By Richard Brettell
How well I remember meeting Françoise Cachin. I was an absurdly young assistant professor at the University of Texas, and she was a famous and seasoned curator at the National Museum of Modern Art in Paris. I had already assimilated the by-then time-honored idea that museum professionals are not serious art historians and was completely taken aback by the brilliance and rigor of the short introduction she wrote in the Pissarro retrospective catalogue produced by the Grand Palais, the Arts Council of Great Britain, and the MFA Boston. The same publication also contained my first published essay on Pissarro, about whom I was then writing a labored dissertation. So, when we met, I had no idea what to expect, because, already in print, she had confounded my expectations of a “museum person.” She clearly knew more, wrote better, and thought more incisively than any other contributor to the Pissarro book, myself included, and the person I met was simply stunning—quick-witted, completely bilingual (as I stammered away in my school-boy French), sexy (dare I say it?), and opinionated about everything. Oddly, her mind quivered between serious issues of morality, quality, and principal, on the one hand, and a sort of light-heartedness which skipped from subject to subject with both confidence and ease. She could even gossip brilliantly. This was 1980, and, between then and our split over issues of principle a quarter century later, we saw each other many times per year and developed what was a true friendship. It is this I want to stress in my personal tribute to Françoise Cachin, because it was her gift for deeply felt friendships—and not too many of them—that characterized and gave depth to all aspects of her life. Her friends were artists, intellectuals, art historians, museum professionals, politicians, writers, socialites, musicians, etc. from many places, all of whom managed to see her in Paris, St. Tropez, or Brittany—or in New York, London, Zurich, Essen, Tokyo, Los Angeles, or wherever her projects took her. Françoise was at once utterly French and equally utterly cosmopolitan.

Everyone who writes about Françoise Cachin stresses her lineage—and for a reason. Her two grandfathers were each famous and distinguished—Marcel Cachin as a “militant communist” (words conjoined by others, not me) and a founder of the French communist party and Paul Signac as an artist, tastemaker, writer, and anarchist. It was almost as if the mythic battle between the systematic and studious Karl Marx and the firebrand rabble-rouser Mikhail Bakunin thundered...
Then onto the National Museum of Modern Art, as it existed during Cachin’s tenure, the Centre Pompidou, but she was also involved in the institution’s immensely creative—and equally immensely depressing—decay in the Palais de Tokyo. Not only did she willingly join in the planning for its almost interplanetary replacement, the Centre Pompidou, but she was also involved in the stunning transformation of part of the Palais de Tokyo into a short-lived, but brilliant institution called “Le Musée des Essais” which did large and stunning exhibitions that could have never been mounted at the Grand Palais. I well remember rushing after lunch with her to see “Les Soies de Lyon” sometime in the mid 1980s and also being introduced to Germaine Viatte, whose extraordinary exhibition done in collaboration with her equally brilliant wife, INDIGO, she also championed. I will never forget either of these projects—exhibitions devoted essentially to “color” rather than “painting.” This kind of brilliance was, for Françoise Cachin, second nature, and she did as much as anyone in the French artistic administration to foster and fund it. Equally fascinating was her job at Pompidou, where, although she never left her curatorial position, she directed the Documentation Center, making publically accessible a research function of French museums traditionally reserved for other museum professionals and advanced students. And her exhibitions. We met with Pissarro, which, contrary to the New York Times obituary of Cachin, was held not at the Pompidou, but at the Grand Palais. But that was far from the extraordinarily ambitious projects she championed. As Pierre Rosenberg mounted international retrospective exhibitions of the giants of French 19th-century painting—Chardin, Fragonard, and Boucher, Françoise Cachin did or oversaw comparable exhibition reassessments of Manet, Renoir, Gauguin, and Seurat—only one of which has been surpassed. She knew as well as her colleague, Pierre Rosenberg, the value of international research teams, and many scholars and museum professionals in Britain, France, and the United States cut their teeth working on the teams assembled by Françoise Cachin. Although she worked initially with Charles Moffett on the great Manet retrospective of 1984, she realized that Charlie was simply too busy with too many other projects to devote the kind of time she thought necessary for Manet and, thus, convinced Philippe de Montebello, her friend and colleague at the Metropolitan Museum, to hire Charles Stuckey, who became one of her closest friends and colleagues (and who famously commuted to Paris from New York on the Concorde!). And, when her beloved Kirk Varnedoe had to pull out of “l’équipe Gauguin” when he won a MacArthur grant, she persuaded him to bring in Charlie Stuckey again and formed a curatorial team (of which I was a member) that simply bristled with competitive energy and dedication to hard work. And, for Seurat, she almost completely stepped aside, giving much of the scholarly heft of the catalogue and a good deal of the selection to her dear friend, Robert L. Herbert. She knew that he knew more about Seurat than even she, the granddaughter of Signac. These creative teams also brought the famous documentaristes of the French museums directly into contact with British and American scholars and museum people, creating a synergy in which the French enthusiasm for what they call “scientific” art history was aligned with the more historical and theoretical strands of British and American practice.

Never in her work on any of these expensive projects were there “focus groups,” “budget control personnel,” “audience surveys,” or “mutually agreed upon goals and objectives.” Instead, a small group of the best possible people was simply allowed to work freely—but with her gimlet eye for quality and results moving us all forward. I do remember one particularly critical time, when I awakened in a hotel room in Rio de Janeiro with Charlie Stuckey asleep in the other bed so we could save money by sharing a room (Françoise couldn’t think about a “Gauguin” or a “Manet.” Indeed, she would prefer to eat on the side of caution rather than to present a work which, to her, downgrade the artist’s reputation.

Françoise’s years as Directrice des Musées de France were very important for French cultural politics. To begin with, she was the first woman in a long line of men from Vivant Denon forward (or sideways, as the feminists would say). But that didn’t particularly interest her…indeed, she detested political correctness and believed in the old anarchist principal of the quality of the individual, not in its membership in a group. She did several things, aside from appointing Henri Loyrette to be Director of the Louvre after he succeeded her at Director of Orsay. She also became a great champion of the “regional museums,” which had been part of the “national museum” system since Napoleon’s 1801 and 1803 laws. Indeed, her attempts to funnel national funds to projects in the fabled French regions led her to work with regional and city governments to match or even exceed French investment in the new building programs that, under her directorship, enlivened regional museums in France to a greater degree than any other time in the 20th century. This focus away from Paris effectively reversed decades—indeed more than century—of Paris-centric policies and spending. And she gloried in this reversal—which continues to this day.

In this latter initiative, Françoise became an enthusiastic partner of Elizabeth Rohatyn, who approached her about a non-Paris-centered cultural initiative shortly after she (Elizabeth) came to Paris as the wife of the US Ambassador to France, Felix Rohatyn. Although these two powerful women squabbled over who had the original idea, there is no doubt it was Mrs. Rohatyn who took the initiative and that Françoise Cachin embraced it. Hence FRAME (The French/Regional American Museum Exchange) was born. Françoise chose the...
There is little doubt that the most lasting achievement of Françoise Cachin is her work on the formation and museumological structure of the Musée d’Orsay. This museum, whose collections were formed from parts of the Louvre, the former Musée du Luxembourg, the Jeu de Paume, the Mobilier national, and various other state collections, was essentially devoted to the celebration of the city of Paris as the cultural capital of the 19th century, combining—or juxtaposing—fine and decorative arts, architecture, photography, etc. Perhaps the grandest of all “new” museums created in France since the Musée Napoleon and before the Musée du Quai Branly, it had an oddly “in between” role, and both its starting and end points where debated within both government and cultural circles. Françoise Cachin played a vital role in those discussions—should it be “the long 19th century,” 1789-1915 or a shorter variant? Should Delacroix’s Liberty Leading the People start it or Courbet’s immense canvases? Should it end with the death of Gauguin in 1903 or Cezanne in 1900 or Monet in 1926? For painting at least, it could easily have taken its cue from her grandfather’s seminal essay, “De Delacroix à Neo-Impressionnisme,” but there were problems with that—the Louvre insisted on keeping all the large works by Delacroix in the galleries designed for them, and the national collections had very few great works by Neo-Impressionist artists—major or minor.

Although the Neo-Impressionist lacuna may well stem from the sometimes virulent anarchist politics of many of the group’s members (notably Signac), it was in need of correction, and Françoise Cachin was in a position to do just that—not only conceptually, but with works of art from her family’s collections. In this latter capacity, she almost single-handedly saved France from the embarrassing loss of its Neo-Impressionist legacy with gifts of key works of all scales and types, many by her grandfather. Although the principal masterpieces by Georges Seurat had long left the country of their making (with the exception of the legacy of an American!), France could now have major holdings of works by Signac, Luce, Cross, the Pissarros and others, which were, for Cachin, the “pivot” in French pictorial art between scientific color painting and abstraction.

I well remember spending hours with Françoise Cachin, Michel Lacloette, Henri Loyrette, and others poring over the models of the galleries of the new Musée d’Orsay while they created with Gae Aulenti a physical embodiment of intertwined art historical stories. For them, the museum plan would serve essentially as an architectural diagram of the histories of the visual arts in France. Françoise’s tolerance of wide ranging works of art made it possible for her to oversee a single museum in which Salon or “pompey” art coexisted with the avant-garde, each possessing its own authority. Although off the main circulation axis from the Avant-garde “spine” of the museum’s lower floor, the galleries devoted to Salon painting as well as to the decorative arts and architecture were unique in world museums in their scale and proximity to the then canonical history of avant-garde painting. And even sculpture, demagogically inseparable from French modernism since Baudelaire, seems almost to have been won the greatest and most prominent spaces and glorious natural light. Yet, it was her legacy as the granddaughter of Signac and a major scholar of Gauguin which did as much as anything to define the “end” of the Orsay’s 19th century and, as a consequence, the beginning of Pompidou’s 20th century. Although it is currently fashionable to discount her work with Gae Aulenti, particularly their final concept of the bronze “bos d’amour” of columns at the end of Orsay’s circuit (already ripped out), it allowed a focused vista on one of her grandmother’s greatest treasures, the oil sketch to Matisse’s L’Usine, Cadre, et Voïdité, bought from Matisse by Signac in the year it was made. This painting was, for Françoise Cachin, at once a summation of the contrasting avant-garde traditions of color painting—that of Seurat and that of Gauguin—and glorious bud for 20th century painting that would run riot with Lee Kफuves. A gift from her family to the state in 1982, it was kept initially at Pompidou, but was transferred to Orsay, where it appeared at the same moment at which Françoise Cachin assumed the directorship of a museum that is, in a profound sense, her intellectual and moral legacy.

All of Françoise Cachin’s friends have a treasure-trove of stories about her—and mine go from skinny-dipping in the frigid Atlantic off Le Pouldu to having simple lunches à deux at the Bar au Regina when she was Directrice des Musées de France. Yet, for me, all these memories dim when I recall her sitting in her book-filled living room on the Ile St. Louis in the last of her wonderful apartments. The sofas were soft, low leather affairs which, as one aged, were increasingly difficult to get out of. There were stacks of books—in French and English, mostly—and all looked as if she had devoured them and left them in their piles. There were wonderful works of art—by Signac, Seurat, Cross, Luce, Pissarro, Degas, and others, none with picture lights or any paraphernalia of luxury. A large piece of Japanese furniture owned by Signac separated the entrance door form the vast living room. Everywhere books, everywhere works of art, everywhere a riotous jumble of words and images, everywhere comfort and complete lack of pretension. Whether one came to have lunch or dinner with her partner, Georges Liebert, the distinguished publisher and theorist of music, and Françoise or with others, the conversation never stopped because of the relaxed intellectual of Françoise and her always questioning mind.

The French retirement system is so cruel in its logical efficiency. And none of Françoise Cachin’s friends will forget the day—her 65th birthday—when she left her immense corner office on the rue des Pyramides and lost not only her government-sponsered car and driver, but also the ready access to the vast array of intelligent “workers” who made the French museum system—long time in her care—as vibrant. She bought some wonderful 18th-century paneling to fit out a room so as to create a suitably important “home-office.” She went to the Getty and contemplated writing again and, as time went on, she also fumed at what was, to her, the commercialization of the French museum world. She went from being an art historian and museum professional to being a polemicist and a burr in the side of the French cultural establishment. Indeed, in her dissolution, she too was a leader, never content to be quiet and write her safely art historical books. She mounted important exhibitions in France and Germany, and she continued to write—at once fluent and with a paathy authority shared by few others. No polite mezmist, like that of her friend Michel Lacloette, could ever come from her pen. Rather, she fought on with all the vehemence and energy of her anarchist and communist ancestors against esthetic injustice and capitalist manipulations of government institutions. One might say, she died, as she was born, fighting.
GREETINGS FROM THE PRESIDENT

AHNCA members certainly made their presence felt at the recent College Art Association conference in New York City. The two AHNCA-sponsored sessions on “Music and Other Paradigms for Nineteenth-Century Art” chaired by James Rubin attracted standing-room-only audiences, and the Future Directions session organized by Maria Gandhart likewise drew a large crowd of appreciative listeners. For the second year in a row, AHNCA provided members with opportunities to look at artworks in local collections. This time, New York Public Library curators Stephen Pinson and Madeleine Viljoen welcomed a group of twenty AHNCA members to view selected prints and photographs from the NYPL collection. Among the show-stoppers on view were a number of William Henry Fox Talbot’s remarkable photoglyphs or photo-engravings as well as a spectacular Carleton E. Watkins albumen print of Yosemite’s Vernal Falls. Stephen Pinson tantalized members by showing them a rare copy of The Pencil of Nature before explaining that the book needed to remain closed to preserve the calotypes contained within it. Cruel fellow! Among the highlights from the print collection displayed by Madeleine Viljoen were early lithographs by Alois Senefelder and Benjamin West. And it required the assistance of the entire staff of the Prints and Photographs Study Room to display all eight (?) states of Felix Bracquemond’s etching depicting Edmond de Goncourt.

Another event where AHNCA members were able to view artworks while catching up with friends and colleagues took place Wednesday evening at Syracuse University’s Luhn House, where the Dahesh Museum opened its current drawings exhibition, The Essential Line. The Dahesh generously extended an invitation to AHNCA members to attend the show’s opening reception (the announcement was circulated via the AHNCA listserv, to which members can subscribe by following the instructions at www.ahnca.org). An institution with a long history of supporting AHNCA, the Dahesh Museum is once again sponsoring the prize for best drawings exhibition, The Essential Line. The Dahesh Museum opened its current exhibition of 19th-century drawings, “The Pencil of Nature” at the CUNY Graduate Center on March 4.

Along with the Dahesh Museum, a number of institutions and individuals received special acknowledgement at AHNCA’s annual business meeting in recognition of their contributions. Many have lent their support to AHNCA anonymously, and, on behalf of the membership, I thank those who have given (and continue to give) in this way. Others have given the organization permission to publish their names on a new donor recognition page on AHNCA’s website. Please have a look at the Sponsors’ Page under Membership the next time you visit the site. The contributions of these and many other members have enabled AHNCA to continue its mission of promoting the study of nineteenth-century visual culture. As you know, AHNCA’s activities include organizing sessions devoted to nineteenth-century topics at CAA and running the Graduate Symposium. Thanks to member Marni Kessler, AHNCA’s profile has remained high at interdisciplinary conferences like INCS, NCSA, and NCFS.

These events—as time-consuming and arduous as they are to organize—are inherently ephemeral. Providing a lasting record for new scholarship on nineteenth-century art is the mission of Nineteenth-Century Art Worldwide, AHNCA’s peer-reviewed online journal. Due to the efforts of editor-in-chief Petra ten-Doesschete Chu, the journal remains the leading English-language journal devoted to nineteenth-century visual culture. I encourage members to support the journal, first and foremost by submitting scholarly articles for review and publication. Of course, a portion of membership dues redounds to the journal, so all members can take credit for the journal’s continuing success.

I look forward to seeing AHNCA members at next year’s CAA conference. Please send me your ideas for museum or collection visits in Los Angeles that you think will be of special interest to AHNCA members. Our private viewing at the NYPL came at the suggestion of member-at-large Elisabeth Frazer, who anticipated the pleasure members would have at seeing this amazing collection. So if you know of any troves of nineteenth-century art in the L.A. area, let me know.

Elizabeth C. Mansfield | AHNCA President | emt7@nyu.edu

MINUTES OF THE ANNUAL BUSINESS MEETING

Minutes recorded by Ting Chang, Secretary

AHNCA President Cassie Mansfield opened the annual meeting of AHNCA at CAA on February 10, 2011.

Karen Pope, Membership Coordinator, reported the total number of members in 2010 as 317, a rise from 276 paid members in 2009. 265 were renewals and 52 were new memberships. Online enrollment and payment have facilitated the process. 206 members paid via Google to date.

Karen welcomes feedback on the Membership Directory’s content and format. The electronic form and delivery have been well received. It is also easy to send updates and copies. In response to Karen’s questions the members at the meeting agreed that delivery of the directory is most suitable early in the semester, in the fall and spring and that renewal notices should be sent electronically twice a year at roughly the same time. It was agreed that institutional members such as librarians should not be accepted at the individual regular level of dues. Finally Karen commended the Clark Art Institute for its four AHNCA members and seven at CUNY.

Yvonne Weinberg, the Treasurer, reported that AHNCA finances are healthy. Total monies received in 2010, including contributions, advertisement fees and membership dues came to $32,553.65. Total expenses in 2010 including the Newsletter, NCW costs, advertising, CAA fee, AHNCA symposium costs, etc., came to $28,571.16. (A detailed report is available). The checking account has a healthy balance of $30,086.32 as on January 28, 2011. The endowment account has $37,415.81.

Caterina Pierre, Newsletter Editor reported that first digital version of the AHNCA Newsletter was Volume 17, No. 2 for which approximately 105 members signed up. We are hoping to have half the membership receiving the digital newsletter by 2012. The Editor will continue to mail the paper version for any member who requests it. Caterina reported that the current U.S. exhibitions editor is stepping down and asked for a new volunteer for this position.

Cassie Mansfield announced that Pamela Warner, Member-at-Large, will organize an event for AHNCA members around the Manet exhibition in Paris in late June/early July 2011. Peter Trippi previously organized a similar and successful event for the Gérôme exhibition at the Getty in 2010. Cassie also announced that Nina Lubben has offered to organize an AHNCA session at the British Association of Art Historians (AAH) annual conference in the model of the AHNCA panel at CAA.

Cassie made available the preliminary program for annual graduate symposium to take place this year on March 4, 2011 at CUNY. A program will be sent to the Dahesh Museum for their website.

The important business of an election was then held for the positions of President, Program Coordinator and Members-at-large. Pamela Warner and Caterina Pierre counted the ballots. Ting Chang, Secretary, announced the results. Incumbents Cassie Mansfield and Pat Mainardi were re-elected as President and Program Coordinator respectively. Elizabeth Frazer, Nina Kallmayer, Marjorie Munsterberg and Greg Thomas were elected as Members-at-Large.

Under new business, Caterina announced that she can add news and announcements to the Newsletter when informed by members. Future improvements include hyperlinks to in exhibitions, publications, fellowships and conferences listed in the Newsletter. Yvonne gratefully acknowledged contributions from the Dahesh Museum, the Gorman Fund of the University of Minnesota, the Samuel Kress Foundation, the University of the South and Seton Hall University. David Farmer, Director of the Dahesh, invited all members to visit the current exhibition of 19th-century drawings, “The Essential Line: Drawings from the Dahesh Museum” at 11 East 61st Street.

With no further business the President declared the meeting closed.

EDITOR WANTED

The AHNCA Newsletter seeks a new Symposia, Lectures and Conferences editor beginning with the Fall 2011 issue. If interested, please contact the AHNCA Newsletter editor no later than July 1st, 2011.

E-mail Caterina Y. Pierre at: caterina.pierre@kbcc.cuny.edu
The conference was held 12 to 14 November 2010. “I wanted to put together a thoroughly interdisciplinary conference that would gather people of different backgrounds who would have thought about the nineteenth century, and I wanted to refute that, “ said Armstrong. “People were beginning to think that there was nothing more to be thought about in the nineteenth century, I wanted to refute that.”

Although historians of nineteenth-century art were prominent among the presenters, the conference represented a thoroughly interdisciplinary approach to the period, and included scholars in the fields of music history, literature, film studies, politics, and the history of science. Pianist and philosopher Peter Pesic performed works by Hayden and Chopin at a recital on the opening evening, and artists Adriana Varejao, Craigie Horsfield, and Ari Geršit offered perspectives from creative artists engaged in the problem of historical representation.

Armstrong delivered the opening address, entitled “Crossing Times Lines: From Paul Cézanne Forwards, From Virginia Woolf Backwards.” The following sessions were organized thematically. Other Places, Other Times focused on post-Colonial dynamics of alterity and colonial authority, and included among the presenters, the conference represented a tremendous wealth of material yet to be explored.

“It was a fantastic event,” said Susan Sulisaurus, Professor of Art History at Rutgers University, who attended the conference. “It was great to bring together papers on different facets of the nineteenth century, including music and film. Carol Armstrong’s talk was imaginative and brave. (The conference) certainly inspired me to think differently about my teaching and even about my research in the future.”

NEW RESOURCES

New Articles published in the RIHA Journal
RIHA Journal features research articles in the history of art and visual culture. The journal is a joint project of the 28 member institutes of RIHA, the International Association of Research Institutes in the History of Art (www.riha-institutes.org). Funding is provided by the by the German Federal Government Commissioner for Culture and the Media (Der Beauftragte der Bundesregierung für Kultur und Medien, BKM). RIHA Journal is an Open Access journal. All articles are available free of charge. Submissions are welcome at any time. http://www.riha-journal.org

Subscribe to the RIHA RSS Feed to keep up to date with new articles: http://www.riha-journal.org/new-articles/RSS

Royal Academy of Arts, London Collections
A new resource that has just been added to the Royal Academy of Arts, London Collections website. The Royal Academy Winter Loan Exhibition catalogues from their inception in 1870 to 1913 have been digitized and are now available online via the RA Collections section of the Royal Academy Website. www.racollection.org.uk

Artists’ Letters Online
Van Gogh’s letters are now fully published in a regularly updated database. This is a project of the Van Gogh Museum, Amsterdam, in collaboration with the Huygens Institute.

The Thorne-Museum, Copenhagen, has posted the Thorne-Museum Letters Archive, which provides access to the museum’s collection of correspondence and other documents relating to the sculptor Bertel Thorvaldsen.

EMunch is the Munch Museum’s digital archive of the artist’s writings, including some English translations. The archive was launched on January 20, 2011, in conjunction with the exhibition eMunch.no: Text and Image. EMunch is the Munch Museum’s digital archive of the artist’s writings, including some English translations. The archive was launched on January 20, 2011, in conjunction with the exhibition eMunch.no: Text and Image.

Routledge’s World Art has free online access
A new online journal from Routledge called World Art is currently available for free online access. While this journal has a focus on contemporary art, the entire history of art and historiography of art are also covered and might be of interest to members. http://www.informaworld.com/smpp/title~db=all~content=c-754994580


Taking the Freer Gallery’s exhibition The Peacock Room: West to America as a jumping-off point, this interactive colophonium will explore ways in which James McNeill Whistler’s famed interior became a space filled with complex narratives of multidirectional aesthetic interchange.

Exhibition curator Lee Glazer will provide an overview of the installation and discuss how Charles Lang Freer, the Detroit industrialist and collector who purchased the room in 1904, used it as an aesthetic laboratory to test his cosmopolitan philosophy of collecting and display. Then panels will participate in a “lightning round” of presentations focusing on the global circulation of artistic objects and international patterns of patronage and critical discourse. The program will also include a Q&A session.

Presenters
Lee Glazer, associate curator of American art, Freer Gallery of Art, Smithsonian Institution, Washington D.C. / Arabella Teniswood-Harvey, University of Tasmania, Australia; “Whistler in Australia: Cross-Cultural Connections” / Patricia de Montfort, University of Glasgow, Scotland; “Bought by an American: The Peacock Room Heads West” / Ayako Ono, Shinshu University, Japan “Aesthetic Dialogues of East and West: Whistler’s Points of Contact”

Sponsors
This event is organized by the Freer and Sackler Galleries, with a generous grant from the Terra Foundation for American Art, which is dedicated to fostering the exploration, understanding, and enjoyment of American art for national and international audiences. Produced by LearningTimes. To register: www.smithsonianconference.org/peacockroom

Catalogues des collections patrimoniales, Paris
Although still in an experimental stage, the Catalogues des collections patrimoniales will eventually document and consolidate the holdings of the sponsoring institutions, including information about object conservation. Sponsored by the Musées de la Ville de Paris.
PART I

Music as Magic Architecture: Immersive Environments in Baudelaire and Whitster; Suzanne Singletary, Philadelphia University

Méhomanet: Richard Wagner and Music in the Tuileries; Therese Dolan, Temple University

Schönitz’s “Symphony” – Beethoven, Biedermeier, and the Cruelty of Romance; Cordula Grewe, Columbia University

Ut Pictura Musica: The Poetics and Musicality of Van Gogh’s Art of Consolation; Ana-Joel Echán-Weien, Queen’s University

Grafting a Dream: Narrative Animation and Figurative Suggestion in Henri Bergson, Claude Debussy, and early Henri Matisse; Charlotte de Mille, The Courtauld Institute

PART II

Painting Poetry, Song and Sound: Thomas Cole and the Eden Pictures; Roberta Gray Katz, DePaul University

Music as Muse: The Realist Agenda of Thomas Eakins’s Elizabeth at the Piano; Debra Hanson, Virginia Bartram’s Strategic Natural Histories

Mary Zawadowski (CUNY Graduate Center): “Around the World with St. Nick: Travel Imagery in St. Nicholas Magazine”

Barbara Caen (Universität Zürich): “The Weavers in New York”

3:00 PM – 4:30 PM: Second Afternoon Session

Jennifer Chuong (Massachusetts Institute of Technology): “settling and unsettling: William Bartram’s strategic natural histories”

Mary Zawadowski (CUNY Graduate Center): “Around the World with St. Nick: Travel Imagery in St. Nicholas Magazine”

Barbara Caen (Universität Zürich): “The Weavers in New York”


Southeastern College Art Conference (SECAC)

The Streets as Art Galleries: Hubert Herkomer and ‘Pictures of Travel’: Danish Artists at Leisure on ‘Travelogue’

Christina Ferando (Columbia University):

Barbara Caen (Universität Zürich):

Jennifer Chuong (Massachusetts Institute of Technology):


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Southeastern College Art Conference (SECAC)
The American Academy in Rome announces its Rome Prize competition. Each year, through a national competition, the Rome Prize is awarded to 15 emerging artists and 15 scholars (working in Ancient, Medieval, Renaissance and early Modern, or Modern Italian Studies). Rome Prize winners receive room and board and a studio or study. Six- and 11-month fellowships are awarded, carrying stipends of $11,500 and $23,000, respectively. The Academy community also includes invited Residents and International Affiliate Fellows. Deadline: November 1. To determine eligibility, etc., visit www.aaroem.org or contact the American Academy in Rome, 7 East 69th Street, New York, NY 10021, Attn: Programs Department. T: (212) 751-7290, F: (212) 751-7220, E: info@aaroem.org.

The Radcliffe Institute for Advanced Study is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe’s historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $60,000 or $23,000 for full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (subject to federal matching funds). Stipends are available to scholars and professionals at all levels, in all fields. The Center also offers Henry Belin du Pont Dissertation Fellowships (residential terms of four months, $6,000) contact: Dr. Roger Horovitz, Center for History of Business, Technology, and Society, PO Box 3630, Wilmington, DE 19807-0630. E-mail: rhorovert@hagley.org, http://www.hagley-library.org/grants.html Deadline: November 14, 2011.

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 is for 9-12 mos.; $24,000 for 6-8 mos.). Deadline: received May 1. Shorter projects may be funded by NEH summer stipends ($5,000 for two consecutive months of full-time independent study and research). Summer stipend application deadline: received October 1. Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged). Collaborative Research grants deadline: received November 4. Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, DC 20506. Tel: 202-606-8200. E-mail: fellowships@neh.gov; collaborative@neh.gov. Website: www.neh.gov/grants/index.html

The Center for the History of Collecting in America offers short-term fellowships (8-10 weeks) to graduate and pre-doctoral students and Senior fellows (8-10 weeks) for post-doctoral and senior scholars. In addition the Fellows offer short-term fellowships (4-5 months) for post-doctoral and senior scholars. In all cases preference will be given to researchers whose projects are particularly appropriate to the resources available at the Frick Art Reference Library. Short-term fellowships will be granted for Winter/Spring 2010–2011 (December 1, 2010–May 31, 2011), one to a junior (pre-doctoral scholar), and one to a senior (post-doctoral) scholar. Long-term Leon Levy Fellowships (one academic semester) will be granted for Winter/Spring 2010–2011 (December 1, 2010–May 31, 2011). Applications for the fellowships for Winter/Spring 2010–2011 (December 1, 2010–May 31, 2011) must be e-mailed or postmarked not later than August 15, 2011. http://www.frick.org/center/fellowships.html

National Endowment for the Humanities Summer Stipends support individuals pursuing advanced research that contributes to the understanding of the humanities. Summer Stipends support full-time research and writing ($6,000/year) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers. Deadline: October 1, 2011. Contact: National Endowment for the Humanities, Division of Research Programs, Room 518, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506. For information and applications, visit www.neh.gov/grants/index.html

The University of Delaware Library and the Delaware Art Museum announce a joint Fellowship in Pre-Raphaelite Studies. This short-term, one-month, residential fellowship (stipend = up to $2,500) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The fellowship is open to those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. Deadline: October 15, 2011. For more information, contact the Delaware Art Museum, 2301 Kentmere Pike, Wilmington, DE 19806 USA, or visit http://www.delart.org/education/fellowships.html

The Institute for Advanced Study’s School of Historical Studies supports scholars in all forms of historical research (see website for specific details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for $30,000 each term (September 21-December 18, 2009 or Jan. 4–April 2, 2010). Deadline (receipt): November 1, 2011. Web: www.his.ias.edu/school.html Through the Andrew W. Mellon Foundation, the Institute has established a program of one-year memberships for the academic year for assistant professors at universities and colleges in the U.S. and Canada. This award will match the salary and benefits of the home institutions. Deadline (receipt): November 1, 2011. Contact Marian Zelazny, School of Historical Studies, Einstein Drive, Princeton, NJ 08540, (609) 734-8300, e-mail mzelazny@ias.edu. Web: www.his.ias.edu. The Institute for Advanced Study will again join with the American Council of Learned Societies in sponsoring the Frederick Burkhardt
Fellowships for Recently Tenured Scholars. Nine fellowships of $75,000 each will be awarded. Application and full information available on the web: http://www.acls.org/grants/Single.aspx?id=352; e-mail: grants@acls.org; or ACLS Fellowships Office, 633 Third Avenue, 8th Floor, New York, N.Y. 10017-6795. Deadline: 9:00 p.m. on September 30, 2011 for online application submitted to the ACLS at www.ofa.acls.org.

The Getty Grant Program offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year programs, library research grants, and conservation guest scholars program. A full description of the 2011-2012 theme-year: Practice residence periods, stipends, etc., appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available. Deadline (all programs): November 1, 2011. Address: The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7574; fax: (310) 440-7705; e-mail: inquires only: researchgrants@getty.edu. Web: www.getty.edu/grants.

The Hagley Museum and Library offers several fellowships and grants. Henry Belin du Pont Fellowships support serious scholarly work focused on the industrial era. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mos.) may operate up to $1,600 per month. Deadline: November 15. The Henry Belin du Pont Dissertation Fellowship (stipend = $6,000) supports the dissertation stage of doctoral work with four-month residencies. Deadline: November 15, 2011. Dr. Roger Horwitz, Center for the History of Business, Technology, and Society, PO Box 3630, Wilmington DE 19807-0630. E-mail: rhorwitz@hagley.org.


The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomberg Center. Stipends range between $1,500 and $4,000 per month, with tenure one week to two months. Fellowships are awarded twice a year. Deadlines (postmarked): December 1st and May 1st. Contact The Gilder Lehrman Institute of American History, 19 W 44th St., Ste. 500, New York, NY 10036-5902. (646) 366-9660; e-mail: fellowships@gilder Lehrman.org; Web: http://www.gilderlehrman.org/historicscholar4.html.

The Pre-Doctoral Diversity Fellowship program at Ithaca College supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure track appointments within liberal arts or comprehensive colleges. The Fellowship in Art History will support a doctoral student in one or more of the following areas: Latin American Art, Latino Art, the Arts of Africa or the Arts of the African diaspora. Qualifications: Enrollment in an accredited program leading to a Ph. D. degree at a U.S. educational institution and commitment to a career in teaching at the college or university level are required. Prior to August 15, 2011, the fellow must be advanced to candidacy at his or her home institution with an approved dissertation proposal. This fellowship is for the academic year August 15, 2011 to May 31, 2012 and is non-renewable. The fellow will receive a $20,000 stipend, housing or a housing allowance of $8000, $5000 in support research, office space, and access to Ithaca College and Cornell University libraries. Apply online at www.iulibrary.org. Application questions should be directed to the Office of Human Resources at (607) 274-1207.

The Sterling & Francine Clark Art Institute offers up to twenty Clark Fellowships each year. Tenure = less than a month to ten months (year runs: July 1-June 30) with generous stipends, dependent on salary and subsistence replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellowships are given access to the Institution’s collections and library, all located together with the Williams College Graduate Program in the History of Art. The Beinecke Fellowship program is endowed by the devoted chair of the Research and Academic Program Trustee Committee, Frederick W. Beinecke, and is awarded to a noted senior scholar for one semester. The Clark/Oakley Humanities Fellowship, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The Clark/ Centre Allemend Fellowship is awarded for a project centered on French art and culture. All deadlines (receipt): November 1, 2011. Contact Assoc. Director, Research and Academic Program, The Clark Art Institute, 225 South Street, Williamsstown, MA 01267 (413) 458-0460 | www.clarkartz.org/research and academic. E-mail: Dr. Mark Ledbury, mledbury@clarkartz.org.

The Social Science Research Council sponsors fellowships and grant programs on a wide range of topics, and across many different career stages. Most support goes to pre-doctoral, dissertation, and postdoctoral fellowships. Some programs support summer institutes and advanced research grants. Although most programs target the social sciences, any also go to applicants from the humanities. Programs relevant to the history of art and visual culture include Abe Fellowships, The Berlin Program for Advanced German and European Studies, The Eurasia Program, ACLS/SSRC/NEH International and Area Studies Fellowships, and Japan Studies. Deadlines vary program to program. For application and further information, contact: Fellowship Office, SSRC, 810 Seventh Ave., New York, NY 10019. web: www.ssrc.org/fellowships/Phi. 212-377-2700, ext. 500 web: www.ssrc.org E-mail: fellowships@ssrc.org

The American Council of Learned Societies offers Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences, and proposes in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of $75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers. The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, School of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence). Deadline: September [date not yet posted]. Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclS.org; web: www.acls.org/burkguide.htm; Application: http://ofa.acls.org.

The American Council of Learned Societies, together with the Social Science Research Council and the National Endowment for the Humanities, fund approximately eight ACLS/SSRC/NEH International and Area Studies Fellowships. Scholars who are at least two years beyond the Ph.D. may apply for 6-12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, East Europe and the former Soviet Union. The fellowship stipend is set at three levels based on assistant, associate, or full professor rank, funded at $30,000, $40,000, and $50,000. Approximately 20 fellowships will be available at each level. Deadline: September [date to be posted in June]. Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795. E-mail: grants@aclS.org; web: http://www.acls.org/felguide.htm

The American Council of Learned Societies Fellowship Programs seek applications from scholars in all disciplines of the humanities and humanities-related social sciences. Proposals welcome in interdisciplinary and cross-disciplinary studies, and proposals focused on any geographic region or any cultural or linguistic group. Deadline: September [date to be posted in June]. Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., NY, NY 10017-6795; E-mail: grants@aclS.org; web: http://www.aclS.org/felcomp.htm

The American Philosophical Society offers the Franklin Research Grant to support research in all areas of scholarly knowledge except those in which government or corporate enterprise is more appropriate. The program does not accept proposals in the areas of journalism or other
writing for the general readership, the preparation of textbooks, casebooks, anthologies or other teaching aids. Projects that are designed for the “second book.” Research projects must draw upon source materials located in the United States. The monthly stipend is Euro 1,600 for doctoral students and Euro 2,800 for postdoctoral scholars. 


The Jacob M. Price Visiting Research Fellowships facilitate research at the William J. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 17th through the 19th centuries. Several grants of $1000 are available for graduate students and junior faculty whose work would benefit from use of the library’s resources. Fellows must spend at least one week at the Clements Library. Applications accepted between October 1 and January 15 each year. Contact: Price Fellowship Coordinating, William J. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI 48109-1190. Ph: (734) 764-2347. E-mail: briand@umich.edu. Web: http://www.clements.umich.edu/services.html#Price.

The American Academy in Rome operates a program of fellowships and residencies that support the development of gifted American artists and scholars. Rome Prize winners pursue independent projects, which vary in content and scope, for periods ranging from six months to two years at the Academy. Stipends range from $10,500 to $21,000 (depending on the terms of the fellowship). The Academy’s Rome Prize winners are part of a residential community of 65 to 70 people each year. New Info/Forms posted early summer. Annual Deadline: November 1. There is a nominal application fee. Contact: American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001. Ph: 212-753-7298. Web: http://www.aaronline.org/rome_prize/index.htm

The German Center for Art History in Paris, offers approximately six fellowships a year for students (any nationality) to pursue their research in the arts and the humanities of Germany and France in the context of a pre-determined theme. Recipients are expected to be in residence for the duration of the fellowship and to participate in the activities of the Center. Deadline not yet posted. Contact: Prof. Dr. Andreas Beyer, Deutsches Forschungs- und Begegnungs-Zentrum für Kunstgeschichte/ Centre allemand d’histoire de l’art, 10 place des Victoires, F-75002 Paris. Web: http://www.dtf-forum.org/bourses.html E-Mail: gwedekind@dtf-forum.org

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


Kluge Fellowships, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry a stipend of $4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library. Deadline: postmarked July 15, 2011. Contact: American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398; 212-697-1505; email <ruth@acls.org>. Web: http://www.acls.org. The Kluge Fellowships Office of Scholarly Programs, Library of Congress, L120, 101 Independence Ave., SE, Washington, DC 20540-4680. E-Mail: scholar@loc.gov.

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

ALABAMA

CALIFORNIA

Los Angeles: The J. Paul Getty Museum. In Focus: The Tie. February 8–July 3, 2011. This exhibition presents a range of photographs representing the tie as subject, from Bud and Shuster: Early Photography to China. February 8–May 1, 2011. Representing the work of both Chinese and Western artists, the photographs in this exhibition range from a portrait of a Chinese family taken in Shanghai in 1859 to unique glass slides of revolutionary soldiers in Nanking province in 1911. (Art of an Age. Drawing from the Gernsheim, Webb, 1770–1930. March 29–June 19, 2011. This exhibition features German and Austrian drawings made between 1700 and 1900. Pure Life and Luxuy. April 26–August 7, 2011. This exhibition is a recreation of a day in the life of a fashionable eighteenth-century Parisian townhouse. In Search of Biblical Land. Gloucester in Jodok in 19th-Century Photography. March 2–September 12, 2011 (Getty Villa). This exhibition presents photographs taken between the 1840s and the early 1900s. May 31–August 21, 2011. This exhibition showcases the making of the first modern catalogue, Le galon échiqué de Dusseldorf, which illustrates one of the most important European painting collections of the 18th century. In Focus: The Sky. July 26–December 4, 2011. Drawn from the Museum’s collection, this exhibition explores the subject of the sky through the history of photography, including works by Gustave Le Gray, Alfred Stieglitz, Armand Jean, and John Divola.

Pasadena: Pacific Asia Museum. Through the Colonial Lens: Photographs of 19th and 20th Century India. February 5–September 4, 2011. More than 70 images in 2 rotations explore the history of photography in India from its early adoption dating from the 1840s through the early 1900s. Miki, Japanese Residency. March 31, 2011–February 26, 2012. This exhibition explores the connection between Japan and the West during the Meiji period (1868–1912). Vision of the Orient: Hiroshi Hasegawa Art in Asia 1900–1949. March 4–May 29, 2011. This exhibition focuses on the woodblock print movement, women, and East Asia to explore the various ways “the orient” served as a liberating professional space for women artists and as a place of diverse creative inspiration.


FLORIDA


Pennsylvania: Philadelphia Museum of Art. Toyokuni I was one of the most successful Ukiyo-e artists of his generation. This exhibition highlights a selection of his print series.

ILLINOIS

INDIANA

IOWA

KENTUCKY
Lexington: Speed Art Museum. Qilts from Kentucky and Beyond: The Importance of the Miller Family Collection. June 19–September 11, 2011. A selection of over 50 quilts explores the visual art of American quilting from the 1830s through the 1940s.

WASHINGTON
Seattle: Washington State History Museum. From the Smoky Outlaw to the Civilian Conservation Corps: 75 Years of Federal Employment for Young Americans. June 10–September 9, 2011. This exhibit features approximately 150 photographs of CCC enrollees, many taken by renowned photographers John Vachon and Dorothea Lange.

CONNECTICUT
New Britain Museum of American Art. Winslow Homer and the American Civil War. April 15–May 22, 2011. 40 of Homer’s Civil War illustrations made between 1861 and 1864 are displayed to celebrate American folk art. Nearly 100 objects are featured.


HAWAII
Honolulu Academy of Arts. Beautiful People: Woodblock Prints by Utagawa Toyokuni I (1769–1825). April 26–June 26, 2011. Utagawa Toyokuni I was one of the most successful Ukiyo-e artists of his generation. This exhibition highlights a selection of his print series.
MARYLAND

MASSACHUSETTS


Nelson. Peabody Essex Museum. Painting & American Life: From 30 November 6, 2011. 4 American landscapes, including Thomas Cole’s series The Course of the Empire, will be displayed.

Williamstown. The Clark Institute. Piozzi’s Peep. June 12–October 2, 2011. This exhibition examines the artist’s portraits, harvest scenes, and market views.

Worcester Art Museum.乐视, Please, and the Debut of the Modern Female Villain. May 14–September 11, 2011. This exhibition presents portraits and drawings from the 18th and 19th centuries in order to illustrate the shift in the depiction of women in France.

MICHIGAN

Kalamazoo Institute of Arts. The Chinese School: Brush Weeds from the Albright and Rocky Cheng Collection. May 7–August 27, 2011. This exhibition features late 19th and 20th-century Chinese paintings, including landscapes, calligraphies, and bird and flower paintings.

MISSOURI

New York City. The Jewish Museum. Collecting Mizros and Modern Mizras: The Cone Sisters of Baltimore. May 6–September 25, 2011. This exhibition features 31 works by artists like Matza, Piccioni, Gaugunk, and others. It focuses on the vision of two Jewish sisters and their relationships with the artists.


NEW HAMPSHIRE

NEW JERSEY
Camden. Ashmell Museum. Dance to the Same Place: The Dancing of Boys. Geode and Fritz Ferg. 1825-1940. April 1–August 14, 2011. Rufus Geode (1837-1900) and Fritz Vogt (1825-1900) sketched the forms, houses, and churches in the Mohawk Valley.


NEW YORK
Cooperstown. Ashmell Museum. Dance to the Same Place: The Dancing of Boys. Geode and Fritz Ferg. 1825-1940. April 1–August 14, 2011. Rufus Geode (1837-1900) and Fritz Vogt (1825-1900) sketched the forms, houses, and churches in the Mohawk Valley.


NEW YORK
Charlotte. Mint Museum of Art. Foro New York to Carpenter: Robert Hirst and Ireland. May 7–August 7, 2011. This is the first exhibition to examine Henri’s work that focused on the Irish landscape, people and children.

OHIO
Cincinnati. Taft Museum. In Company with Angels: Seces Revisited Fifty Years. June 11–September 13, 2011. 7 stained-glass lancet windows representing 7 angels, created by Louis Comfort Tiffany in the late 1890s as a commission for a Swedish church in Cincinnati, will be displayed.

Kent State University Museum. On the Home Front: Civil War Paintings and Domestic Life. September 30, 2011–August 26, 2012. This exhibition will focus on the daily life and experiences of the American civilian population during the Civil War.

PENNSYLVANIA
Philadelphia Museum of Art. Remaking the West: Alfred Jacob Miller in the Land of Promise. American Art from the Guggenheim Collection, June 6–September 2011. Baltimore native Alfred Jacob Miller (1810-1874) was one of the first American artists to paint the Far West. A selection of 30 rarely-seen watercolors will be on display.

Philadelphia. Woodmere Art Museum. Fried Oakley and the Woman Artists of Paris. April 9–May 26, 2011. This exhibition features 35 works created by Oakley during a visit to Paris and a selection of works by artists she encountered while there.


WASHINGTON

WASHINGTON D.C.

WYOMING

WEST VIRGINIA
Huntington Museum of Art. Art of the Woodland People. June 1–July 24, 2011. 70 primitve from the Museum’s collection, presenting a wide range of woodblock techniques and styles, will be featured.
AUSTRALIA


AUSTRIA


Belgium


Canada


Joliette: Musee d’Art... Ceces troniques spontanées. French Artists and the revolution. Organized by the Agnes Etherington Art Centre, Queen’s University, Kingston. Jan. 23–May 1.


CHINA


Czech Republic


Prague: City Gallery. Churches of Modernity: Czech Landscape Painting and Sculpture from the 19th and 20th Centuries. From April 1.

DENMARK


Silkeborg: KunstCentre Silkeborg Bad. 19th-Century Landscape Painters in Silkeborg. May 7–Aug. 28.


ENGLAND


INTERNATIONAL EXHIBITIONS


Contemporary illustrations of Napoleon’s childhood. March 9–June 27.


GERMANY


IRELAND

Photographs, including 19th-century daguerreotypes. July 20–Oct. 9

ITALY
Barletta. Pinacoteca Giuseppe de Nittis. The East to 19th-Century Italian Paintings. March 4–June 5

JAPAN
Tokyo National Museum. Shūbun. Late 18th century woodblock prints. April 5–May 15

KOREA

LUXEMBOURG

MACAO
Macao Museum of Art. Historical Paintings of Museo in the 19th Century and Western Views of China: 19th Century Prints of the Pearl River Delta. Both exhibitions remain through May 8

THE NETHERLANDS
Amersfoort. Museum voor Moderne Kunst. Rembrandt Me: Of Death and Remembrance. Works from the 7th century through the present. Through Aug. 21

NEW ZEALAND
Christchurch Art Gallery. Van der Velde: Ove. Landscape painting. Planned Feb. 11–May 15. At press time, the museum is closed until further notice following the earthquake.

NORWAY
Bergen Kunstmuseum. Saltn: The Quest for Good Taste. Norwegian and international paintings 1860 to 1890. May 27–Sept. 11

PORTUGAL

RUSSIA
Saint Petersburg. Tauride Soho State Museum. Moscow - Toorkey. Porcelain from the 18th through early twentieth centuries. Through Aug. 11

SCOTLAND

SCHWEDEN

SWITZERLAND

Schaffhausen. Museum zu Allerheiligen. From the Rhinofuhrs: Cities and Images from the 16th to 21st Centuries from the Department of Prints and Drawings. Through Aug. 21
TAIWAN
WALES

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NEW BOOKS


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Spring 2011 / AHNCA Newsletter
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NEW: You can now renew online at www.ahnca.org (click on the “Membership” tab) by paying your check, kindly make it payable to AHNCA, and complete and return this form to Karen Pope, AHNCA Membership Coordinator, P.O. Box 5788, Austin, TX 78765-5788 (Questions E-mail Karen Pope at karen_pope@haleyor.edu)

Date: ____________  STATUS (CHECK TWO): New member Renewal Independent Scholar

- New member
- Renewal
- Independent Scholar

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Name

Address City State Zip

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Field of specialization/current projects (Graduate Students: Please list your dissertation topic, university, and advisor)

If recently completed, please indicate date of completion.

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- Access to the AHNCA List-serve (members only)
- Access to special sessions at the College Art Association Annual Conference, including one for emerging scholars (Chairs of special sessions must be members in good standing, participants are encouraged to join)
- Notifications about Nineteenth-Century Art Worldwide, the AHNCA journal at www.19thc-artworldwide.org, published twice yearly
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