimulated discussion. One of her special interests - which, she explained to me one day, she shared with most art historians because we are all detectives of some kind - was mystery stories. As with everything else she did, she knew so much about the genre that she could have taught a graduate seminar in it, and she made a special point of ferreting out novels from other cultures, which she generously shared with friends. Nor did her interest in art end with its history. She dressed with a kind of flair that inspired the envy of all her friends, drawing on a seemingly endless collection of the Kenzo scarves that she loved.

A Memorial Service was held at the American University in Paris on September 10. She leaves her brother and sister-in-law, Charles Burhan and Patricia Holden, her former husband, and numerous greatly saddened friends.

Patricia Mainardi
AHNCA NEWS

AHNCA EVENTS AT CAA 2012
Private Viewing at Norton Simon Museum
AHNCA members are invited to a private visit to the Norton Simon Museum. Curator Leah Lehmbeck will introduce members to highlights and rarely exhibited holdings in the collection. The visit will conclude with a reception generously hosted by the Norton Simon. This event will begin at 2pm on Wednesday, February 22 and will last roughly 2 ½ hours. There is no cost for AHNCA members, but space is limited. Please contact Elizabeth Mansfield (ecm7@nyu.edu) before January 15, 2012 to reserve your place.

AHNCA-SPONSORED SESSIONS AT CAA
David O’Brien of the University of Illinois will chair AHNCA’s main session on “Civilization and Its Others in Nineteenth-Century Art.” Due to the number of excellent proposals, this session will feature two panels:

FIRST SESSION: Thursday, February 23, 2:30-5:00 PM
Concourse Meeting Room 402AB
* Daniel Guernsey, Florida International University, “Theism and the Civilizing Process in James Barry’s Society of Arts Murals”
* Julie Codell, Arizona State University, “Going Native: Victorian Portraits of Civilized Barbarity”
* Maria Taroutina, Yale University, “Second Rome or Seat of Savagery?: Byzantium in Nineteenth-Century European Imaginaries”

SECOND SESSION: Saturday, February 25,
Concourse Meeting Room 405
* Greg Thomas, University of Hong Kong, “Chinese Civilization and Imperial Ambivalence in Britain”
* Emily Brink, Stanford University, “Reading without Words: The Reception of Japanese Albums in 1860s France”
* Ting Chang, “Gold, Silver, and Bronze: Metals and World Civilizations in Nineteenth-Century France”
* Gyewon Kim, University of Pittsburgh, “Envisioning a Civilized Nation: The Claims of Photography in Late Nineteenth-Century Japanese Geo-Encyclopedias”
* Matthew Johnston, Lewis and Clark College, “The ‘Crisis of History’: Pre-Columbian Civilization as Cultural Patrimony in U.S. and Mexican Anthropological Exhibits at World’s Fairs"

FUTURE DIRECTIONS
Scott Allen, Assistant Curator of Paintings at the J. Paul Getty Museum, will moderate the annual “Future Directions” panel, which takes place Thursday, February 23 from 12:30 until 2pm in the Concourse Meeting Room 402AB and includes the following talks:
* Allan Doyle (Princeton) “Michelangelo as Model: Xavier Sigalon’s Copy of the Last Judgment”
* Jeremy Melius (Johns Hopkins) “Ruskin’s Botticelli: Labyrinth and Grave”
* Sarah C. Schaefer (Columbia) “Reading from the Book of Gustave Doré: Religious Media and the Shaping of Modernity”

BUSINESS MEETING
AHNCA’s annual business meeting takes place Thursday at 5:30 in Concourse Meeting Room. All members are encouraged to attend and participate in the election of new officers as well as in discussions about how AHNCA can best serve its members.

AHNCA VISITS MANET IN PARIS

By Marilyn R. Brown
University of Colorado at Boulder

Despite being delayed by the threat of a strike by Musée d’Orsay guards, and in spite of what participants generally agreed were conceptual shortcomings of the exhibition Manet, inventeur du moderne, the AHNCA Manet event in Paris on June 22, 2011, was itself a great success. What began with an enthusiastic gathering of a dozen attendees at the museum entrance soon turned into a soggy wait in the rain while our fearless leader, Pamela Warner, negotiated with museum representatives in an attempt to salvage the day. After an hour, she wisely sent us to a café across the street, where, after a second hour of pleasant conversation, we were finally admitted. Even though the dream of seeing the show before the arrival of the general public had evaporated, it was a
pleasure to see the works, whatever the problematic hanging, especially those one rarely sees because of their locations. The Portrait of Baudelaire’s Mistress Reclining (Budapest), along with Chez le Père Lathuille (Tournaï), and the two fragments of the Gitanos recently acquired for the Louvre Abu Dhabi after being presumed lost, were a feast for the eyes. Chatting with fellow AHNCA members made the viewing an intellectual pleasure as well.

A brisk walk across the Seine, past the Louvre and Palais Royal, brought us to the Bistrot des Victoires, whose menu quickly made us forget the earlier frustrations of the day. The conversation was lively and the profiteroles were memorable. This -- along with the reappearance of the sun -- put us in a fine mood for the afternoon seminar at the nearby Institut National d’histoire de l’art. Led by Frédérique Desbuissous (Université de Reims), André Dombrowski (University of Pennsylvania), and James Rubin (State University of New York, Stony Brook), with Warner (University of Rhode Island) serving as moderator, we spent a couple of hours discussing the exhibition and the introduction to its catalogue, of which Warner had sent us all a PDF. Participants ranging from students to professors were in agreement that the promises of the exhibition and catalogue went unfulfilled. Central to this was the catalogue’s claim of overthrowing “puritanical formalism.” This inspired a collective reaction of “What have we been doing for thirty years already?” The stated aim of turning to something more “historical” was never consistently borne out. Critical issues of politics, social class, gender, and visual culture seemed not to be in the picture in a conceptually substantial way, even as formalism was held up as straw man and Manet the great painter was deployed to pull in the crowds. (André Dombrowski, it should be noted, will be publishing a complete review of the exhibition and catalogue in an upcoming issue of Nineteenth-Century Art Worldwide.) Although our general response to the show was mixed, we had a great time discussing why, and left in hopes of attending similar AHNCA events in the future. Sincere thanks are due to Pamela Warner for her hard work in organizing the event and her cool equanimity and perseverance in trying circumstances. Any AHNCA members interested in organizing similar events around important nineteenth-century exhibitions in their cities should contact the organization’s president, Elizabeth Mansfield, at: ecm7@NYU.edu.

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SYMPOSIA, LECTURES, AND CONFERENCES

CALLS FOR PAPERS:

Consortium on the Revolutionary Era, 1750-1850
(Baton Rouge, LA Feb. 23-25, 2012) (formerly Consortium on Revolutionary Europe, 1750-1850)

The 2012 meeting of the Consortium on the Revolutionary Era, 1750-1850 will be hosted by Louisiana State University and all of the conference events will be taking place at the downtown Hilton Baton Rouge Capitol Center Hotel, with easy access from the airport and within walking distance of many museums and restaurants. We are soliciting panel proposals treating any aspect of history, literature, or art or music history on the period from 1750 to 1850. Although the conference group’s traditional focus has been on Europe, we are eager to globalization our perspective and welcome scholars working on the Americas, Asia and Africa. The Consortium also publishes Selected Papers for each annual meeting.

Keynote speakers will include Woodruff Smith, University of Massachusetts, Boston (emeritus), Alison Frank, Harvard University, and Darius Spieth, of Louisiana State University, Baton Rouge.

The program committee prefers proposals for complete sessions (three papers, plus a chair and a commentator). However, we will accept proposals for incomplete sessions, and even individual paper proposals. Session proposals should include name of presenter, title of paper, and brief abstract (no more than one page single-spaced) for each paper; and brief CVs (no more than 2 pages) for each participant. The deadline for proposals is October 20, 2011.

Go to the Consortium website to make reservations at the Hilton Capitol Center and for the registration form. Email submissions are preferred; please attach documents in Word format and send to Suzanne Marchand at smarch1@lsu.edu. Mailing address for proposals: Suzanne Marchand, Department of History, Louisiana State University, Baton Rouge, LA 70803, Smarch1@lsu.edu. Those whose paper or panel proposals are accepted will receive an email by November 15, 2012. The Consortium’s website offers a short video about Baton Rouge and an on-line registration form. The web address is at http://www.revolutionaryeurope.org. Any questions may be addressed to Karl Roider (kroider@lsu.edu) or Suzanne Marchand (smarch1@lsu.edu).

Deja-vu & Authentic in Anglophone Culture
(Strasburg, Mar. 16-17, 2012) The Déjà-vu and the Authentic in Anglophone Literature and Culture: Contacts, Frictions, Clashes. University of Strasbourg, France

This international conference, organized by the University of Strasbourg’s Research Group in Anglophone Literature and Culture (EA 2325 SEARCH - www.search.unistra.fr), is a follow up to its successful March 2010 conference “Reprise, recycling, recuperating: the déjà-vu and the authentic in Anglophone literature and culture.”

The 2012 conference will focus on dissonance and discordance. The musical metaphor can provide a way to apprehend contacts, frictions, clashes in representations of Anglophone literature and culture. Is it not the dynamics of disharmony that provides the impetus to build culture? Are not frictions and clashes inherent in historical change? For a new authenticity to emerge from the déjà-vu, are not chafing, jarring and resistance inevitable?

We welcome papers in the domains of literature, civilization, history of art, cultural history and expect a broad range of theoretical and conceptual approaches.

Papers will be published. Deadline for proposals: November 15, 2011. Please contact Jean-Jacques Chardin (chardin@unistra.fr), Christian Auer (auer@unistra.fr) or Anne Bandry-Scubbi (bandry@unistra.fr).


The exhibition “Emile Bernard: Beyond Pont-Aven,” to be held in the INHA’s gallery between January and April 2012, offers the opportunity to initiate a debate on the place of conservative and “anti-modernist” currents in French art during the early decades of the twentieth century. Long dominated by a fixation with the avant-garde, French art history has begun in recent years to recognize the complexity of an artistic field whose elements defy reductive contrasts between progressives and “Pompiers” – a complexity graphically illustrated by the evolution of Emile Bernard himself. Repudiating his early experimentation at Pont-Aven, Bernard increasingly gravitated towards identifying himself with the European grand
tradition and was harshly critical of innovative currents in contemporary art. His trajectory is far from unique, though – in common with similar figures at the turn of the century – it has generally been discounted in analyses of developments in early twentieth-century French art.

This study day sets out to bring together art historians who have begun to look beyond the modernist paradigm in order to reinterpret the cultural landscape around the First World War. The event is intended to open up the field and explore the formal, critical and ideological stakes that characterize the resistance to modernism in several fields – from painting to decorative art, from architecture to garden design. The study will focus on the relationships between aesthetic and political anti-modernism, between tradition in the arts and national identity, and between artistic archaism and Catholic renewal.

We invite the submission of proposals for contributions in English or French. Papers will be 30 minutes long. Participants will be invited to contribute to a follow-up seminar on the afternoon of March 29. Please send outline proposals of no more than 250 words to laura.karp-lugo@inha.fr before November 1, 2011. The final program will be announced on December 15, 2011.


In connection with the exhibition on the Finnish artist Akseli Gallen-Kallela presented at Musée d’Orsay during the spring of 2012, the association The Birch and the Star - Finnish perspectives on the long nineteenth century is organizing jointly with Musée d’Orsay and Institut Finlandais an international symposium on “The North, a Literary, Musical and Artistic Myth.” It intends to explore the representation of the North in fin-de-siècle literature, music and arts, with a focus on the mythical images of the North created by Naturalist and Symbolist artists as an arctic space for isolation, melancholy and silence; the kind of symbols and myths used in the narration of the North, and how these images were understood and interpreted in different cultural contexts. By emphasizing a comparative study on the images of the North, the symposium encourages discussion on the possible diverse “Norths.”

We invite submissions for twenty-minute original papers on the following aspects:

- Nordic Landscapes: representations and symbols of the northern flora and fauna, the wilderness, landscapes and seasonal rhythm.
- Nordic Emotions: representations of melancholia and nostalgia in Naturalist and Symbolist literature, music and arts.
- Nordic Primitivism: representations of the archaic and the mythic, meeting of “civilized” and “primitive” cultures.

KEYNOTE SPEAKERS:
Pirjo Lyytikäinen, Professor, Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki, Finland: “The Swan on the River of Death: Nordic melancholy and Symbolism.”

March 31, 2012 (papers in English): Institut finlandais, 60, rue des Ecoles, 75005 Paris.

Please email proposals for papers (max. 500 words) with a short CV or a biographical summary no later than October 30, 2011 to: Riikka Rossi: riikka.rossi@helsinki.fi and Laura Gutman-Hanhivaara: laura.gutman.hanhivaara@gmail.com http://institut-finlandais.asso.fr/index.php?option=com_grokevents&task=view_group&catid=806&Itemid=43

The applications will be selected by the Scientific Committee of The Birch and The Star: (Anna-Maria von Bonsdorff, Ateneum Art Museum; Riitta Ojanperä, Central Art Archives; Ithala O’Neill, Amos Anderson Art Museum; Anne Pelin, The Gallen-Kallela Museum; Riikka Rossi, University of Helsinki; Juha-Heikki Tihinen, University of Helsinki; Helena Tyrväinen, University of Helsinki). Please note that only accepted applicants will receive an invitation.

Music and the Visual Arts
(AAH, Milton Keynes, Mar. 29-31, 2012) 38th AAH Conference & Bookfair, The Open University, Milton Keynes, UK
Permeable Boundaries: Music and the Visual Arts”

Artists have been inspired by music as metaphor, object, subject and practice throughout history. Music can supply an attribute for a portrait, a symbol for an allegory, or a suitable subject for the practice of perspective. Since the Renaissance at least, and in particular since the nineteenth century, the audible experience of music and sound has been drawn into the aesthetics of the visual arts. Issues of medium specificity, medium impurity and the formal concerns of music have featured prominently in modernist discourse. From the subjects of painting to the live engagement of performance and the ephemera of the recording industry, music is inescapably ingrained in visual experience. Musical performance always entails the manipulation of the visual world, and a multi-sensory experience for the audience.

In what ways do the ideas and practices of music and the visual arts converge? What critical approaches should be used in the investigation of musical concerns in the visual arts, and visual concerns in music? What aesthetic and historical perspectives are illuminated or occluded by terms such as synthesis, multi-disciplinary and hybridity? How we respond to such questions is useful in furthering our understanding of both disciplines, and the permeable boundaries between the two.

This session brings together scholars interested in the engagement of music and the visual arts, and the critical language required for the examination of such issues, in all periods.

To propose a paper please send an abstract of no more than 250 words to the session convenors, Tim Shephard (email: tim.shephard@nottingham.ac.uk) and Diane Silverthorne (email: d.silverthorne@bbk.ac.uk), by Monday November 7, 2011. Please include your name, institutional affiliation, and contact details.

Great Exhibitions in the Margins, 1851-1938
(Wolverhampton, Apr. 26-27, 2012) University of Wolverhampton

Research has for a long time focused on world fairs, great exhibitions or Expositions Universelles in the capitals of Europe and in the large cities of the USA. Their crucial role in communicating ideas about the identities of the exhibiting nations (and their relation to other cultures) and in showcasing contemporary art and design has been examined in detail. However, in the heyday of these spectacular events - in the second half of the nineteenth and the first half of the twentieth century - smaller cities and regional centers, such as Liège, Pozna, Edinburgh or Wolverhampton, staged their own “great exhibitions” modeled on those held in the national (or imperial) centers. Their goals, although executed on a more modest scale, were often the same and involved the promotion and sale of goods but also communication of ideas, ideologies and identities. These smaller shows usually had large ambitions and tried to engage not only the local population but also national and international audiences and exhibitors.

This symposium turns attention to the exhibitions of arts and industries in the regions outside the capitals and to the assumptions that lay behind them. Its main focus will be placed on their ambitions, originality, their relationship to the “greater” exhibitions and, in particular, their engagement with visual culture. The questions explored may include:

- what ambitions motivated the idea of staging an exhibition in the particular location and what were its objectives?
- what was the long-term impact of the show on the region, nationally and internationally?
- how were the arts displayed at the exhibition and what role they played?
- what specific influence did exhibitions like the Great Exhibition or Expositions Universelles in Paris have on the exhibitions in the margins?

The symposium encourages an inter-disciplinary approach to the topic and papers are therefore welcome from scholars in a wide range of disciplines, including the history of art and design, history, politics, anthropology, ethnography, cultural studies etc. A network of researchers interested in the subject of exhibition cultures will be created through the symposium as further academic activities on the theme are planned (a publication and a research network). News about the symposium and the research network will be posted at http://greatexhibitions.blogspot.com.

Please send paper proposals of up to 250 words to Dr. Marta Filipová at Marta.Filipova@wlv.ac.uk by November 1, 2011.

Probing the Interior, 1800-2012
(London, May 25, 2012)
The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN; A conference to be held at The
Bodily, psychic and spatial interiors can be mapped, traversed and violated in multiple ways. This one-day conference will interrogate and re-evaluate the contested terrain of the interior in its varied forms. It will examine the interlacing and overlapping of different types of interiors, and seek to re-position the ‘interior’ in critical terms. Moreover, it will attempt to develop new ways of thinking about the relationship between the decorative arts, furniture, bio-technologies, anatomy and space. The conference will take place in The Courtauld Institute of Art Research Forum and conclude with a keynote address in the Anatomy Theatre at King’s College London.

The conference will be built around three themes: Threshold, Incision and Autopsy. We encourage prospective speakers to outline how their papers engage with one or more of these themes.

This conference welcomes papers from across a wide range of periods and regions. Issues addressed might include, but are not limited to:

- Modes of mapping space
- Figurative and literal gateways/boundaries
- Temporality and space
- Space and subjectivity
- Domestic interiors
- Decorative arts and the body
- The fabrication of furniture
- Anatomical drawing
- Different types of medical imaging
- Medical portraiture

Please send your proposals of no more than 250 words (20-minute papers) by November 30, 2011 to probingtheinterior@gmail.com

TO ATTEND:

Palaces of Art supports the consortium’s mission of promoting innovative scholarship on the art of James McNeill Whistler and his international circle of contemporaries. Papers will consider how issues of patronage, collecting, display and critical interpretation informed theories and practices of Aestheticism and its reception in Europe, the United States, and beyond. Collectively, these presentations will challenge our preconceptions about Aestheticism and Whistler’s place within the Aesthetic movement. Please visit http://www.asia.si.edu/lunderSymposium.asp for conference program and free on-line registration.

Musée d’Orsay, 62 rue de Lille, 75007 Paris, France

“In Paris, ... no one regards me curiously, I am simply ‘M. Tanner, an American artist.’ Nobody knows or cares what was the complexion of my forbears. I live and work there on terms of absolute social equality”-- Henry Ossawa Tanner.

Henry O. Tanner (1859-1937), a pioneering African-American artist raised in Philadelphia in the years after the Civil War, went on to become an American expatriate artist at the highest levels of the international art world at the turn of the twentieth century. He devoted 46 years of his life and career to France. Three religious paintings a genre in which Tanner gained his fame were acquired by the French State during the artist’s life, and now form a part of the Musée d’Orsay’s collection. They will be on display at the Musée d’Orsay during the study day, and shortly thereafter, travel to the United States - one of them, The Resurrection of Lazarus - for the first time.

Using the career of Henry Ossawa Tanner as a starting point, this study day will explore the century-long history of African American art and France, asking how racial and cultural identities interplayed with transatlantic exchanges from fin-de-siècle cosmopolitanism into the post-colonial age. A panel of international speakers will discuss the work of artists traveling to Paris specifically and France more generally. At first attracted by a rich artistic and intellectual scene and the possibility of artistic recognition that was not always to be found in their home country, these artists were later motivated by the vibrant and creative “années folles” to be found in Jazz Age Paris. African Americans played a noteworthy role in this new Bohemia, not only as the jazz performers, who played the preferred music of the Parisian avant-garde, but writers and
artists as well. During the 1920s Paris and Harlem together created new ideas of blackness and modernity. Artists such as Aaron Douglas, Lois Mailou Jones, and William H. Johnson were indebted to the legacy of Tanner.

From the Parisian art scene disrupted by World War II and the repercussions of these changes on the reception of black artists in Europe in the second half of the twentieth century, the day will conclude with analysis of the celebration of post-modern artists such as Jean-Michel Basquiat in France, as well as examine the way contemporary African-American artists continue a critical engagement with the French art world.

Organized by the Musée d’Orsay and the Pennsylvania Academy of the Fine Arts with funding from the Terra Foundation for American Art.


‘Art against the Wall’ is the third symposium of The Courtauld’s Early Modern department. The symposium will provide an occasion for established and emerging scholars to present and discuss their research together.

This one-day symposium (from 10:00 am – 5:30 pm, with registration beginning at 9:30am) will explore the relationship between walls and art in early modern visual culture. During the period 1550-1850 the interplay between work and wall became increasingly complex as art objects began to pull away from the walls which had previously defined them. The enduring association between artistic skill and craft production meant that many art works were often still regarded as elements in overarching decorative schemes; paintings installed in eighteenth-century English domestic interiors, for example, continue to be described as part of the ornamentation, even as the furniture, of a room. Conversely, walls now had the power to redefine art works, giving them a new meaning through a new context; thus, in late sixteenth-century debates on the status of the religious image, walls – which map the division between sacred and secular space – take on crucial importance. Yet the wall could also become art, as the numerous examples of trompe l’oeil wall illustration to be found in seventeenth-century architecture and garden design suggest. Taking as its point of departure Derrida’s insight that there can be no clear separation of ergon (work) from parergon (not-the-work, ‘wall’), the symposium will attempt to investigate the rich questions raised by the phenomenon of art against the wall.

To book a place: £15 (£10 students) Please send a check made payable to ‘Courtauld Institute of Art’ to: Research Forum Events Coordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the ‘Art against the Wall’ symposium. For credit card bookings call 020 7848 2785 (9.30 – 18.00, weekdays only). For further information, send an email to: ResearchForumEvents@courtauld.ac.uk

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ARTstor and the RMN

The ARTstor Digital Library has launched the first installment of nearly 4,000 (of a projected total of 12,000) images of works from the premier national and regional museums of France through our collaboration with the Réunion des Musées Nationaux (RMN) and Art Resource. The collection in the ARTstor Digital Library presents high-resolution images of important works of art from antiquity to the 20th century. The majority of images focus on works by key artists from major European schools, as well as decorative arts and furnishings from castles and royal residences throughout France. French museums with significant holdings in the arts of Asia, Africa, and Oceania are also included. The images have been selected from the archives of the Agence photographique de la RMN, which include the collections of 28 museums, such as the Musée du Louvre, the Musée d’Orsay, and the Musée National d’Art Moderne – Centre Georges Pompidou. For more info: www.artstor.org. Many other collections focused on a variety of disciplines and subject areas are released monthly in ARTstor. Please visit us on www.artstor.org/blog to learn about new developments and sign up for our news announcements.

H-ArtHist Announces new Website

http://arthist.net/ is powered by a new content management system, the website has been redesigned and contains now many new features with improved usability and navigation such as:

- online forms for contribution / registration
- latest H-ArtHist posts and website archive
- fast access to H-ArtHist reviews

Please note that in the future scholars should use the online-form for any contribution to the list: http://arthist.net/mailing-list/mode=contribute

INHA announces new online resources

Pour information, 142 nouveaux documents ont été mis en ligne sur la bibliothèque numérique de l’INHA. Il s’agit :

- d’estampes: eaux-fortes de Félix Bracquemond, gravures et dessins de Charles Gattet, eaux-fortes et clichés-glaces de Charles François Daubigny, eaux fortes de James McNeill Whistler tirées après le rayage des plaques de cuivre par l’artiste,
- de classiques de l’histoire de l’art: Recueil de gravures pour servir à l’histoire des arts en France d’Alexandre-Marie Lenoir, Idée des spectacles anciens et nouveaux de Michel de Pure, Livre d’architecture d’Alexandre Francine
- de livres de fête dont Feste in Venezia, Balletti d’invenzione nella Finta piazza di Giovanbatta Balbi ou L’Orologio del Piacere,
- de photographies : des vues de Samarkand, les photographies de la Mission archéologique en Tunisie de MM. Babelon et S. Reinach, les premiers essais de photographies en couleurs de Charles Cros.

Yale Center for British Art announces new website

The Yale Center for British Art has announced the launch of its new website (www.britishart.yale.edu) which offers online access to the collections of the Center through a seamless cross collections search that retrieves works of art, rare books, and reference materials. Through the website and collections search, the Center now offers publication-quality images of all its art objects in the public domain. Images from the Center’s collections are now free to download with no restrictions on use. For the first time, visitors to the museum’s redesigned and expanded website—britishart.yale.edu—will have the ability to search across the Center’s entire collection of paintings, sculpture, prints, drawings, rare books, manuscripts, and works in the Reference Library. In addition, they will be able to download high-resolution images of objects in the public domain, free of charge. The launch of the Center’s online catalogue dovetails with Yale University’s recently announced “Open Access” policy, which will make high-quality digital images of Yale’s vast cultural heritage collections in the public domain openly and freely available. The full press release is available here: http://britishart.yale.edu/sites/default/files/Website-Catalogue_press-release_0.pdf

Digitized Russian Rare Books from the Metropolitan Museum of Art

The Thomas J. Watson Library at the Metropolitan Museum of Art recently digitized a small selection of rare books published in Imperial and early Soviet Russia. This small sliver represents a wide range of themes and formats, including Soviet caricature, arms and armor, 19th-century photograph albums, collection and exhibition catalogs. Please browse and use this collection at: http://libmma.contentdm.oclc.org/cdm4/browse.php?CISOROOT=/p15324coll7&CISOSTART=1,1

You may also access it via Watson Library’s catalog by going to the Digital Collections link: http://library.metmuseum.org/screens/opacmenu.html
FELLOWSHIPS & GRANTS FOR PRE- AND POST-DOCTORAL CANDIDATES

Columbia University Council for European Studies offers summer pre-dissertation fellowships for graduate students working on Europe. There are usually fifteen to seventeen recipients and the stipend is $4,000.00. Deadline February 15, 2012. Contact: CES, Columbia University, 1203A, International Bldg., MC3310, 420 w. 118th St., New York, 10027. Tel: (212) 854-4172. web: http://councilforeuropeanstudies.org/index.php?option=com_content&view=article&id=26&Itemid=28; email: ces@columbia.edu. The Harriman Institute Post-doctoral Fellows Program enables junior scholars who have recently received their Ph.D. to spend a specified term in residence focusing on the revision of their dissertation for publication in book form. Deadline: January 10 for fellowships to being the following September, decisions in May. Contact: Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, New York 10027, (212) 854-6219, bs18@columbia.edu, http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html


The French Government offers the Chateaubriand Scholarship for Humanities Research for doctoral research for which involvement in French research institutions or archives would be beneficial. Fellowships are given for research in topics in French culture and history. Applicants must be of U.S. citizenship. Tenure (9 mo.) carries a stipend of 1300 euros per month plus health coverage and travel. Deadline: December 15, 2011. Contact: Chateaubriand Fellowships, French Embassy, Bourse Chateaubriand/SCULE, 4101 Reservoir Rd., Washington, DC 20007. E-mail: Meghan.merwin@diplomatie.gouv.fr. Call: (202) 944-6294. Web: http://france-science.org/chateaubriand2/chateaubriand/.


American Antiquarian Society announces Short-Term Visiting Academic Research Fellowships, available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Fellowships comprise 1-3 months, stipends = $1,000/month. The following are offered annually: Kate B. and Hall J. Peterson Fellowships (research on a topic supported by the AAS collections); The Legacy Fellowship (research on a topic supported by the AAS collections); Stephen Botein Fellowships (research in the history of the book in American culture); The Joyce Tracy Fellowship (research on newspapers and magazines); AAS-American Society for Eighteenth-Century Studies Fellowships (research on the American 18th Century); American Historical Print Collectors Society Fellowship (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); The Reese Fellowship (research in American bibliography and the history of the book in America); The “Drawn to Art” Fellowship (research on American art, visual culture or other projects using graphic materials as primary sources); The Christoph Daniel Ebeling Fellowship (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, jointly funded by the German Association for American Studies and AAS). Deadline for all fellowships applications except the Ebeling Fellowship
Wesleyan University invites scholars who have received their Ph. D. within the last four years in any humanistic field to apply for the Andrew W. Mellon Post-doctoral Fellowship in Cultural Studies. One Fellow will be appointed for the 2012-2013 academic year with a stipend of $40,000. He or she will be in residence to teach a one-semester undergraduate course. The theme for 2012-2013 was not yet posted. Deadline (postmarked): November 1, 2011. The Center for the Humanities will also grant a small number of non-stipendary Research Fellowships for a semester or a year to scholars working in the humanities or the social sciences. Arrangements for Research Fellowships are informal and individual (consult site for details). Deadline: received March 30, 2012. Contact Jill Morawski, Director, Center of the Humanities, Mellon Post-doctoral Fellowship Program Wesleyan University, 95 Pearl Street, Middletown, CT 06459-0069, (203) 685-2170. Web: http://www.wesleyan.edu/chum/research_fellowship.html

The Carter G. Woodson Institute for Afro-American and African Studies at the University of Virginia offers pre-doc and post-doc residential fellowships to scholars whose work focuses on race, ethnicity and society in Africa and the Atlantic world (broadly defined as the African Diaspora). Post-doctoral fellows receive one-year fellowships (stipend = $45,000). Predoctoral fellowships cover two (annual stipend = $20,000). The fellowship is not restricted by citizenship. Deadline December 1, 2011. The Woodson Institute also operates a Visiting Scholars program and invites scholars working in African American and African Studies in the various fields of Judaic Studies. The theme for 2012-2013 is Converts and Conversion to and from Judaism. Outstanding graduate students in the final stages of writing their dissertations may also apply. Stipend amounts are based on academic standing and financial need (max. $45,000 / academic year). Deadline: November 10, 2011. Contact: Administrator, Fellowship Program, CAJS, Univ. of Pennsylvania, 420 Walnut St., Philadelphia, PA 19106. 215-238-1290. E-mail: Sheila Allen: allenshe@sas.upenn.edu, web: http://www.cjs.upenn.edu/program/2012-2013/announce.htm

The Institute of European History awards ten fellowships for 6-12 month research stays at the Institute in Mainz. The application is open to all young historians in Germany and abroad, who apply with a research project in German and European history since the sixteenth century. The department’s fellowship selection commission meets three times a year, in March, July and November. Contact: The American Institute for Contemporary German Studies, 1400 16th Street, NW Suite 420, Washington, DC. 20036. Phone: (+1-202) 332-9312, fax: (+1-202) 265-9531. info@aicgs.org, or web: www.inst-euro-history.uni-mainz.de. Deadlines are continuous.

Stanford University invites applications for the Stanford Humanities Fellows Program, a post-doctoral fellowship
designed to give the best recent Ph.D. recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will teach one course and contribute a second course-equivalent per year in one of Stanford’s fifteen humanities departments. The stipend (approx. $50,000) may include additional support, depending on need. **Deadline: November 15, 2011.** Contact the Program Administrator at rhoffman@stanford.edu or visit http://fellows.stanford.edu or write: Anna North, Program Administrator, Bldg. 460, Rm. 201, Stanford University, 450 Serra Mall, Stanford, CA 94305-2087. Ph: (650) 723-3316.

### FELLOWSHIPS & GRANTS – ALL CAREER STAGES

The **Woodrow Wilson Fellowship** Foundation, in conjunction with the Andrew W. Mellon Foundation, announces **Career Enhancement Fellowships for Junior Faculty.** The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: $30,000 stipend and a small grant for research/travel. **Deadline: November 30, 2011.** For info: Caryl McFarlane, Asst. Director, Assistant Director, Public Policy/International Affairs Programs, Woodrow Wilson National Fellowship Foundation, P.O. Box 2995, Princeton, NJ 08543. Phone: (609) 452-7007; e-mail: careerenhance@woodrow.org.

The **Smithsonian Institute** and its Renwick Gallery invite applications for one-year research fellowships in art, visual culture, and craft of the United States. Pre-doctoral fellowship stipends = $30,000, plus research/travel allowances. Senior or post-doctoral fellowship stipends = $45,000, plus research/travel allowances. The standard residency is twelve months, but shorter terms will be considered; stipends are prorated for shorter periods. **Deadline (postmarked): January 15, 2012.**

Contact: Amelia Goerlitz, Fellowship Program Coordinator, SAAM Fellowship Office, Smithsonian American Art Museum; (202) 633-8353. Email: SAAMFellowships@si.edu. For applications visit [http://www.si.edu/ofg/fell.htm](http://www.si.edu/ofg/fell.htm).

The **Social Science Research Council** sponsors fellowship and grant programs on a wide range of topics, across many different career stages. Most support goes to pre-dissertation, dissertation, and post-doctoral fellows, offered through annual competitions. **Deadlines** vary per program, but can be as early as September. Web: [www.ssrc.org/fellowships](http://www.ssrc.org/fellowships).

The **Hagley Museum and Library** offers several fellowships and grants. **Hagley/Winterthur Fellowships in Arts and Industries** represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design architecture, crafts, and the fine arts. **Henry Belin du Pont Fellowships** support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mo.) may offer up to $1,600 per month. **Deadline: November 15.** The Hagley Museum and Library **Grants-in-Aid** support short-term visits for scholarly research. Stipends (from two weeks to two months) may offer up to $1,600 per month. **Deadlines for 2012-2013: March 31, June 30, October 31.** Contact: Dr. Philip Scraton, Center for History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630, or call (302) 658-2400 or e-mail crl@udel.edu. Web: [www.hagley.org](http://www.hagley.org) and [www.hagley.lib.de.us/grants.html](http://www.hagley.lib.de.us/grants.html).

The **Samuel H. Kress Foundation** offers several grants and fellowships at the pre-doctoral and professional levels. The **Kress Fellowship in Art History at Foreign Institutions** grants four pre-doctoral candidates two-year research appointments at one of several participating European Institutions. The stipend is $22,500. **Deadline: November 30, 2011.**

**Kress Travel Fellowships** in the History of Art, carrying stipends of $3,500 to $10,000, support travel expenses are granted to pre-doctoral candidates finishing their dissertations on European art before 1900. **Deadline: November 30, 2011.** All pre-doctoral fellows must be U.S. citizens (or be matriculated into a U.S. university) and nominated by his/her department. These and other fellowships can be found on the Kress website [www.kressfoundation.org](http://www.kressfoundation.org). Or contact: Wyman Meers, Program Administrator, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.

The **American Philosophical Society** offers several grants and fellowships at the pre-doctoral, post-doctoral and senior level. The **Franklin Research Grant** is available to post-doctoral (or publication equivalent) scholars. Funding is in multiples.
of $1,000, with a maximum of $6,000 for one calendar year, $12,000 for two years. **Deadline: October 1 and December 1, 2011.** The APS Sabbatical Fellowship (one academic year, $30-40,000) invites applications from mid-career faculty of American colleges and universities. **Deadline: October 15.** The Phillips Fund of the APS provides grants for research in Native American linguistics and ethno history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed $3,000. **Deadline: March 1.** The APS Library accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: $2,000 per month (1-3 months). **Deadline (receipt): March 1.** Contact all individual programs through Linda Musumeci, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429; e-mail: lmusumeci@amphilsoc.org; web: www.amphilsoc.org.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Senior Fellowship Program: **Deadline: October 15, 2011; Visiting Senior Fellowship Program: Deadlines: September 21, 2011, March 21, 2012, September 21, 2012;** The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: **Deadline: November 15, 2011;** and the Pre-doctoral Fellowship Program for Summer Travel. For more information, please visit: [http://www.nga.gov/casva/index.shtm](http://www.nga.gov/casva/index.shtm). Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudy@nga.gov.

The Huntington Research Center The Huntington will award one hundred fellowships for the academic year, derived from a variety of funding sources and having different terms. Fellows are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a Ph.D. or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of $2000 per month. A number of specialized fellowships are available. **Deadline (postmarked): December 15, 2011.** Contact: Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108. Robert C. Ritchie, W.M. Keck Foundation Director of Research. Phone: (626) 405-2194; Fax: (626) 449-5703; e-mail: cpowell@huntington.org, web: [http://www.huntington.org/huntingtonlibrary.aspx?id=566](http://www.huntington.org/huntingtonlibrary.aspx?id=566)

The Schomburg Center for Research in Black Culture’s Scholar-in-Residence program seeks to assist scholars studying black history culture from a humanist perspective and professionals in fields related to the Center’s collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, $25,000 for six months and $50,000 for twelve months). **Deadline (postmarked): December 1, 2011.** Contact: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801, (212) 491-2228. Web: [http://www.nypl.org/locations/rid/64/node/138](http://www.nypl.org/locations/rid/64/node/138).

The Harvard University Houghton Library Fellowship provides short-term fellowships for travel to work within the Library’s collections. Fellows have access to the Widener library, the world’s largest university library and receive a stipend ($3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellows must be in residence at Harvard for at least one month out of the fellowship year (July-June). **Deadline: January 13, 2012.** Contact: The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: [http://hcl.harvard.edu/libraries/houghton/public_programs/visiting_fellowships.cfm](http://hcl.harvard.edu/libraries/houghton/public_programs/visiting_fellowships.cfm).

**Metropolitan Museum of Art Conservation Fellowships** are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fields for conservation research include paper, objects, textiles, musical instruments and costumes. Fellows maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures are stipended at $40,000 (senior), and $30,000 (junior), with additional travel monies available. **Deadline (receipt): January 2, 2012.** The Metropolitan Museum of Art also offers **Resident Pre- and Post-doctoral Fellowships in Art History** to qualified graduate students and post-
The Winterthur Museum offers three categories of fellowships: NEH Fellowships, McNeil Dissertation Fellowships, Winterthur Research Fellowships. The NEH Fellowship supports scholars pursuing advanced research. Tenure = four to twelve months/stipend up to $40,000 (generally $3300/month). Scholars make use of the museum’s extensive library and collections related to the study of American artistic, cultural, social and intellectual history. The McNeil Dissertation Fellowship awards one or two semesters of McNeil funding yearly, at $7,000 per semester. Applicants may apply for one or two semesters. Short-term Winterthur Research Fellowships carry a stipend of $1,500 per month. Fellowships are open to all candidates who demonstrate a specific need for research in the collections. Deadline (all fellowships): January 15, 2012. Contact: Katherine C. Grier, Director, Research Fellowship Program, Office of Advance Studies, Winterthur Museum and Country Estate, Winterthur, DE 19735, (302) 888-4649. E-mail: academicprograms@winterthur.org or www.winterthur.org/research/fellowship.asp

The John Simon Guggenheim Memorial Foundation provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada (Deadline: September 15, 2011), and the other open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1, 2011). Contact: Edward Hirsch, Pres., John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248. E-mail: fellowships@gf.org Web: http://www.gf.org/

The American Association of University Women (AAUW) invites applications from outstanding women scholars for a one-year research fellowship or short-term publication grant (must be U.S. citizens or permanent residents). The “American Fellowships” include Post-doctoral Fellowships ($30,000), Dissertation Fellowships ($20,000 to women in the final year of a doctoral degree) and a Summer/Short-Term Research Publication Grant ($6,000), available to women college/university faculty or independent researchers to prepare completed research for publication. Deadline (postmarked): November 15, 2011. International Fellowships are awarded for full-time study or research to women who are not U.S. citizens or permanent residents. Deadline (postmarked): December 1, 2011. Contact: AAUW Educational Foundation, c/o Customer Service Center, Dept. 60, 301 ACT Drive, Iowa City, IA 52243-4030, phone: 319/337-1716 ext.60. E-mail: aauw@act.org, http://www.aauw.org/education/fga/index.cfm

The American Council of Learned Societies supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The Henry Luce Foundation Dissertation Fellowships in American Art ($25,000, one-year, non-renewable) support any stage of Ph.D. dissertation research or writing in the art of the United States in any period (applicants must be US citizens, A.B.D. before beginning tenure). Deadline: November 9, 2011. The Southeast European Studies Program offers post-doctoral research fellowships (stipends up to $25,000) and dissertation fellowships (stipends up to $17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged. Deadline: November 11, 2011. Contact: American Council of Learned Societies, 663 Third Avenue, New York, NY 10017-3398; 212-697-1505, ext. 136 or 138; email cfr@acls.org; Web: http://www.acls.org/programs/overview/

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = $4000/month), are designed to provide access to the library for scholars who reside outside the greater New Haven area. Fellowships must be taken up between September 1, 2012 and May 31, 2013. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details). Deadline: received December 15, 2011. Web: www.library.yale.edu/beinecke/blgrdfll.htm#visit; email: Beinecke.Fellowships@yale.edu.

The Council of American Overseas Research Centers (CAORC) announces a fellowship program that supports advanced regional research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already

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earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or trans-regional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to $9,000 each. Individuals or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens. **Deadline January 12, 2012.** Contact: Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, P.O. Box 37012, NHB Room CE-123, MRC 178, Washington, D.C. 20013-7012, Ph. (202) 633-1599. fellowships@caorc.org; web: [http://caorc.org/programs/multi.htm](http://caorc.org/programs/multi.htm).

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

The **Center for Cultural Analysis** at Rutgers University awards two external fellowships (stipend: $40,000) to scholars and practitioners, including graduate students, “interested in issues and problems arising from the complicated interrelations among the Americas during the past century—their history, politics, economics and culture.” **Theme:** Formalisms. **Deadline January 12, 2012.** Contact: Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08903, 732-932-8426, email: info@cca.rutgers.edu. Web: [www.criticalanalysis.rutgers.edu/fellowships](http://www.criticalanalysis.rutgers.edu/fellowships).

The **Liguria Study Center for the Arts and Humanities** grants Bogliasco Fellowships to qualified persons doing advanced creative work or scholarly research. Bogliasco Fellowships are scheduled during the two semesters of the traditional academic year: mid-September to the third week of December, and mid-February to the third week of May. Fellowships are residential, carry no stipend, and typically have a duration of either one month or a half-semester (47 days). In special circumstances, residencies of other lengths may be approved. Applications are reviewed twice a year: **January 15 for fall-winter semester and April 15 for the winter-spring semester.** Contact: The Boliasco Foundation, 10 Rockefeller Plaza (16th floor), New York, New York 10020-1903, email: info@bfny.org; web [http://www.bfny.org/english/fellowships.cfm](http://www.bfny.org/english/fellowships.cfm).

The **Amon Carter Museum’s Davidson Family Fellowship Program** is for scholars working at the pre- or post doctoral level. Fellows will initiate new research or continue work on an existing topic in American art that draws on the Museum’s collections. Stipend: $7,500 for a minimum of four weeks of full-time research at the Amon Carter Museum. **Deadline:** **March 1, 2012.** Contact: Davidson Family Fellowship Program, Amon Carter Museum, Attn: Samuel Duncan, Library Director, 3501 Camp Bowie Boulevard, Fort Worth, Texas 76107-2695, p. (817) 989-5073; email: samuel.duncan@cartermuseum.org. or web: [http://www.cartermuseum.org/library/davidson-family-fellowship](http://www.cartermuseum.org/library/davidson-family-fellowship).

**Washington University** announces the fifth year of a five-year **Andrew W. Mellon Foundation Post-doctoral Fellowship Program.** The Fellowship Program brings together new and recent Ph.D.s to participate in the university’s ongoing interdisciplinary programs and seminars. Fellows receive a two-year appointment with stipends beginning at $43,150/year and will teach three undergraduate courses in their home discipline and collaborate each spring semester in leading a seminar in the theory and methods of interdisciplinary research. No application form; **deadline: December 1, 2011.** Contact: Steven Zwicker, Dept. of English, Washington University, Box 1122, One Brookings Drive, St. Louis, MO 63130; 314-935-5190. Email: szwicker@arts.wustl.edu. Web: [http://mii.wustl.edu/](http://mii.wustl.edu/).

The **Henry Moore Institute** offers fellowships to artists, academics, curators and/or educators interested in pursuing work at the institute on historical and contemporary sculpture. Fellows have access to collections including sculpture, a library, slide library, an archive of works on paper, models and original documents. The sculpture and archive collections are devoted to British sculpture, principally after c. 1850, and are especially strong for the period c. 1900-1975. The library is an excellent resource for research on both historical and contemporary sculpture. Tenure is up to
four months with travel expenses and a per diem provided. Fellows will also have opportunities to either publish or present research. Application deadline: January 9, 2012. Contact Kirstie Gregory – Research Programme Assistant, Henry Moore Institute, The Headrow, Leeds LS1 3AH. Tel: +44 (0) 113 246 7467, E: kirstie@henry-moore.org. "Research Fellowships.' Web: http://www.henry-moore.org/hmi/research/hmi-research-fellowships1.

The School of American Research (SAR) awards a Resident Scholar Fellowship to six scholars with anthropologically informed perspectives in humanistic fields who have completed research and are now looking to pursue topics “important to the understanding of humankind.” Resident scholars are given an apartment and office on campus, stipends up to $40,000, a small reference library and other benefits. The tenure: September 1 through May 31. Deadline: November 1. Contact: the Director of Academic Programs at School of American Research, PO Box 2188, Santa Fe, NM 87504-2188; e-mail: scholar@sarsf.org. Web: www.sarweb.org.

The Filson Fellowship offers full-time university history faculty and doctoral students an opportunity to pursue scholarly research at the Filson Historical Society, Louisville, KY, by providing funds for travel and lodging. The society’s collections focus on the frontier, antebellum and Civil War eras of Kentucky. Out-of-state fellows receive a $500.00 award for a one-week period. State residents may receive partial support. Application deadlines: annually, October 15 and February 15. Contact: 502 635-5083, e-mail markweth@filsonhistorical.org, web http://www.filsonhistorical.org/programs-and-publications/fellowships-and-internships.aspx or write Mark Wetherington, The Committee on Fellowship/Internships, The Filson Historical Society, 1310 S. Third Street, Louisville, KY 40208. Ph; (502) 635-5083.

The Capitol Fellowship Program grants a maximum of $18,000 to scholars for research related to the art and architecture of the U.S. Capitol complex. Fellows are granted access to extensive documents housed in the Office of the Architect of the Capitol, The Library of Congress and the National Archives. Office space is provided in the Curator’s Office of the Architect of the Capitol. Tenure = one-twelve months/$2,000 per month. Application deadline: March 15, 2012. Contact Dr. Donald Kennon, U.S. Capitol Historical Society, 200 Maryland Ave. N.E., Washington, D.C. 20002. 202 228-1222. See: http://www.csus.edu/calst/capital fellows_programs_overview.html E-mail: bwolanin@aoc.gov.

The Newberry Library supports a wide range of long and short-term fellowships. Long-term fellowships are available to post-doctoral scholars (holding the Ph.D. at the time of application) for periods of six to eleven months; they carry stipends up to $40,000 unless specified otherwise. Deadlines: long-term fellowships January 11, 2012; short-term March 1, 2012, check website. For more information, contact: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610, 312 255-3666. Web: www.newberry.org/research/felshp/fellowshome.html. E-mail: research@newberry.org.


The New England Regional Research Fellowship Consortium offers a number of awards. The Consortium grants ($5,000 / eight weeks of research at a participating institution) are meant to encourage work drawing from multiple agencies and are awarded to anyone who demonstrates a serious need for the use of collections and facilities of associated organizations. Participating Institutions include the Boston Athenaeum, Connecticut Historical Society, John Nicholas Brown Center for the Study of American Civilization, Maine Historical Society, Massachusetts Historical Society, Mystic Seaport Museum, New England historical Genealogical Society, New Hampshire Historical Society, Rhode Island Historical Society, Vermont Historical Society, and Historic Deerfield. Application deadline: January 15, 2012. For more information contact: Regional Fellowships, MHS, 1154 Boylston Street, Boston, MA 02215, 617-646-0513. Web: www.masshist.org/fellowships email: fellowships@masshist.org.

The Massachusetts Historical Society offers short term fellowships for researchers who need to use the collections to complete a major project relevant to the MHS collections. Each of the fellowships includes a stipend of $1,500 for four
weeks of research. Candidates who live 50 or more miles from Boston receive preference. **Post-mark deadline: March 1, 2012.** With support from the National Endowment for the Humanities the MHS also awards either one long-term grant of six to twelve months or two grants of a maximum of five months. Stipend: no more than $40,000 for a term of six to twelve months and smaller amounts for shorter terms. Tenure must be continuous. Application **post-mark deadline: January 15, 2012.** Contact: Long term/short term Fellowships, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215, (617) 646-0513; Web: [www.masshist.org/fellowships](http://www.masshist.org/fellowships).

The Library Company of Philadelphia and Historical Society of Pennsylvania Program in Early American Economy and Society offers several types of fellowship awards to be granted for research and scholarship. One-month fellowships (stipend = $1,600) are available to scholars at all levels of research. Two Barra Foundation International Fellowships (stipend: $2,500 plus travel expenses) are reserved for foreign national scholars whose residence is outside the United States. The **Program in Early American Economy and Society (PEAES) Fellowships** consist of: one dissertation-level fellowship, tenable for nine consecutive months (stipend: $20,000); one advanced research fellowship, also tenable for nine consecutive (stipend: $40,000). **Deadline** for post-doctoral long-term fellowships is November 1, 2011. The fellowships promote scholarship in early American economy and society, broadly defined, through the 1850s. All applicants may submit proposals based on any printed and manuscript materials of the Library Company and other institutions nearby. **Deadline:** March 1, 2012. Contact: Program in Early American Economy and Society, The Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. (215) 546-3181 or write James Green, email: jgreen@librarycompany.com. Web: [http://www.librarycompany.org/fellowships/american.htm](http://www.librarycompany.org/fellowships/american.htm).

The United States Holocaust Memorial Museum’s Center for Advanced Holocaust Studies awards fellowships to support research and writing on the Holocaust and genocide studies. Awards are granted to Ph.D. candidates, post-doctoral researchers, senior scholars, and professionals holding degrees from accredited academic and research institutions worldwide. All humanistic disciplines welcomed. The specific fellowship awarded and the length of the award are made at the discretion of the Center (tenure normally consists of a semester, summer, or academic year. **Deadline:** t.b.a. [November]. Contact: Traci Rucker, Prog. Asst., Visiting Scholars Program, Center for Advanced Holocaust Studies, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024-2126, Tel. (202) 314-7829. Email: visiting_scholars@ushmm.org Web: [www.ushmm.org/research/center](http://www.ushmm.org/research/center).

The Caroline and Erwin Swann Foundation for Caricature and Cartoon awards one fellowship per year, with a stipend of $15,000 to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. Applicants may be candidates for an M.A. or Ph.D. degree in a university in the United States, Canada or Mexico and working toward the completion of a dissertation or thesis for that degree, or be engaged in postgraduate research within three years of receiving an M.A. or Ph.D. **Application deadline:** February 15, 2012. Contact: Martha Kennedy, 202-707-9117. Web: [www.loc.gov/rr/print/swann](http://www.loc.gov/rr/print/swann). Email: swan@loc.gov.

The Wolfsonian-Florida International University Research Fellowship promotes the examination of modern material culture. The focus of the Wolfsonian collection is on North American and European decorative, propaganda, and fine arts of the period 1885-1945. The United States, Great Britain, Germany, Italy, and the Netherlands are the countries most comprehensively represented. There are also smaller but significant collections of materials from a number of other countries, including Austria, France, Japan, the former Soviet Union and Hungary. The Wolfsonian library has approximately 50,000 rare books, periodicals, and ephemeral items, as well as standard reference materials. Eligibility is limited to those with a master’s degree or higher; doctoral candidates are eligible to apply. Awards: 3-5 weeks, with stipend, airfare, and accommodations. **Deadline:** December 31 for residency after July 1*. Web: [http://www.wolfsonian.org/education/research/index.html](http://www.wolfsonian.org/education/research/index.html) or contact: Fellowship Coordinator, The Wolfsonian-FIU, 1001 Washington Ave., Miami Beach, FL 33139 tel. 305-535-2613, research@thewolf.fiu.edu.

The [Institute of Turkish Studies](http://www.isturkishstudies.org/) sponsors an annual grant program that offers a variety of awards to individual scholars, colleges and universities in the United States. The Institute will offer grants and fellowships in the field of Ottoman and Modern Turkish Studies to graduate students, post-doctoral scholars, universities, and other educational institutions. **Deadline (receipt):** March 7, 2012. For detailed application guidelines and downloadable application forms, visit [http://](http://)
The American Association of Netherlandic Studies annual $2,000.00 scholarship is offered in support of graduate research in the field of Netherlandic studies, to be conducted in the Netherlands or Belgium. The field of Netherlandic Studies is broadly defined and includes research on aspects of Dutch culture as they relate to Indonesia or South Africa, or research on the Afrikaans language. The grant is intended for citizens or residents of the United States who study at an American university. Preference is given to those scholars who do not receive research support from their home institutions. Applicants must submit a proposal of at least two pages, a timetable, a budget, two letters of recommendation, a curriculum vitae, and a set of transcripts. The proposal should establish the scholarly contribution and significance of the project, its relevance to the applicant’s professional goals, and progress already made. Deadline: February 15, 2012. The selection committee will consist of members of the AANS Executive Council. Please send completed (hardcopy only — provide 4 copies) applications to: Dr. C.P. Sellin, Assist. Prof of Art History, California Lutheran University, Art Department, 60 West Olsen Road, mail code 3800, Thousand Oaks, CA 91360, Contact: Dr. Jenneke Oosterhoff, Univ. of Minnesota, Dept. of German, Scandanavia and Dutch, 205 Folwell Hall, Minneapolis, MN 55455, email: ooste003@umn.edu. Web: http://netherlandicstudies.com/news/?page_id=24.


Harry Ransom Humanities Research Center announces its Research Fellowships to support scholarly research projects in all areas of the humanities. Priority, however, will be given to those proposals that concentrate on the Center’s collections and that require substantial on-site use of them. This year’s special topic will be announced on the website in October.

Applications are encouraged from scholars investigating the transatlantic cultural exchange of ideas, in particular, but not exclusively those affected by times of war. It is the goals of the fellowship to foster inquiry into the nature of the cultural and intellectual dialog between Europe and the United States. The fellowships range from one to three months, with stipends of $3,000 per month. Also available are $1,200 to $1,700 travel stipends and dissertation fellowships with a $1,500 stipend. Deadline: February 1, 2012. For detailed information, including eligibility requirements, go to http://www.hrc.utexas.edu/research/fellowships/application/ or call The Harry Ransom Center, The University of Texas at Austin (512) 471-8944.

PRIZES AND AWARDS

The Terra Foundation for American Art International Essay Prize recognizes excellent scholarship by a non-U.S. scholar in the field of historical American art (circa 1500-1980). The winning manuscript submission should advance understanding of American art and demonstrate new findings and original perspectives. It will be translated and published in American Art, the Smithsonian American Art Museum’s scholarly journal, which will also cover the cost of image rights and reproductions, and the winner will receive a $500 award. Essays should be submitted via e-mail by January 15, 2012, to TerraEssayPrize@si.edu. For more information regarding the essay length and the format for submission, please visit www.americanart.si.edu/research/awards/terra.

Please check websites to verify deadlines and application procedures.
U.S. EXHIBITIONS

ALABAMA


ARKANSAS
Crystal Bridges Museum of American Art. On November 11, 2011, the museum opens to the public; its collection includes important nineteenth-century works. (No special exhibitions announced to date.)

CALIFORNIA
Irvine Museum. California Rhapsody. Through November 3, 2011. In 1872, a number of San Francisco painters, writers, musicians and actors joined together as a group and formed the Bohemian Club. The artists in this exhibition were all early members of this remarkable club.


Moraga. Hearst Art Gallery, Saint Mary’s College of California. The Comprehensive Keith: 100th Anniversary Celebration. October 2–December 18, 2011. More than 145 paintings from the Saint Mary’s College William Keith collection, including recent acquisitions and newly restored paintings, will be on view. The exhibition coincides with the publication of an important new book on the life and work of the great 19th century landscape painter.


San Francisco. Asian Art Museum. Maharaja: The Splendor Of India’s Royal Courts. October 21, 2011–April 8, 2012. The heyday of the maharajas began in earnest after the collapse of the Mughal Empire in the early eighteenth century. The exhibition opens with this period of chaos and adventure and closes with the end of British rule in 1947, when the Indian princes’ territories were incorporated into the modern states of India and Pakistan.

San Francisco. Legion of Honor. Pissarro’s People. October 22, 2011–January 22, 2012. Camille Pissarro drew, painted, and made prints featuring human subjects from every walk of life. Pissarro’s People brings together nearly 100 works of art, including some 37 paintings and numerous works on paper made over the course of his entire career. The Cult of Beauty: The Victorian Avant-Garde, 1860–1900. February 18, 2012–June 17, 2012. The first major exhibition to explore the unconventional creativity of the British Aesthetic Movement, tracing the evolution of this movement from a small circle of progressive artists and poets to its broad impact on fashion and the middle-class home.

Santa Barbara Museum of Art. Echoes of Japan: The Prints of Henri Rivière (1864–1951). October 1, 2011–January 1, 2012. This exhibition, the first to showcase SBMA’s extensive holdings of Rivière’s work, traces his career from his early days as a designer of shadow plays for the Cabaret du Chat Noir to the albums of Parisian cityscapes and Breton landscapes with which he made his name.


CONNECTICUT


New Haven. Yale Center for British Art. Adapting the Eye: An Archive of the British in India, 1770–1830. October 11, 2011–December 31, 2011. This exhibition explores the complex and multifaceted networks of British and Indian professional and amateur artists, patrons, and scholars in British India in the later eighteenth and early nineteenth centuries, and their drive to create and organize knowledge for both aesthetic and political purposes. Johan Zoffany RA: Society Observed. October 27, 2011–February 12, 2012. After his death there was no move to situate Zoffany as one of the key figures in the burgeoning British school of art; this exhibition aims to correct that oversight and will demonstrate his central importance to the artistic culture of eighteenth-century Britain and Europe. Making History: Antiquaries in Britain. February 2, 2012–May 27, 2012. The exhibition, featuring one hundred works selected from the Society of Antiquaries of London’s treasures (with a number of additions from the collections at the Center), focuses on the discovery, recording, preservation, and interpretation of Britain’s past through its material remains. It explores beliefs current before the Society was founded in 1707, and reveals how new discoveries, technologies, and interpretations have transformed our understanding of the history of Britain since the eighteenth century.

DELWARE


FLORIDA


GEORGIA


Columbus Museum. Likenesses in the Latest Style: Historical Portrait Photography. Through October 30, 2011. The photographs help illustrate the changes in photographic techniques during this critical period.

ILLINOIS


Chicago. Smart Museum of Art. Awash in Color: French and Japanese Prints. October 4, 2012–January 20, 2013. The rise of color printmaking in France in the late nineteenth century is often attributed to a fascination with Japanese woodblock prints, which began to circulate in great numbers after the opening of Japan in 1854. But a closer look at the history of color printmaking in these two cultures reveals that the story is not so simple. Parallel traditions were flourishing in both France and Japan well before 1854. And, when the two cultures met, the channels of technical and aesthetic influence flowed in both directions, not merely from East to West.
As the first major exhibition to take account of these complexities, _Awash in Color_ explores the roles, functions, and technology of color in French and Japanese prints.

Evanston. Mary and Leigh Block Museum of Art. _Tango with Cows: Book Art of the Russian Avant-Garde, 1910–1917_. September 23–December 11, 2011. During the years spanning the revolutions of 1905 and 1917, Russia was in spiritual, social, and cultural crisis. This exhibition explores the way Russian avant-garde poets and artists responded to this crisis through their book art.


INDIANA


IOWA


MAINE

Lewiston. Bates College Museum of Art. _James Ensor: Scènes de la vie du Christ and other works_. January 21–March 18, 2012. Scènes de la vie du Christ (1921) is a portfolio of thirty-two lithographs executed after drawings in colored pencil Ensor made between 1911 and 1920. Considered his most all-encompassing graphic project, the portfolio is inspired by the late-medieval combination of religious themes and carnival humor.

Portland Museum of Art. _Edgar Degas: The Private Impressionist_. February 23, 2012–May 27, 2012. Edgar The first comprehensive exhibition in the history of the Museum devoted to the 19th century French master Edgar Degas and his works on paper. _From Portland to Paris: Mildred Burrage’s Years in France_. April 7, 2012–August 5, 2012. This exhibition focuses on Portland-born artist Mildred Burrage (1890-1983), who as a young aspiring painter traveled in the early 1900s to Giverny, France. While Burrage was a prolific artist up until her death, this exhibition celebrates these crucial, formative years (1909-1914) when she traveled abroad and was introduced and exposed to modern European movements. _The Draw of the Normandy Coast (1820–1920)_. June 14, 2012–September 2, 2012. Spanning roughly 100 years (1820–1920), this exhibition will explore the importance of the towns and villages of Honfleur and Le Havre and such unique destinations as Étretat, and will feature more than 40 works of European and American art, mostly paintings and works on paper, from the Portland Museum of Art and from the private collection of Scott M. Black. _Weatherbeaten: The Late Paintings of Winslow Homer_. September 22, 2012–December 30, 2012. In celebration of the opening of the newly restored Winslow Homer Studio, the Portland Museum of Art presents this exhibition comprised of 35 major oils and watercolors painted during Homer’s tenure in the Studio, which will introduce new perspectives on Homer’s life and work.

Massachusetts

Amherst. Mead Art Museum. _Disunion! The American Civil War 150 Years Later_. July 16–December 31, 2011. This installation of paintings, photographs, prints, and sculptures is enhanced by a special loan from the American Antiquarian Society in Worcester, Mass.: _Liberty, the Fair Maid of Kansas in the Hands of the “Border Ruffians”_ (1856). This popular lithograph by John L.Magee sheds new light on _Massacre of the Innocents_ (ca. 1858), an oil painting by William Rimmer that the Mead highlights in an expanded presentation.

Andover. Addison Gallery of American Art. _The Civil War: Unfolding Dialogues_. October 14–Winter 2012. From Alexander Gardner’s and Winslow Homer’s eyewitness accounts to works by living artists such as...
Glenn Ligon and Kara Walker, this exhibition reexamines the realities and fictions of the Civil War, its haunting memories, and its lasting effect on American culture.


MICHIGAN

MINNESOTA

MISSOURI
Kansas City. Nelson-Atkins Museum of Art. Town and Country: French Types in the 19th Century. Through January 22, 2012. Art production in France during the 19th century was marked by a fascination with defining and classifying various social types. Currently on view is a selection of works on paper that reflects this desire to represent le peuple, or the French people, from the 1830s to the 1890s. Bingham@200. Now through October 2, 2011. George Caleb Bingham (1811–1879), whose bicentennial we celebrate this year, used drawing as a foundation of his art throughout his career. The drawings that have survived—of single figures or details of them—relate to his popular paintings of everyday life and politics in Missouri. Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939. April 14–August 19, 2012. The first comprehensive exhibition to explore decorative arts made for world’s fairs. Rodin: Sculptures from the Iris and B. Gerald Cantor Foundation. October 1, 2011–June 3, 2012. This exhibition brings together more than 40 bronze sculptures by Rodin from the Iris and B. Gerald Cantor Foundation, which aims to promote understanding and appreciation of the artist’s achievements.


NEBRASKA

NEW JERSEY
Montclair Art Museum. George Inness: Private Treasures. November 6, 2011–April 1, 2012. This exhibition will consist of 10 works, nine from private collections, mostly in the Montclair area, as well as one from the Montclair Historical Society.


NEW MEXICO

NEW YORK
New York City. The Brooklyn Museum. Nineteenth-Century Modern. September 2, 2011–April 1, 2012. This exhibition will focus on the emergence of Modernism, a design aesthetic based in part on the machine as a source of artistic inspiration. The installation will feature objects dating from the early nineteenth century, when the trend toward Modernism began, to the twentieth century.

from the precocious academic exercises of his youth in the 1890s to the virtuoso classical works of the early 1920s.


New York City. The Metropolitan Museum of Art. Duncan Phyfe: Master Cabinetmaker in New York. December 20, 2011–May 6, 2012. This exhibition—the first retrospective on Duncan Phyfe (1770–1854) in ninety years—will serve to re-introduce this artistic and influential master cabinetmaker to a contemporary audience. Infinite Jest: Caricature and Satire from Leonardo to Levine. September 13, 2011–March 4, 2012. This exhibition will include sheets by 19th-Century artists such as Delacroix, Goya, Toulouse-Lautrec, Daumier and others.


New York City. The New-York Historical Society. Revolution! The Atlantic World Reborn. November 11, 2011–April 15, 2012. While the revolutions in America, France and Haiti have usually been presented exclusively as chapters within national histories, now for the first time, the story of these 18th-century Atlantic revolutions will be explained as a global narrative.


New York City. The Metropolitan Museum of Art. Hounds and Men: Rockingham Pottery from the Lewis Collection. Through 30 October 2011. The term “Rockingham” refers to a rich brown glaze that received its characteristic color through the addition of manganese. It was first made in England in the late eighteenth century, but a few decades later the technique spread to the United States, where it became a standard of many potters—especially those in the Northeast, Maryland, and Ohio. By 1845, Rockingham pottery dominated the American ceramics industry, and it remained immensely popular for the rest of the century. Aesthetic Ambitions: Edward Lycett and Brooklyn’s Faiencerie Manufacturing Company. 17 September 2011–26 February 2012. During the 1880s, the Faiencerie Manufacturing Company (1881-1892) owed its artistic and commercial success to Edward Lycett, an English china painter who became its artistic director in 1884.


Ohio. Akron Art Museum. Landscapes from the Age of Impressionism. October 29, 2011–February 5, 2012. The exhibition offers an in-depth look at landscape painting as practiced by such leading French artists as Claude Monet and Gustave Courbet and their most significant American followers including John Singer Sargent and Frederick Childe Hassam.

Cincinnati. Taft Museum of Art. George Inness in Italy. October 7, 2011–January 8, 2012. This is the first exhibition of Italian landscapes Inness made during and between his two transformative visits to Italy in 1851-52 and 1870-74. This exhibition is organized by the Philadelphia Museum of Art.


Pennsylvania


Philadelphia Museum of Art. Van Gogh Up Close. February 1–May 6, 2012. This exhibition focuses on the period of feverish artistic experimentation that began when van Gogh left Antwerp for Paris in 1886 and continued until his death in Auvers in 1890. Gauguin, Cézanne, Matisse: Visions of Arcadia. June–September 2012. This exhibition explores the theme of Arcadia in three French paintings of the early 1900s: Paul Gauguin’s Where Do We Come From? What Are We? Where Are We Going? (1898), Paul Cézanne’s The Large Bathers (1906), and Henri Matisse’s Bathers by a River (1909-17). Placed on view together, in a dialogue of sorts, these three masterpieces take visitors to the very foundations of modern art.
art. *Shipwreck! Winslow Homer and The Life Line*. September–December 2012. Winslow Homer’s masterpiece *The Life Line* (1884) is an exhibition about the making and meaning of an iconic American image of rescue.

**RHODE ISLAND**

Providence. RISD Museum of Art. *Pilgrims of Beauty: Art and Inspiration in 19th-Century Italy*. February 3–June 10, 2012. Throughout the 19th century, the landscape, history, architecture, and art of Italy served as a tremendous source of inspiration for artists. Masters such as Ingres, Turner, Sargent, and Whistler were among those who benefited from, and contributed to, the spirit of artistic experimentation and collaboration Italy offered. Featuring more than 60 works of art—including paintings, sculpture, drawings, prints, photographs, and jewelry, from the Museum’s permanent collection—*Pilgrims of Beauty* is a window into the array of styles and approaches that emerged from Italy in this period.

**SOUTH CAROLINA**


**TEXAS**

Austin. Blanton Museum of Art. *American Scenery: Different Views in Hudson River School Painting*. February 26–May 13, 2012. This exhibition explores the Hudson River School’s practice of creating pairs, series, and groupings of thematically related works that were intended to be seen together.


**VERMONT**


**VIRGINIA**


**WASHINGTON**


**WEST VIRGINIA**


**WISCONSIN**

Milwaukee Art Museum. *Impressionism: Masterworks on Paper*. October 14, 2011–January 8, 2012. This exhibition will present approximately 110 drawings, watercolors and pastels by the Impressionists and Post-Impressionists. This is the first international exhibition devoted exclusively to drawings by these artists.

**WASHINGTON, D.C.**

Freer|Sackler: The Smithsonian’s Museums of Asian Art. *Sweet Silent Thought: Whistler’s Interiors*. Through Summer 2012. *Power|Play: China’s Empress Dowager*. September 24, 2011–January 29, 2012. Following China’s disastrous Boxer Rebellion, the Grand Empress Dowager Cixi (1835–1908) was held in low regard throughout the world. In 1903, a strategy emerged to use photographic portraiture to rehabilitate her public image. The Freer Gallery’s thirty-five glass plate negatives are the only group of these intimate portraits held outside of the Palace Museum in Beijing.


**National Museum of Women in the Arts. The Art of Travel: Pictoresque Views of Europe by Richenda Cunningham*. Through October 30, 2011. This exhibition features “Nine Views Taken on the Continent,” c. 1830, a lithographic portfolio of travel prints from NMWA’s collection by British artist Richenda (Gurney) Cunningham (1782–1855).


AUSTRIA


BELGIUM


CANADA


AUSTRALIA


Melbourne. National Gallery of Victoria Australia (Ian Potter Centre). Man Style. A broad survey of menswear c. 1740–present. This Wondrous Land: Colonial Art on Paper. Exhibitions run through Nov. 27


AUSTRIA


Fall 2011 / AHNCA Newsletter


CZECH REPUBLIC


DENMARK


Copenhagen. *Nationalmuseets Egmontal. Europe Meets the World.* Artistic and cultural interaction over three millennia. From Jan. 6, 2012


ENGLAND


FINLAND


FRANCE

Arras. Musée des Beaux-Arts. Unknown Treasures from the Arras School. Previously unpublished works in private collections, as well as the museum’s own holdings. Nov. 5–Dec. 15

Avignon. Musée Calvet. Magnificent Egypt. Includes a section on French Egyptomania in the eighteenth and nineteenth centuries. Through Nov. 14


Dieppe. Château-Musée. Romantic Visions of the English Channel. Through Nov. 6


Montauban. Musée Ingres. Ingres. Secret Drawings. Through Nov. 6


Paris. Musée de l’Orangerie. Spain between Two Centuries. From Zuloaga to Picasso (1890–1920). In collaboration with the Fundacion Mapfre, Madrid, and the


Germany


Bonn. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland. Art and Design for All: The Victoria and Albert Museum. Reconstructs the museum’s original collections. In collaboration with the V & A. Nov. 18, 2011–April 15, 2012


Nuremburg. **Stadtmuseum Feombohaus.** *The Discovery of Nuremberg as a Tourist Destination in the Early Romantic Era.* Through Nov. 20


Wolfsburg. **Kunstmuseum.** *The Art of Slowing Down: Rest and Motion in the Arts from Caspar David Friedrich to Ai Weiwei.* Nov. 12, 2011–April 9, 2012


Zwickau. **Kunstsammlung.** *The Divinity of Light—Fritz von Uhde.* Through Nov. 6. *Concurrent exhibition at the Schloss Wolkenburg, Limbach-Oberfrohna, through Nov. 30*

**HUNGARY**


**IRELAND**


**ITALY**


Florence. **Galleria dell’Accademia.** *Lorenzo Bartolini: Sculptor of Natural Beauty.* Through Nov. 6


**JAPAN**


Nagoya. **Museo Canova.** *Canova Italianesimo.* Nationalistic aspects of the artist’s work. Sept. 6, 2011–March 17, 2012


Venice. **Museo Correr.** *Hope for Venice: Italian Unification (1859–1866).* Extended through Dec. 31

Tokyo. **Bridgestone Museum of Art.** *From the Birth of Impressionism to 20th Century Art.* Sept. 14–Oct. 18


THE NETHERLANDS


The Hague. Mesedag Collectie. Through the Eyes of Vincent van Gogh. From Sept. 7


NEW ZEALAND


NORTHERN IRELAND


NORWAY


POLAND


PORTUGAL


ROMANIA


RUSSIA


SCOTLAND

Aberdeen Art Gallery. Stage Directions. Images of the theater in the nineteenth and twentieth centuries. Through Nov. 19


SINGAPORE

SLOVAKIA

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SWEDEN


SWITZERLAND


NEW BOOKS


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