By Caterina Y. Pierre

This spring, visitors to the Frick Collection have the opportunity to view a small but splendid exhibition entitled “Renoir, Impressionism, and Full-Length Painting,” organized by Colin B. Bailey, the Frick’s Deputy Director and the Peter Jay Sharp Chief Curator. The exhibition, which runs through May 13, 2012, is accompanied by a sumptuous catalogue authored by Bailey and co-published by the Frick and Yale University Press (ISBN 978-0-300-18108-1, US $60.00). The exhibition takes an in-depth look at nine of Renoir’s large-scale, mostly vertical, canvases created over the nine-year period between 1874 and 1883. The catalogue includes a tenth painting, Jeanne Samary, a full-length portrait that was unavailable for the exhibition.

The inspiration for the exhibition seems to have stemmed from a recent reevaluation of the Frick’s own vertical format canvas by Renoir, La Promenade (1875-76), acquired by Henry Clay Frick for $35,000 in 1914 from Knoedler and Company. Recent infrared reflectography studies completed at the Metropolitan Museum of Art have revealed two additional figures at the top left of La Promenade, suggesting that the principle large female figure in the center of the painting, usually referred to as the “mother” figure, might now be seen as an older sister to the two foreground children. Similar research, particularly of the technological kind, was offered for many of the paintings on view through the catalogue and a small media room outside of the exhibition.

The exhibition opens with three biographical tombstone panels and two panels of introductory text, which are hung in the Garden Court, surrounding the entrance to the exhibition proper, displayed in the East Gallery. All nine paintings are
displayed in the East Gallery and include (in chronological order): The Dancer (1874, National Gallery of Art, Washington, D.C.); La Parisienne (1874, National Museum of Wales, Cardiff); Madame Henriot “en travesti,” also known as The Page (1875-76, Columbus Museum of Art, Ohio); La Promenade; Acrobat at the Cirque Fernando, Francisca and Angelina Wartenberg (1879, Art Institute of Chicago); The Umbrellas (1881-85, National Gallery, London); Dance in the City and Dance in the Country (both 1883, both Musée d’Orsay, Paris), and Dance at Bougival (1883, Museum of Fine Arts, Boston, pictured herein).

Disappointingly, the large vertical portrait of the actress Jeanne Samary (1878, State Hermitage Museum, St. Petersburg), included in the catalogue, does not appear in the exhibition. The Russian U.S. art embargo, which has been in place since July 2010, prevented the superb work from traveling to the Frick. However, Bailey’s masterful treatment of the canvas in the catalogue and the clear, well-illustrated images reproduced within it are a brilliant, if not equal, substitute for the real thing.

Working clockwise from the corner entrance, visitors are first confronted with La Parisienne, modeled by Marie-Henriette-Alphonsin Grossin (1857-1944), an actress who in 1873 took the stage name Henriot and performed in melodramas, vaudeville pieces and light comedies. The painting is both an exercise in creating a large canvas in subtle variations and soft touches of blue and gray tones, and in studying the high fashions of the moment. Renoir was the son of a tailor and was himself very interested in the quickly changing trends for dresses and hats. His interest in fashions à la mode is evident in many of the works on view, particularly in La Promenade and in the trilogy of Dance paintings, and both the wall text within the exhibition and the research in accompanying catalogue give prominence to the clothing worn by the models, and the textiles used for them. This emphasis reminds one of the Frick Collection’s exhibition Whistler, Women and Fashion, held in 2003, except in the current exhibition there are no mannequins sporting actual examples of the clothing displayed in the pictures. Renoir’s mostly accurate choices of clothing and accessories work to place the paintings within the time period in which they were made, as well as define the social status of the person being portrayed.

Henriot also served as the model for the next painting (to the right on this first wall), Madame Henriot “en travesti,” painted one year after La Parisienne. As the title suggests, Henriot appears as the young male page Urbain from the opera Les Huguenots, a role in which she never actually performed. These two paintings, La Parisienne and Madame Henriot “en travesti,” complement each other nicely in palette, size, and subject matter (one is of the actress outside of a role and the other is of the actress playing a desired role). Had the portrait of Jeanne Samary arrived, its presence would have required a significant change in the hanging of the paintings (in which case possibly all of the portraits of actresses may have been displayed on a single wall), yet the current arrangement nonetheless seemed correct and balanced.

Continuing clockwise, the viewer encounters the true highlights of the exhibition: the trilogy of dance pictures that Renoir made in 1883: Dance in the City and Dance in the Country,
made as pendants, and *Dance at Bougival*, which the catalogue states was started first and completed last in the series (p. 197). It is a thrill to see these three paintings hung together on one long wall, where they impart together a strong sense of dynamic, rotating movement. In addition to being studies of men’s and women’s fashions of the early 1880s, they present a commentary on social codes and mores for dancing in public spaces. In these works, Renoir returned to a subject he explored seven years earlier in his now-canonical *Ball at the Moulin de la Galette* (1876, Musée d’Orsay, Paris). The difference lies in his focusing in the later pictures on the dancers as principle figures rather than as background figures.

Unfortunately, *The Umbrellas* seems somewhat set adrift, hung by itself on a huge wall at the far end of the East Gallery. It is here where the viewer may sense that a painting is missing. (I would have suggested placing the two biographical tombstones from the Garden Court on either side of this painting so that the huge wall did not look so empty.) However, *The Umbrellas* is an extraordinary canvas, not only for its vivacious capturing of a precise moment where a multitude of figures get caught under the first drizzle of a spring rain, but also because it is a composite of two of Renoir’s technical styles, what the catalogue refers to as Renoir’s disjuncted facture (p. 155). The right side of the canvas contains figures painted in 1881 and is decidedly Impressionist; the left side of the canvas, picked up four years later, reveals Renoir’s “Ingres” style from 1885. According to the catalogue, different types of blue and yellow pigments also help to identify which portions of the painting were worked on in a specific period: cobalt blue and chromate yellow were used in “Stage 1”; use of ultramarine in the painting identifies those portions that were painted in “Stage 2” (p. 142).

The final wall contained three paintings: *Acrobats at the Cirque Fernando, Francisca and Angelina Wartenberg; La Promenade; and The Dancer*. The emphasis on children, in particular different classes of female children, creates a nice linkage between the three canvases. The working children flank the wealthier ones in the center of the wall. In *Acrobats*, the Wartenberg children take bows and gather the laudatory oranges offered them by the crowd. The catalogue discusses other paintings that depicted the Cirque Fernando during the period, including Edgar Degas’s *Mademoiselle La La at the Cirque Fernando* (1879, National Gallery, London) and Henri de Toulouse-Lautrec’s *At the Cirque Fernando, Equestrienne* (1887-88, Art Institute of Chicago) and reveals the origins of this circus and the contemporary interest in this type of entertainment. *La Promenade*, discussed above, certainly takes a central place on the wall because it is the Frick’s Renoir holding and the impetus for the exhibition.

*The Dancer* is the final painting in the exhibition. It was originally shown in the First Impressionist Exhibition, and was hung at that venue, by Renoir himself, alongside three of Degas’s ballet pictures, thus paying homage to his friend and colleague. Visitors at the Frick Collection end their visit almost where they began: in front of a minor performer, shown glorified in large-scale painting full of luminous, thin applications of white, blue and grey.

Taken as a whole, the exhibition is a study of many things: fashion trends of the late nineteenth-century; Renoir’s desire to be accepted at the Salon with large format works of art (so important was the Salon to him that he set his professional calendar around the schedule for that exhibition every year); and, most importantly, I think, the entertainments and entertainers that gave people joy at that time. “Renoir, Impressionism, and Full-Length Painting” is a small but important exhibition, a “must-see” for anyone interested in nineteenth-century fashion trends and history, in the history of Impressionism, in Renoir’s work during the years of the Impressionist Exhibitions, and in the daily life and times of Parisians during the latter part of the century. The exhibition catalogue makes an important contribution to Renoir studies, as it includes so much new research and technical reevaluations of the paintings, and it will certainly remain an essential text for years to come, long after the eight borrowed canvases return to their home institutions.

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In Memoriam | April 19, 1945 – February 7, 2012

When John House (Professor Emeritus, Courtauld Institute of Art) passed away unexpectedly in February, our discipline lost a superb scholar, a passionate teacher, a charismatic public lecturer, a figure equally distinguished in both the academic and museum worlds, and above all, a fine individual. It is a sad anecdote that John’s final day found him taking to the veterinarian a stray cat, whom he had affectionately named Cheekycat, a creature that bore an odd resemblance to Olympia’s little black pet. This last random kindness echoes a rich life lived to the fullest, with an open spirit of generosity, and spontaneity. He was known for the support he rendered the younger generation in our field, for his rigor as a scholar, and most certainly, for his formidable record of international publication and curating. He also inspired by example, and his dedication to getting through deadlines at the highest possible standard ahead of schedule, to writing book and exhibition reviews with both wit and searing honesty, to visiting one more collection before leaving town, now seems a life-long strategy that made it possible to pack into 66 years what many scholars can only dream of fitting into a longer career.

John was an international leader in the study of French modernism, particularly in the areas of Realism and Impressionism, in the very decades when scholarly and popular interest alike focused media attention on these stars of Art History. His extensive expertise in the art and careers of Manet, Renoir, Seurat, and Monet (the subject of his dissertation, and then his first book) brought him international attention and opportunity, but he also had equal passion to seek out the canvases of Bouguereau, Dagnan-Bouveret and (as was the case here in St Louis just last fall) Jules Breton wherever his travels might take him. For John, art history was about posing (and exposing) the significant dialogues—between the contentious personalities of the artists and critics, between the conventions of the academy and the ambitions of the avant-garde, and between the self-referential concerns embedded in the art exhibited in the Salon, and the interventions occasioned by the intersection of artists with the broadest possible range of social and political cultures.

He also had a passion for looking closely, and for investigating all those questions of how painted objects get made that can really only be answered by close, relentless, visual scrutiny. He was never easy on his objects of study, and never settled for first impressions and easy explanations. If you looked at a Monet painting with him, for example, you soon realized you had not previously looked long enough, or carefully enough, or with the perspective of the artist or the era in mind (a perspective unearthed by John through his relentless consumption of primary sources of all sorts). John seemed to carry along in his coat pocket the artists’ vision, their processes, and their visual educations, and could whip it all out to make you discard any tired clichés you might be harboring about these too-famous artists, to leave you standing rather awed in front of the work, seeing it all afresh. He had that precious gift for seeing that made him a perfect life-long match to the study of that Impressionist of complexity in painterly technique, subtlety in color, and variety in practice—Claude Monet. Yet John’s final project—now left unfinished, alas—was an ambitious read of the logics and strategies of Realism, from Courbet to Breton, that was to be, he claimed, a thorough rethinking of how 19th-century viewers actually viewed paintings. His project would show us, he enthused, how a broad variety of Realist styles (Millet to Lhermitte and Brisson) revealed discrete value systems, and recorded intentional choices based on aesthetic systems, religious beliefs, and matters of real experience in the social, political and gendered worlds of modern France.

John House was educated at New College at Oxford (with a BA degree in Classics), and at the Courtauld, where he completed both MA and PhD. He taught at Norwich, and then assumed a position at the Courtauld in 1980, teaching there until 2012. His most significant publications, too vast for this limited space, include Monet: Nature into Art (Yale U Press, 1986) and Impressionism: Paint and Politics (Yale

Yet, unlike many distinguished scholars in a field as saturated and demanding as French Impressionism, his intellectual interests spread far afield. In his earlier career, a passion for Gothic Architecture inspired him to travel throughout rural France. In recent years, he developed a surprisingly deep interest in Ancient American cultures of the Mississippi. On a trip to St Louis last fall, he stunned me with the level of detail he had absorbed in preparing for a visit to Cahokia Mounds State Historic Site. He was drawn, I think, to the unusual forms sitting in the landscape, and to the sheer historical challenges posed by a culture that has (unlike 19th-century Paris) left behind no texts to aid in our interpretations.

With a Monet show at the St Louis Art Museum last fall, Simon Kelly and I invited him to come to St Louis. In my seminar on Impressionist Landscape, his two presentations left the students buzzing with new ideas—ranging from the visual (such as his mandate that all Impressionist pictures are better understood against Salon-style brick red, even in powerpoint) to the historiographic (with his provocative claim that all museums dedicated to one artist tend to be inferior collections of left-over pictures that were ignored in the artist’s lifetime). He was one of my first mentors, and my students are now, ironically, among some of the last ones to hear him talk about Monet. In thinking about the notion of “time’s cycle” (one of his topics of discussion in considering the “idealist realism” of Breton and Stevens), I can only conclude that his movement through that cycle was all too short. We would all have preferred him to still be moving along time’s arrow—thinking and writing fluidly, into a distant future. His words, and his engaging presence, will be sorely missed.

Elizabeth C. Childs
Washington University in St Louis

JOHN HOUSE, SUPPORTER OF THE NEXT GENERATION OF 19TH-CENTURY ART HISTORIANS:

“I have quite a collection of stereoscopes and an unparalleled nineteenth-century art history library, you must come for a visit to London,” said John as we walked along the Seine in Paris last June. And so it happened that I spent the fall semester in residence at chez House. Asking doctoral students to house-sit while he was abroad for long stints was just one of the many ways John supported budding scholars. For some it was a way to save money while balancing the costs of working on a doctorate in London. For me, it was a semester in an archive – his collection of nineteenth-century stereoscopes and Paris guidebooks is extensive, not to mention the dozens of floor to ceiling bookshelves in every room that contain practically every book ever written on nineteenth-century art. Much of what has been written about this pre-eminent scholar of nineteenth-century French art in the past month focuses on his scholarly contributions. What remains to be addressed is his commitment to training the next generation of historians of nineteenth-century art – the hundreds of students whose commitment to our discipline is a direct lineage of this professor. Just two days before he passed, John emailed some paintings he had discovered at the Musée Carnavalet while in Paris the previous week. He wanted to discuss how they might fit into my dissertation. His interest in and commitment to my work was remarkable since he had no real responsibility for it – he was retired from the Courtauld and I study at Florida State University. But, for John, it was about the excitement of learning, the challenge of seeing something in a new way, the promise that comes from mentoring younger scholars that kept him going right up until the very end.

He was a vital presence, one that is sorely missed, not only among our scholarly community, but in our personal lives. Lastly, I would be remiss not to mention his fondness for hippos. Everyone who knew John, knew of his lifelong love of this hefty creature – he was quite proud of his large collection of hippos, both bought and made by students and colleagues over the years. In the words of one former student, “Art history has never known such a smiley face.” Now it is left to John’s family, friends, and colleagues to remember, honor, and celebrate his life and legacy as we continue in his wake – let’s make him proud.

Jennifer S. Pride
Doctoral Candidate, Florida State University
AHNCA has much to celebrate this year. Glasses were raised at various AHNCA events during the College Art Conference in Los Angeles. First off, members saluted Norton Simon curator Leah Lehmbeck at a Wednesday afternoon reception generously hosted by the museum. Leah had spent the earlier part of the afternoon giving AHNCA members a behind-the-scenes look at some works not typically on view in the museum’s galleries. Among the highlights were a set of rare hand-colored impressionisms of Goya’s *Caprichos*, a Seurat copy of Ingres’ Angelica, a large van Gogh drawing, a writhing Leda and the Swan by William Etty, a haunting Anquetin pastel, and a portrait acquired as a “Toulouse-Lautrec” now given to Boldini. Much time was spent viewing works on display in the Norton Simon galleries, a collection seemingly designed to tantalize scholars of nineteenth-century European and South Asian art. One consolation for AHNCA members who don’t live near enough to Pasadena to visit the museum often is the forthcoming publication of the Norton Simon’s important collection of Goya prints, a monumental project being overseen by Juliet Wilson-Bareau with Leah’s assistance.

A second opportunity to make a toast came the following evening at the champagne reception following AHNCA’s annual business meeting. During the meeting, past-president Petra Chu announced two great reasons to celebrate: AHNCA’s online journal *Nineteenth-Century Art Worldwide*, which Petra oversees as managing editor, marks its tenth anniversary this year. Founded with the help of Peter Trippi, Gabe Weisberg, Pat Mainardi, Lucy Oakley, Martha Lucy, Sura Levine, and Colleen Denney, *Nineteenth-Century Art Worldwide* soon established itself as the preeminent model for scholarly on-line publishing. At a recent ARLIS conference dedicated to open access publications, one of the featured speakers, Virginia Tech librarian Patrick Tomlin, noted that “the most respected online art journal is *Nineteenth Century Art Worldwide.*” *NCAW*’s leadership in digital publishing has recently been recognized by the Mellon Foundation (see page 8). The foundation’s grant of $49,800 is as much an acknowledgement of *NCAW*’s innovative first decade as it is a mark of confidence in the journal’s continuing ability to redefine digital scholarship. I encourage all members to consider how the pursuit or presentation of their research might benefit from enhanced computing or digital technologies: Petra and *NCAW*’s designer, Emily Pugh, are soliciting proposals for projects that might make use of the Mellon grant.

As if these occasions weren’t enough, another pair of achievements deserves our recognition. Two of AHNCA’s founders attained professional milestones of particular distinction this year. Gabe Weisberg received CAA’s Distinguished Teacher of Art History Award and Pat Mainardi announced her retirement from the CUNY Graduate Center, a passage recognized at this year’s AHNCA Graduate Symposium and in the Spring II special issue of *Nineteenth-Century Art Worldwide* to (to be published in May).

Recognition of the contributions of AHNCA’s founders offers an excuse to remind members that their active participation in the organization is essential for its ongoing success. If you would like to become more involved in the organization, please let someone on the board know of your interest. New officers are needed: I’ll be concluding my term as chair this year, leaving a vacancy on the board. There are other ways to support the organization. Contributions to the Newsletter are always welcome, as are submissions to *Nineteenth-Century Art Worldwide*. Of course, AHNCA only exists because of its members. By renewing each year, you are giving to AHNCA in a most important way.

Elizabeth C. Mansfield | AHNCA President | ecm7@nyu.edu
AHNCA President Cassie Mansfield opened the annual meeting of AHNCA at CAA on February 23, 2012.

Yvonne Weisberg, the Treasurer, reported that AHNCA finances are healthy. Total monies received in 2011, including contributions, advertisement fees, and membership dues came to $30,936.87. Total expenses in 2011 including the Newsletter, NCAW costs, advertising, CAA fee, AHNCA symposium costs, taxes, and the Manet event in Paris came to $23,709.06. (A detailed report is available). The checking account has a healthy balance of $40,536.08 as on February 26, 2012. The endowment account has $43,735.90 as on Jan. 26, 2012. In response to a question from Nina Kallmyer, Member-at-Large, Cassie Mansfield and Petra Chu noted that we are building our endowment, thus not spending or drawing from it at present. We have now reached 10% of our goal of $500,000.00 in endowment and need 90% more to make NCAW sustainable. This information indicates that we are approaching the goal of 100% institutional level for our library memberships.

Ting Chang, Secretary, made the membership report on behalf of Karen Pope, Membership Coordinator. The AHNCA database contains 440 records as of Jan. 1, 2012 which is a rise from 317 in 2010. However, as of the end of January 2012 half of the members had not yet renewed. The membership consists of 51 new members; 39 retired or students. There were 366 website transactions since April 2010. The following libraries renewed at the institutional rate of $135.00: Blackader-Lauterman Library, Spencer Art Reference Library, Thomas J. Watson Library, Elizabeth Dafoe Library. The Alderman Library and the Milwaukee Art Museum Library paid the individual rate of $35.00.

Caterina Pierre, Newsletter Editor, asked for cover stories for each Newsletter either in the form of brief articles, exhibition reviews, book reviews or any topic that may be of interest to the membership. Caterina also invited members to advertise/promote their exhibitions and publications in the Newsletter.

Cassie Mansfield presented a slate of nominations. The motion was moved and members voted unanimously for incumbents Karen Pope, Membership Coordinator; Yvonne Weisberg, Treasurer; Caterina Pierre, Newsletter Editor; Ting Chang, Secretary; Peter Trippi and Pamela Warner as Members-at-Large.

An election for Vice-President will be announced by email to the membership. Nominations and elections will be held in the next months.

Cassie announced a proposal by Ashgate Publishing to include AHNCA among other associations, institutes, research centers and societies across humanities and social sciences on Ashgate’s list of partners. The AHNCA link will be password protected. No information of any kind regarding AHNCA members (names, addresses, mailing list) will be given to Ashgate. Members will receive a 20% discount on Ashgate books (see box on page 35. No audible dissent was recorded when put to a vote.

Karen Leader, coordinator of the announcement of new publications in the Newsletter, invited members to inform the membership if their publishers are willing to offer a similar discount to AHNCA members. Caterina Pierre asked that Ashgate and other publishers be invited to advertise in the Newsletter.

Cassie announced plans to enhance the AHNCA website with new, interactive features. The initial form of this feature will be a new button on the AHNCA webpage. Such an ambitious project, however, will require the contribution of AHNCA members to be sustainable and will require future discussion.

Petra Chu, Managing Editor of NCAW, announced the happy news that on the tenth anniversary of NCAW, a project first discussed with Peter Trippi in 2002, she obtained a grant of $49,800.00 from the Andrew W. Mellon Foundation to support Nineteenth-Century Art Worldwide. Anne Helmreich, Senior Program Officer at the Getty Foundation, was instrumental in writing this grant proposal. A key contributor to the initiative is Emily Pugh, NCAW’s web designer and developer. The funds are specifically intended to enhance NCAW’s already innovative use of digital technology. Contributions from scholars of nineteenth-century art whose work engages digital scholarship in an innovative way are invited to contact Petra.

Member Toshio Watanabe suggested the association CHART (Computer and History of Art) in Britain as potential models for this pilot project.

With no further business the President declared the meeting closed. Members then moved on to a champagne reception to celebrate the Mellon grant to NCAW.
Mellon Foundation Grants Award in Support of Nineteenth-Century Art Worldwide

The Andrew W. Mellon Foundation awarded the organization a grant of $49,800 in support of Nineteenth-Century Art Worldwide. Specifically, the funds are intended to enhance NCAW’s already innovative use of digital technology. Over the course of the next three years, NCAW will have the means to support new approaches to digital research on the part of contributing authors and to publish articles with enriched media content such as computer graphics, architectural modeling, or streaming video. The Mellon award comes in recognition not only of NCAW’s reputation as a leading venue for research on nineteenth-century art, but also of the journal’s standard-setting determination to make online scholarship freely available to anyone with internet access. Managing Editor Petra ten-Doesschate Chu anticipates sponsoring at least six articles that involve enhanced digital research or digital presentation over the term of the grant. A key contributor to the initiative is Emily Pugh, NCAW’s web designer and developer. Scholars of nineteenth-century art whose work engages digital scholarship in an innovative way and who are interested in participating in this pilot project should contact Dr. Chu, and review the call for proposals at: www.19thc-artworldwide.org/index.php/call-for-proposals

NINTH ANNUAL GRADUATE STUDENT SYMPOSIUM IN NINETEENTH-CENTURY ART
Martin E. Segal Theatre, CUNY Graduate Center, 365 Fifth Avenue, New York City | March 16, 2012

Patricia Mainardi (City University of New York), Welcome
Petra ten-Doesschate Chu (Seton Hall University), Moderator
Emily Burns (Washington University), “Naïve Vision and Late Nineteenth-Century Franco-American Exchange”
*Ross Finocchio (Institute of Fine Arts), “Frick Buys a Freak’: Dagnan-Bouveret and the Development of the Frick Collection”
Chloe Portugeis (Yale University), “A Strange Second Man in Me’: Frederic Leighton’s Clytie as Confession”
Elizabeth Mansfield (New York University), Moderator
*Winner, Dahesh Prize

Mey-Yen Moriuchi (Bryn Mawr College), “From ‘Les types populaires’ to ‘Los tipos populares’: Nineteenth-Century Mexican Costumbrismo”
Julia McHugh (University of California, Los Angeles), “From ‘Blind’ Historian to Explorer: Ephraim George Squier and Illustrations of Peru in the Nineteenth Century”
Berin Golou (University of Rochester), “Osman Hamdi’s Orientalist Ethnographies and Ottoman Nationality”
Susan Sidlauskas (Rutgers University), Moderator
Maggie Cao (Harvard University), “Picturing Invisibility: Abbott Thayer and the Implications of Camouflage”
Erin Pauwels (Indiana University), “Performing Realism in Thomas Eakins’s The Concert Singer”
Katie Pfohl (Harvard University), “The Objects of American Trompe-Loeil”

AHNCA visits the Norton Simon Museum
On February 22, 2012, AHNCA members enjoyed a private, behind-the-scenes tour of the Norton Simon Museum, led by Associate Curator Leah Lehmbbeck, who lectured on the origins of the museum and its nineteenth-century collection. The membership was then able to view the galleries within the museum and was treated to a lovely wine and crudités reception in the Sculpture Garden. Any AHNCA Members interested in organizing similar events in their own cities should contact the organization’s president, Elizabeth Mansfield, at ecm7@nyu.edu.

Associate Curator Dr. Leah Lehmbbeck leads a private tour for AHNCA Members at the Norton Simon Museum, Pasadena, CA, February 22, 2012. Photo © Caterina Y. Pierre
AHNCA is delighted to share the news that Professor Gabriel Weisberg has been named the recipient of the 2012 Distinguished Teaching of Art History Award by the College Art Association.

The Distinguished Teaching of Art History Award, established in 1977, is presented to an individual who has been actively engaged in teaching art history for most of his or her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline, including integration of art-historical knowledge with other disciplines; and aid to students in the development of their careers.


Professor Weisberg received his award at the College Art Association’s Annual Conference Award Ceremony in Los Angeles in February 2012.

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE
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CALLS FOR PAPERS (SYMPOSIA), TO APPLY:


Main Session: Gloria Groom and Martha Tedeschi will co-chair AHNCA’s main session, “Art and Product Placement, 1850-1918.” This session considers the intersection between art and consumer culture in the second half of the nineteenth century and until World War I. Taking a broad and international view, it will investigate product placement in the arts, focusing on the implications of artistic practices/choices for building or delimiting audiences and markets. This focus may include the intentional targeting of mass audiences (as in the case of posters), but also the implicit appeal to niche or elite audiences (as in the founding of watercolor and etching societies). Papers might consider the consumption (market) implications of various strategies of representation (including subject matter, style, and cross-cultural references), venue and media choices, and or technological developments in printing, photography, and image distribution. The session hopes to present a wide variety of methodologies; papers might adopt a monographic lens for looking at product placement, or they might investigate group or institutional examples, such as artist societies, printing and publishing enterprises, artist-dealer collaborations, or nationalistic projects. See the College Art Association website www.collegeart.org or contact the co-chairs at ggroom@artic.edu or mtedeschi@artic.edu

Future Directions Session: Please see the College Art Association website www.collegeart.org for more information about submitting an abstract to the AHNCA-sponsored “Future Directions” session.


Proposals are called for papers to be presented at a bilingual (Chinese-English, with simultaneous translation) symposium called “Qing Encounters: Artistic Exchanges between China and the West,” to be held on the campus of Peking University, October 10-13, 2012. The goal of the symposium is to highlight new ways of looking at the artistic contacts and mutual interactions between China and the West during the Qing dynasty (1644-1911). By gathering scholars from around the world, it aims at bringing together different art histories as well as diverse methods of analyzing the artistic products of intercultural exchange. The symposium covers all forms of art, architecture, and decorative art. Special preference will be given to young scholars bringing a fresh methodological perspective to the subject. Held under the auspices of the J. Paul Getty Foundation, in the context of its initiative of “Connecting Art Histories,” the symposium is co-sponsored by Peking University and Seton Hall University. Its steering committee is comprised of Ding Ning, Peking University; Petra Chu, Seton Hall University; Greg Thomas, The University of Hong Kong, and Chiu Che Bing, Paris. Advisor: Thomas Gaehtgens, Getty Research Institute.

Those interested in presenting a paper at the symposium should send a one-page (double-spaced) proposal accompanied by a one-page resume (in one document) as an e-mail attachment to Petra Chu at petra.chu@shu.edu. Both proposal and résumé need to be in English (though completed papers may be delivered in Chinese). Final papers are due August 1, 2012. Travel to Beijing and lodging for all speakers will be paid by a generous grant from the Getty Foundation. For information, e-mail Petra Chu at petra.chu@shu.edu or Ding Ning at dingning@pku.edu.cn

The Third Annual Feminist Art History Conference American University, Washington DC Friday-Sunday, November 9-11, 2012.

Call for papers: Submit a one-page, single-spaced proposal and two-page curriculum vita by May 15, 2012 to fahc3.cfp@gmail.com. Notification of acceptance by July 1, 2012

This conference builds on the legacy of feminist art-historical scholarship and pedagogy initiated by Norma Broude and Mary D. Garrard at American University. To further the inclusive spirit of their groundbreaking anthologies, we invite papers on subjects spanning the chronological and geographic spectrum to foster a broad dialogue on feminist art-historical practice. Speakers may address such topics as: artists, movements, and works of art and architecture; cultural institutions and critical discourses; practices of collecting, patronage, and display; the gendering of objects, spaces, and media; the reception of images; and issues of power, agency, gender, and sexuality within visual cultures.

Keynote Address: “Guess Who’s Coming to Dinner? Feminism, Art History and the Story of a Book” Whitney Chadwick,
Nineteenth-Century Art Worldwide has received a grant from the Mellon Foundation for a three-year capacity-building initiative to maximize the possibilities of the journal electronic delivery. With this in mind, *NCAW* is soliciting potential articles that take full advantage of new web technologies either in the research or the publication phase, or both. The Mellon grant is intended to help authors in the development phase of their articles as well as to aid *NCAW* in the implementation phase.

*NCAW* is seeking scholarship that engages in one or more of the following, interrelated areas of investigation:

**Data Mining and Analysis:** Use of data analytics programs (e.g., SEASR, Network Workbench) to investigate connections among particular groups or individuals, such as artists, writers, art dealers, art markets and other networks of exchange (social networks). See “Mapping the Republic of Letters,” produced by researchers and technologists at Stanford University: https://republicofletters.stanford.edu/

**Geographic Information Systems (GIS) and Mapping:** Use of maps in concert with data sets (e.g., depictions of sites, location of objects, paths of travel) in order to investigate and communicate change over time and space. The website for the project “Imago Urbis: Giuseppe Vasi’s Grand Tour of Rome” (http://vasi.uoregon.edu/index.htm), for example, links Giambattista Nolli’s 1748 map of Rome with vedute created by Vasi, providing insight into the *vedutismo* tradition as well as the urban development of Rome in the eighteenth century.

**High-Resolution imaging and dynamic image presentation:** Use of panoramic and/or high-resolution imagery to view, for example, panoramas, conservation images (x-ray, infrared reflectography), moving images. The QTVR panoramas of world architecture produced by Columbia University, (http://www.artstor.org/what-is-artstor?w-html/col-qtvr-columbia.shtml) are an example of the kind of image viewing interface that could be used in support of scholarship on, for example, panorama paintings or large-scale architectural installations. Authors are not expected to have extensive technical expertise themselves; instead *NCAW* will work with them to help in realizing the computing aspects of their project. Authors should, however, be generally knowledgeable about the technological possibilities related to their project and should be able to articulate how both specific computer-based research methods and the online publication format connect with the research questions on which their project focuses. In addition, authors should expect to collaborate with technical experts on the realization of their projects. To this end, proposals which give some indication of how authors envision working with such experts, or which identify specific collaborative partners will be preferred. Finally, proposals should outline projects which are relatively small-scale, able to be realized within a time span of about three to six months and requiring around 100 hours of development work.

Interested contributors are asked to submit a 500-word abstract that describes the author’s (or authors’) project and explains how it fits within the areas described above and why advanced computing technologies are necessary for conducting this research and/or for presenting the resulting scholarship. In addition, they are asked to provide a short CV and a budget. For further information or to submit an application for funding, email to Petra Chu, petra.chu@shu.edu, and Emily Pugh, emily@emilypugh.com.

**CONFERENCES TO ATTEND**

**Moving In Three Dimensions: Re-Writing The Objects And Histories Of Sculpture** *(A Conference on Sculpture and Change).* The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, May 11 - 12, 2012

The Conference will be structured around three themes, addressing some of the motivations for changes to sculpture and its contexts, their outcomes and the new approaches to writing their histories which they call for.

**Session 1: Conversion, Iconoclasm And Revolution**

The discourse surrounding the traumatic events leading to the removal, transport and relocation of sculpture often centres on the acts of destruction associated with revolution and iconoclasm. However, the changes resulting from re-use and conversion, whether spiritual, functional or symbolic, are as important to our understanding of the objects and locations of sculpture in their surviving states as are the records and physical traces of loss. Papers are invited for this session...
which approach issues raised by changes made to sculpture in situ, objects whose location has remained static whilst their function has been altered, and the disfigurement, dismemberment and disguise of sculpture in the face of radically shifting social and political contexts.

Session 2: Plunder, Export And Sale
Questions of the export and redisplay of sculpture, whether as the result of sale or plunder (and of whether those two means of acquisition can justifiably be separated) are pertinent not only to the kinds of looking which are made available in their aftermath but also to those modes of address to objects and contexts which are lost. Whilst the restitution and re-housing of many sold and plundered objects continues to be sought, it is seldom into their original place of display and begs the question of whether a type of location such as a museum or gallery is significantly (or in any way) different depending on its broader location in a particular city or country. This session will feature papers addressing some of the issues surrounding the local and global movement of sculpture, its markets, the traces it leaves and the ways in which it is recorded.

Session 3: Competition, Collection And Classification
The study of sculpture has, to varying degrees, been conditioned by the classification of its objects. This has been accomplished not only according to their medium, place of origin and maker, but by the groups into which they have been collected, collections often fuelled by competition between nations, institutions and individuals. This session will focus on the presentation and investigation of sculpture within the confines of these artificial groupings. It will comprise contributions exploring the opportunities for new sculptural scholarship that such groupings present, the ways in which they have determined the course of sculptural historiography and the mechanisms by which they have been brought together.

Contested views: Visual culture and the revolutionary and Napoleonic wars
Tate Britain, Millbank, London SW1P 4RG. Thursday 19 and Friday 20 July 2012.

In July 2012, in advance of commemoration of the bicentenary of the Battle of Waterloo, Tate Britain is to host a two-day conference exploring the impact of the Revolutionary and Napoleonic Wars on world-wide visual culture, from the outbreak of the pan-European conflict with France in 1792 to the present day. Centred on themed panels, plenary lectures and workshops, this cross-disciplinary conference will promote knowledge and understanding of the range of ways in which the ‘First Total War’ has been mediated in visual cultures, in Britain, continental Europe and throughout the world.

Symposium on Cultural Exchange between Europe and Southeast Asia
Seattle University in Seattle, WA, USA.
Saturday May 26 and Sunday May 27, 2012

This symposium will focus on patterns and networks of cultural interaction, exchange, and mutual curiosity between Europe and the region today called “Southeast Asia” as well as Sri Lanka (Ceylon) from approximately 1800 to 1940. Studies in material culture and consumer culture can focus on the circulation of the motifs and patterns of tiles, textiles or prints through commercial and cultural networks. In architecture, “hybrid” styles such as the “Sino-Portuguese” architecture or “Sino-colonial” architecture found in Thailand, and similar styles found in Malaysia, or Singapore (many examples of which are shophouses built by ethnic Chinese groups), show patterns of both local cultural exchange as well as broader interaction between Europe and Southeast Asia.

Branching Out: Botany and the Sculptural Object
Henry Moore Institute, Leeds, UK. October 27, 2012

Branching Out: Botany and the Sculptural Object moves beyond well-explored examples to shed light on the fact that vegetable matter and plants have been used by artists, collectors and theorists not only as a concrete material, but also on a metaphoric or symbolic level.

Botanical imagery, fantastical and decorative or realistic and pedagogic, has formed a powerful undercurrent in European sculpture and engagement with the object since the seventeenth century, inspiring artworks ranging from Gian Lorenzo Bernini’s ‘Apollo and Daphne’ (1622-5) to the relief sculpture of Gilbert Bayes’ ‘The Lure of the Pan Pipes’ (1932-3). Often expressing a multiplicity of ideas about nature, the perennial appeal of botanical symbolism to sculptors has resided in its ability to negotiate a complex network of meanings, standing at the interstice between the sacred and profane; mysticism and science; conservation and consumption; colonisation and transplantation; growth and decay.
From the seventeenth century onwards, science has played a key role in the sculptural representation of flora. Horticultural grotesqueries spoke of a plant world rendered worryingly unstable by the ‘new science’ which had begun microscopic investigations of living cells and newly examined the effects of light and gravity on plant development. The work of Lamarck and Darwin created a powerful new vision of nature for the nineteenth century, with the visual impact of this work reflected in the ornamental excesses of the Art Nouveau movement that drew upon the overabundance of plant imagery available during the fin-de-siècle to produce objets d’art inspired by the exotic and unfamiliar.

In the twentieth century, the dying embers of imperialism witnessed the last great botanical expeditions to the Himalayas, while new technologies and the birth of genetics helped both publicise botany’s position at the cutting-edge of scientific enquiry and the capricious mechanics of vegetable life. Recognizing in these discoveries proof of marvels hitherto unknown, sculpture in the early twentieth century drew on botany as an exhilarating symbol of hybridism and metamorphosis. Post-war artists from Joseph Beuys to Yves Klein and Mario Merz have also incorporated readymade objects with vegetative connotations, such as tree-trunks, sponges and fresh vegetable into their oeuvre.

This conference examines the ways in which botany has acted as a continuing source of inspiration in sculpture, concentrating on sculpture produced between the mid-nineteenth and the mid-twentieth century.

The Flâneur Abroad: International and Historical Perspectives on an Urban Archetype
University of Nottingham - Arts Centre. 6 - 7 July 2012

The flâneur – the leisurely but vigilant urban stroller - is well-known as a quintessential nineteenth-century Parisian archetype, and has attracted a distinguished array of champions and historians – from Balzac and Baudelaire to Walter Benjamin. However, although recent writing on the subject (The Flâneur, ed. Keith Tester, and The Invisible Flâneuse. Gender, Public Space, and Visual Culture in Nineteenth-Century Paris (2006), ed. Tom MacDonough & Aruna D’Souza) have certainly been eclectic in their scope, there has been little sustained attention given to the adaptation of the phenomenon outside Paris, let alone outside France and indeed Europe, whether in the form of modern sequels, contemporary echoes, as well as historic antecedents.

Picturing the Nineteenth Century
05/22/2012
University of Kentucky, Lexington KY

Organization: The 2012 Interdisciplinary Nineteenth-Century Studies Conference

Though its title foregrounds art and visual culture, this conference will treat “picturing” in all its many senses: imagining, representing, framing, mapping. We invite papers and panels that consider how the nineteenth century represented itself to itself – through depictions of subjectivity, history, and culture; through emerging technologies and disciplines; through self-conscious “meta” attempts to understand methods of representation. We also encourage papers that consider how our own technologies and disciplines create multiple pictures of “the nineteenth century.” Interdisciplinary papers and panels are especially welcome.

Featured speakers include Nancy Armstrong (English Department, Duke University), Julie Codell (School of Art, Arizona State University), and Shawn Michelle Smith (Visual & Critical Studies, Art Institute of Chicago).

Transatlantic Networks and the Nineteenth-Century Periodical
C19 Conference of the Society for Nineteenth-Century Americanists (Berkeley, CA, April 12-15 2012)

The recent turn to the study of print culture in American literary and cultural histories has increasingly focused scholarly attention on the dynamic interaction between writing, reading, and publishing. This has opened up a range of new perspectives on the networks of communication that shape and define creative, political, and intellectual communities. This panel aims to explore these perspectives through the particular example of the American periodical as a public site of transatlantic debate and exchange.
New York Armory Show 1913 Collection Database

The New-York Historical Society is organizing a major exhibition celebrating the centenary of the 1913 Armory Show titled The New Art Spirit: The Armory Show at 100. The exhibition will take place from October 18, 2013 through February 23, 2014 and will not travel. In order to locate as many of the over twelve hundred works in the 1913 show as possible, The NYHS is making a database of the objects in the exhibition available to colleagues. We hope that you will alert us to the locations of objects that are either unlocated, or whose locations are not current. The database is a work in progress, and we welcome corrections and updates.

To access the database go to: http://www.nyhscommunications.org/armory/login.php
User name: nyhistory Password: armory

Frick Art Reference Library Photoarchive Online

The Frick Art Reference Library is pleased to announce that images for 15,000 works of art and research documentation for 125,000 works of art cataloged in the library’s photoarchive are now available online (http://www.frick.org/assets/PDFs/Press_2011/photoarchive.pdf). The 15,000 images can be accessed in the new Frick Digital Image Archive (http://images.frick.org). They record works of art photographed between 1922 and 1967 by staff photographers in private homes and small public collections throughout the United States and in New York City galleries and auction houses. The negatives from these photography expeditions were digitized and made available online through generous funding from the National Endowment for the Humanities and the Henry Luce Foundation. The NEH designated the project as part of its “We the People” initiative to encourage and strengthen the teaching, study, and understanding of American history and culture.

The research documentation for these 15,000 paintings, drawings, and sculptures, as well as 110,000 other works of art cataloged in the photoarchive, is now available in the catalog of the New York Art Resources Consortium, Arcade (http://arcade.nyarc.org/search~S7). In addition to basic information about the artist, title, medium, dimensions, date, inscriptions, and owner, the documentation includes provenance, former attributions, variant titles, and biographical information for portrait subjects.

The Knoedler & Company Exhibition Catalogs Collaborative Project

This announcement marks the completion of collaborative project coordinated by the Thomas J. Watson Library at The Metropolitan Museum of Art to preserve and digitize the early exhibition catalogs of Knoedler & Company, a renowned art gallery in New York.

In total, the collaborative digitized 898 catalogs, checklists, and unpublished materials from the Watson, Arcade, and Knoedler collections, comprising approximately 14,000 pages of content created between 1869 and 1946. Many items include extensive handwritten annotations; in several cases, more than one copy of a particular catalog was digitized to capture these unique additions.

Access to these items is available through the libraries' respective online catalogs, Watsonline and Arcade, as well as the OCLC library cooperative catalog, WorldCat. The catalogs’ contents are full-text searchable in Watson Library’s digital content management system, CONTENTdm.

Watson Library CONTENTdm: http://libmma.contentdm.oclc.org/cdm/landingpage/collection/p15324coll8
Watsonline: http://library.metmuseum.org/search~S1/t?SEARCH=contentdm+knoedler
Arcade: http://arcade.nyarc.org/search~S16/X?(knoedler%20digital%20project)&searchscope=16&SORT=DX

This project was made possible by the Lifchez Stronach Fund for Preservation at the Thomas J. Watson Library and funds from the Frick Art Reference Library.

Redefining European Symbolism 1880-1910

This network takes as its intellectual premise a resurgence of scholarly interest in Symbolism and as its public manifestation three exhibitions which will be staged between 2011 and 2013. These are The Nabis and Photography (Amsterdam, 2011), Symbolist Landscape (Amsterdam/Edinburgh, 2012), and a large-scale survey of Symbolism (Paris, 2012). Its partners are the Visual Arts Research Institute Edinburgh (with the National Gallery of Scotland and the University of Edinburgh), the Van Gogh Museum, the Musée d’Orsay, the Institut National d’Histoire de l’Art, and the University of Geneva. The goal is rigorously to redefine how we understand European Symbolism of the late nineteenth and early twentieth centuries. The Network hopes to connect
scholars from universities and museums alike through a
series of conferences and seminars in Edinburgh, Amsterdam

American Art in France, Online Inventory
Created in 2006 within the Musée du Louvre the La Fayette
online catalogue inventories over 1800 works produced
between 1620 and 1940 by American artists and now kept in
French public collections. It includes works of art of all media
except prints and photography. This project aims to promote
public awareness of a group of artworks much ignored, to
increase the knowledge of pre-1945 American art and to shed
light on the diversity and richness of the cultural heritage
preserved in France.

The catalogue is online at the following URL address : http://
musee.louvre.fr/bases/lafayette/index.php?lng=0.
Each single catalogued item has a detailed record, with over
1150 illustrated with digital color images. The catalogue
is searchable in two different ways - simple and advanced
search – which enables you to browse the database very easily.
Also a French bibliography, a timeline and historical and
thematic texts on American art bring you an essential range
of supplementary information on this subject.

NGA Images, A New Collection Image Resource, And Open
Access Policy
The National Gallery of Art announces the launch today of
NGA Images, a new online resource that revolutionizes the
way the public may interact with its world-class collection
at http://images.nga.gov/. This repository of digital images
documenting the National Gallery of Art collections allows
users to search, browse, share, and download images believed
to be in the public domain.

Designed by Gallery experts to facilitate learning, enrichment,
enjoyment, and exploration, NGA Images features more
than 20,000 open access digital images, up to 3,000 pixels
each, available free of charge for download and use. The
resource is easily accessible through the Gallery’s website,
and a standards-based reproduction guide and a help section
provide advice for both novices and experts.

Users may search by keyword in the Quick Search box on the
home page of NGA Images, or they may browse the regularly
updated “featured” image collections prepared by Gallery
staff on topics such as 19th-century French art or frequently
requested works.

Other features for users include the ability to create one or
more “lightboxes,” or images sets, and to save, share, and
download multiple images at a time. Users may add individual
labels and notes to their lightboxes or to images within them.
Links to users’ customized lightboxes may be shared via
e-mail or may be copied and pasted to social media sites.

Users may freely browse the NGA Images website and
download screen- and lecture-size images without registering
an account. Registration is required to use certain features
of the NGA Images website, including saving and sharing
lightboxes and e-mailing image links to others. Additionally,
registration is required to fulfill certain image requests
including direct downloads of reproduction-ready images.

View the full Open Access Policy at http://images.nga.gov/
openaccess.

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FELLOWSHIPS & GRANTS FOR PRE- AND POST-DOCTORAL CANDIDATES

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. Application for a predoctoral fellowship may be made only through nomination by the chair of a graduate department of art history or other appropriate department. To be eligible, the nominee must have completed all departmental requirements, including course work, residency, and general and preliminary examinations, before November 15. Certification in two languages other than English is required. Candidates must be either United States citizens or enrolled in a university in the United States. The stipend is $20,000 per year. nga.gov/casva/casvapre.htm.

The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers grants-in-aid to assist short-term visiting scholars with travel and living expenses while using the research collections. For Henry Belin du Pont Dissertation Fellowships (residential terms of four months, $6,000) contact: Dr. Roger Horowitz, Center for History of Business, Technology, and Society, PO Box 3630, Wilmington, DE 19807-0630, E-mail: rhorowitz@hagley.org, hagley.lib.de.us/grants.html. Deadline: November 15, 2012.

The Columbia University Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for the academic year 2012-2013. The $59,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. To qualify, applicants must have received the Ph.D. between 1 January 2010 and 1 July 2012. Deadline: [October— date to be posted in June] For further information and application materials, write: The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, 2960 Broadway, NY, NY 10027. columbia.edu/cu/societyoffellows/.

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: Deutsches Forum für Kunstgeschichte/Centre allemand d’histoire de l’art, 10 place des Victoires, F-75002 Paris. Web: dt-forum.org/bourses.html E-Mail: gwedekind@dt-forum.org

The German Historical Institute awards short-term fellowships of one to six months to German and American doctoral students and postdoctoral scholars in the fields of German history. These fellowships are also available to German doctoral students and postdoctoral scholars/Habilitanden in the field of American history. For postdoctoral applications, the GHI will give priority to post-doc projects that are designed for the “second book.” Research projects must draw upon source materials located in the United States. The monthly stipend is Euro 1,600 for doctoral students and Euro 2,800 for postdoctoral scholars. Deadline: May 20 and October 15.

4 Ph.D. Fellowships in Communication, Psychology, Art History, and Computer Science at the interdisciplinary Research Center Visual Communication and Expertise (VisComX), Jacobs University Bremen, Germany. Fellowships cover living expenses and tuition fees and will initially be awarded for 1 year with the possibility of performance based extension for up to 3 years in total. Please address your application to: Prof. Dr. Marion G. Müller, Director Research Center VisComX at Jacobs University Bremen. Application deadlines: 15 March and 1 May, 2012. Applications will be considered immediately, and until the positions are filled. Electronic admission form on the graduate admission website www.jacobs-university.de.

Kislak Fellowship in American Studies Sought by the John W. Kluge Center at the Library of Congress. The Kislak Fellowship offers a postdoctoral scholar the opportunity to conduct research related to the discovery, contact and colonial periods in Florida, the Caribbean and Mesoamerica. It supports research projects in the disciplines of archaeology, history, cartography, epigraphy, linguistics, ethno-history, ethnography, bibliography and sociology using the Jay Kislak Collection and other collections of the Library of Congress. The Kislak Fellowship is open to scholars worldwide. It is awarded for a period of up to 4 months at a stipend of $4,200 per month. Deadline: check website. Information: John W. Kluge Center.phone: (202) 707-3302, fax: (202) 707-3595, email: scholarly@loc.gov: http://www.loc.gov/loc/kluge/fellowships/kislakshort.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/universities. 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, 2012, 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, 2012 to May 31, 2013 and is non-renewable. The fellow will receive a $20,000 stipend, housing or a housing allowance of $8000, $5000 in research support, office space, and access to Ithaca College and Cornell University libraries. Interested individuals should apply online at www.icjobs.org. Contact the Office of Human Resources at (607) 274-1207.

FELLOWSHIPS & GRANTS - ALL CAREER STAGES

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

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

The American Philosophical Society offers the Franklin Research Grant to support research in all areas of scholarly knowledge except those in which government or corporate enterprise is more appropriate. The program does not accept proposals in the areas of journalistic or other writing for the general readership; the preparation of textbooks, casebooks, anthologies or other teaching aids. Award is up to $6,000 for one year. Deadline: received October 1, December 1. The Society also offers a Sabbatical Fellowships in the Humanities and Social Sciences for mid-career faculty of universities and 4-year colleges in the United States who have been granted a sabbatical/research year, but for whom financial support from the parent institution is available for only part of the year. Candidates must not have had a financially supported leave at any time subsequent to September 1, 2004. The doctoral degree must have been conferred between 1983-1999. Award: $30,000 to 40,000. Deadline: received by October 15. For information, contact: Linda Musumeci, Res. Admin., American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106. ph: 215-440-3429. E-mail: L.Musumeci@amphilsoc.org; http://www.amphilsoc.org/grants/.

The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers grants-in-aid to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than $1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the Henry Belin du Pont Fellowship to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center’s scholars. Tenure must be continuous and last from two to six months. Stipends are no more than $1,600 per month. Applications for all fellowships are reviewed three times per year. Deadlines: March 31, June 30, October 31. For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630. Tel: 302-658-2400. E-mail: <crl@udel.edu> http://www.hagley.lib.de.us/grants.html.

Fulbright Grants are made to U.S. citizens and nationals of other countries for a variety of educational activities, primarily university lecturing, advanced research, graduate study, and teaching in elementary and secondary schools. The Fulbright Scholar Program sends 800 scholars and professionals each year to more than 140 countries. Grant benefits vary by program and type of award. Complete catalogue of Fulbright Grant opportunities for 2013-2014 will be posted online. Deadlines vary by grant. Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009. Web: www.iie.org/cies; e-mail: apprequest@cies.iie.org. Ph: 202/686-4000.

The Getty Grant Program offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. A full description of the 2012-2013 theme, Color residence periods, stipends, etc., appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available. Deadline (all programs) (receipt): November 1, 2012. Address: The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): research-grants@getty.edu. Web: www.getty.edu/grants.

The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Ten Gilder Lehrman Fellowships of $3,000 each will be awarded. 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) 366-9666; email: fellows@gliah.org, web: http://www.gilderlehrman.org/historians/scholar4.html.

The Hagley Museum and Library offers several fellowships and grants. 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. Dr. Roger Horowitz, Center for the History of Business, Technology,
The 

The Jacob M. Price Visiting Research Fellowships facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of $1,000 are available for graduate students and junior faculty whose work would benefit from use of the library's resources. Fellows must spend at least one week at the Clements Library. Applications accepted between October 1 and January 15 each year. Contact: Price Fellowship Coordinator, William L. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI. 48109-1190. Ph: (734) 764-2347; E-mail: briand@umich.edu. Web: clements.umich.edu/fellowship.php.

The James Marston Fitch Charitable Foundation will award a $25,000 research grant to a mid-career professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including landscape architecture, architectural conservation, urban design, architectural history, and the decorative arts. The grant supports projects of original research or creative design that advance the practice of historic preservation in the U.S. There are also smaller grants of up to $10,000 that are provided at the discretion of the trustees. Deadline: Sept. 15, 2012. Contact: ph: 212-252-6809; fax: 212-471-9987. 232 East 11th St., New York, NY 10003. Web: www.fitchfoundation.org. E-mail: info@fitchfoundation.org.

The John Simon Guggenheim Memorial Foundation offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. Approximately 220 Fellowships are awarded each year. Deadline: October 1, 2012. Awards: $40,211 (average amount). Contact: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016, (212) 687-4470, Fax: (212) 697-3248; website: http://www.gf.org/about-the-foundation/the-fellowship/.
$4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library. 


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 mo.; $24,000 for 6-8 mo.). **Deadline: received May 1.** Shorter projects may be funded by NEH summer stipends ($5,000 for two consecutive months of full-time independent study and research). Summer stipend application **deadline: received October 1.** Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an independent 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: not yet posted.**

Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, D.C. 20506. Tel: 202-606-8200. E-mail: fellowships@neh.gov, collaborative@neh.gov. Website: www.neh.gov/index.html.

The National Endowment for the Humanities announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of musical notation, are also eligible. Awards are made for one to three years and range from $50,000 to $100,000 per year. **Deadline: November 1, 2012.** Guidelines posted online, summer, 2008. Contact: (202) 606-8200 or e-mail: editions@neh.gov or write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Web: www.neh.gov/grants/guidelines/editions.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/two consecutive months) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers. **Deadline: not yet posted.**


**National Gallery of Art - Senior Fellowships for Advanced Study in the Visual Arts** Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one Paul Mellon Fellowship, and four to six Ailsa Mellon Bruce and Samuel H. Kress Senior Fellowships. **Deadline: October 15, 2012.** The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: $50,000 (plus housing). Consult website for eligibility and application information. http://www.nga.gov/resources/casvasen.shtml#application. Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785. Tel. (202) 842.6482. Email: fellowships@nga.gov.

The Research Fellowships Program of the National Gallery of Canada encourages and supports advanced research. The fellowships emphasize the use and investigation of the collections of the National Gallery of Canada, including those of
the Gallery’s Library and Archives. Competitive fellowships are offered in the field of Canadian Art; Indigenous Art; and the History of Photography. Applications are welcomed from art historians, curators, critics, independent researchers, conservators, conservation scientists and other professionals in the visual arts, museology and related disciplines in the humanities and social sciences, who have a graduate degree or equivalent publication history. The fellowships are open to international competition. Fellowships are tenable only at the National Gallery of Canada. The term of full-time residency must fall within the period 1 September 2012 to 31 August 2013. Awards can be up to $5,000 a month, including expenses and stipend, to a maximum of $30,000. **Deadline: April 30, 2012.** For application procedures, please consult the website: www.gallery.ca or contact: Jonathan Franklin, Chief, Library, Archives and Research Fellowships Program, National Gallery of Canada, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada, telephone (613) 990-0590; fax (613) 990-6190.

The **National Humanities Center** in Research Triangle Park, NC, offers fellowships for advanced study in all fields of the humanities. Fellows are assisted in finding suitable housing and must be in residence for the academic year (September-May). Resources include the libraries at Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, and the Center maintains a reference collection. Senior and younger scholars are eligible; younger scholars should be engaged in research well beyond their dissertations. Terms: Fellowships up to $50,000 are individually determined, depending upon the needs of the Fellow and the ability of the Center to meet them. Fellowships are intended to maintain scholars at full salary during their year of research. **Deadline: postmarked October 15.** Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256. Tel: 919-549-0661; email: nhc@ga.unc.edu. http://www.nhc.rtp.nc.us/fellowships/appltoc.htm.

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 $70,000 for one year with additional funds for project expenses. **Deadline: Applications for 2013-2014, deadline t.b.a.** Contact: Radcliffe Fellowship Program, 8 Garden Street, Byerly Hall, Cambridge, MA 02138. Tel: 617-496-1324; email fellowships@radcliffe.edu, or http://www.radcliffe.edu/fellowship_program.aspx.

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

The **Sterling & Francine Clark Art Institute** offers 15-20 Clark Fellowships each year. Tenure = less than a month to ten months (year runs July 1-June 30) with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution’s collections and library, all located together with the Williams College Graduate Program in the History of Art. The **Beinecke Fellowship** 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 Allemand Fellowship** is awarded for a project centered on French art and culture. **All deadlines (receipt): November 1, 2012.** All applicants must complete an application form,
available on this website. For more information, call 413 458 0469, or e-mail Research and Academic Program (online form). Web: clarkart.edu/research/content.cfm?ID=42.

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, 2012. For more information write to Pre-Raphaelite Studies Fellowship Committee, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806 USA, or visit delart.org/education/fellowships.html

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives $300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant’s institution, providing support of $60,000 per year. The William T. Grant Scholars Award must not replace the institution’s current support of the applicant’s research. Nominations for 2012 due July 6. Contact: William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837, 212/752-0071. Web: http://www.wtgrantfoundation.org/

The American Historical Association offers several book prizes for outstanding works in the field of history. The Herbert Baxter Adams Prize for a work in the field of European history from 1815 through the 20th century; the James A. Rawley Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before the twentieth century; the J. Russell Major Prize for the best work in English on any aspect of French history and the George Louis Beer Prize in European international history since 1895 century. The Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present. Deadline for all submissions: May 15. For complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3889. Te. (202) 544.2422, Email: jfolmer@historians.org, www.historians.org/prizes/index.cfm.

Joan Mitchell Center 2012 Residencies for Curators and Arts Writers October 15 through December 15, 2012 for national and international curators and arts writers who wish to develop projects derived from the greater contemporary New Orleans arts community. Projects would include exhibitions curators would bring back to their institutions; writers who wish to write in-depth about visual arts in New Orleans for an assigned magazine; and critical writers who wish to conduct workshops to develop critical writing about visual arts in New Orleans. Residencies will include roundtrip coach airfare up to $500 in the United States; lodging at the Joan Mitchell Center at no charge, with most meals; and a weekly stipend of $750. The Joan Mitchell staff will be involved in structuring accepted applicants program of activities during their residency, which may be no less than one week and no more than two weeks. Application deadline is September 1, with announcements by September 15. For an application, contact Shelley Boles: sboles@joanmitchellcenter.org

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 study or studio. Six- and 11-month fellowships are awarded, carrying stipends Winners of 6-month and 11-month fellowships receive stipends of $14,000 and $26,000, respectively. The Academy community also includes invited Residents and international Affiliated Fellows. Deadline: November 1. To determine eligibility, etc., visit www.aarome.org or contact the American Academy in Rome, 7 East 60th Street, New York, NY 10022. Attn: Programs Department. T: (212) 751-7200; F: (212) 751-7220; email: info@aarome.org.
U.S. EXHIBITIONS

Gustav Klimt (1862-1918), Fishblood, 1898, India ink and pen on brown paper, 15 ¾ x 15 7/8 inches. Private Collection, courtesy Galerie St. Etienne, New York. On view: Gustav Klimt, The Magic of Line at the Getty Center, Los Angeles, California.

ALABAMA

Birmingham Museum of Art. Look of Love: Eye Miniatures from the Skier Collection. Through 10 June 2012; http://www.artsbma.org/exhibitions/look-of-love. In 1785, when the Prince of Wales secretly proposed to Mrs. Fitzherbert with a miniature of his own eye, he inspired a fad for exchanging eye portraits mounted in a wide variety of settings including brooches, rings, lockets, and toothpick cases.

CALIFORNIA


COLORADO

The Denver Art Museum. Herbert Bayer 1900 to 1928: The Bauhaus and Pre-Bauhaus Years. On view through 14 July 2013; http://www.denverartmuseum.org/explore_art/temporaryExhibitionDetails/exhibitionId--213475/exhibitionType--Current. The first in a chronological series of exhibitions that trace Bayer's development from his earliest days in Austria through his years in the US.


CONNECTICUT


17th century to the World’s Columbian Exposition in 1893.

New Haven. **Yale Center for British Art.** *Making History: Antiquaries in Britain.* On view through 27 May 2012; http://britishart.yale.edu/exhibitions/making-history-antiquaries-britain. Features 100 works selected from the Society of Antiquaries of London’s treasures (with additions from the collections at the Center); 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. “While these visions did appear”: Shakespeare on Canvas. On view through 5 June 2012, http://britishart.yale.edu/exhibitions/while-these-visions-did-appear-shakespeare-canvas. This selection of Shakespearian subjects drawn from the Center’s permanent collection of paintings, forms part of Yale’s university-wide celebration of the works of William Shakespeare (1564–1616).


**DELWARE**


**WINTERTHUR MUSEUM, GARDEN AND LIBRARY.** *Uncorked! Wine, Objects & Tradition.* 28 April 2012–6 January 2013; http://www.winterthur.org/uncorked. Explores the history of wine and its role in design, international trade, and social life, particularly in England and America during the 17th through the early 20th centuries.

FLORIDA


Fort Lauderdale. **Museum of Art. All in the Family. Paintings and Works on Paper by Members of the Glackens Family.** Through 7 October 2012; http://www.moafl.org/exhibitions.html. Includes works by each of the artists in the Glackens family, with a concentration of the art of William Glackens.


**GEORGIA**


Savannah. **Telfair Museums, Jesups Center.** *Spanish Sojourns: Robert Henri and the Spirit of Spain.* Fall 2013; http://telfair.org/upcoming-exhibitions/spanish-sojourns-robert-henri-and-the-spirit-of-spain/. Spain held a particular fascination for Henri, who was attracted to the nation’s sunny climate, ancient culture, and spirited citizens. He first visited Spain in 1900, and returned six times between 1906 and 1926.

**COLUMBUS MUSEUM.** *Annotations: George Cooke, Thomas Hope and the Lure of Antiquity.* Through 22 July 2012; http://www.columbusmuseum.com/exhibitions/current.html. In 1828, the self-taught American painter George Cooke (1793-1849) copied engravings from noted antiquarian Thomas Hope’s Costume of the Ancients. This exhibition explores how Cooke might have used the costumes

ILLINOIS


Chicago. Smart Museum of Art. Awash in Color: French and Japanese Prints. 4 October 2012–20 January 2013; http://smartmuseum.uchicago.edu/exhibitions/awash-in-color-french-and-japanese-prints. 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.


INDIANA

Indianapolis Museum of Art. Looking West. Through 5 August 2012; http://www.imamuseum.org/exhibition/looking-west. Over the period 1870 to 1945 the American West became an increasingly popular sketching ground for eastern artists. This exhibition will bring 51 prints, drawings and photographs to the public, few of which have been shown before, including several never-displayed works by the Pueblo Indians of New Mexico.

IOWA

Dubuque Museum of Art. Grand Canyon and Venice: Two landscapes by Thomas Moran from a private collection. Through 26 August 2012; http://www.dbqart.com/exhibitions.html. Two paintings by the American landscape artist Thomas Moran (1837-1926) that have been in a private collection and out of public view for over 70 years are now on exhibit.

MAINE


Saco Museum. The Moving Panorama Of Pilgrim’s Progress. 23 June–10 November 2012; http://www.sacomuseum.org/mus_upcoming_exhibits_temp.shtml?Id=EFkuy1Z7zFItWaki. Marking the completion of a major conservation project, this historic panorama — created by Edward Harrison May (1824-1887) and Joseph Kyle (1815-1863) in 1851, distemper on muslin, 8 x 800 feet — will be on view in two downtown locations. Live performances of a full-scale, modern replica will recreate
the historic experience of seeing a moving panorama in action, while the debut of a web-based film animation will introduce the panorama to a global audience.

MARYLAND


MASSACHUSETTS


MICHIGAN


University of Michigan Museum of Art. Benjamin West: General Wolfe and the Art of Empire. 22 September 2012–13 January 2013; http://www.umma.umich.edu/view/future.html. Benjamin West’s iconic painting The Death of General Wolfe (1776) became one of the most celebrated paintings in Britain; the artist went on to produce six versions. Through approximately 40 works from Michigan, Canadian, and British collections, this ambitious exhibition explores West’s paintings in the context of other depictions of James Wolfe and his death on the battlefield.

MINNESOTA

critics, and publishers to revitalize original printmaking, the lavishly produced series L’Estampe originale was among the most successful. Between 1895 and 1895, publisher André Marty commissioned 95 limited-edition prints in a range of mediums by both prominent and lesser known artists and illustrators.

MISSOURI

Saint Louis Art Museum. Restoring an American Treasure: The Panorama of the Monumental Grandeur of the Mississippi Valley. 8 June–3 September 2012; http://www.slam.org/Exhibitions/panorama.php. This summer, the Saint Louis Art Museum will resume an ambitious conservation project to save a historic treasure of local significance, the only surviving panorama of the Mississippi River, painted by John J. Egan in 1850. Working in the Main Exhibition Galleries, a team of conservators will complete the restoration of the 348-foot-long painting, again offering a unique, behind-the-scenes visitor experience.

NEBRASKA

NEW JERSEY


NEW MEXICO

NEW YORK
Albany Institute of History and Art. St. Peter’s Church in Albany. Through 29 April 2012; http://www.albanyinstitute.org/2012/4-Exhibitions/exhibitions.main.htm. The church’s first building, a gambrel-roofed, masonry structure, was built in 1715-1717; in 1802 Phillip Hooker designed a new Federal Style church, which Richard Upjohn replaced in 1860. His son, Richard M. Upjohn added the bell tower in 1876. The interiors include windows designed by Edward C. Burne-Jones and fabricated by the William Morris Company of London in 1880; the chancel windows made by Clayton and Bell of London in 1885; and the rose window over the State Street entrance made by the Tiffany Company in 1892.


New York City. **The Frick Collection.** *Renoir, Impressionism, and Full-Length Painting.* Through 13 May 2012; http://www.frick.org/exhibitions/renoir/index.htm. Nine iconic Impressionist paintings by Pierre-Auguste Renoir, offering the first comprehensive study of the artist’s engagement with the full-length format, which was associated with the official Paris Salon in the decade that saw the emergence of a fully fledged Impressionist aesthetic.

New York City. **The Jewish Museum.** *Edouard Vuillard: A Painter and His Muses, 1890-1940.* 4 May–23 September 2012; http://www.thejewishmuseum.org/exhibitions/vuillard. Focuses on the context of inspiration provided by those friends and patrons whose support is inseparable from the artist’s achievement.


New York City. **The New-York Historical Society.** *Making American Taste: Narrative Art for a New Democracy.* Through 21 October 2012 (exhibition will be temporarily closed from 29 April–4 May); http://www.nyhistory.org/exhibitions/making-american-taste. Features fifty-five works from the New-York Historical Society’s collection that cast new light on both the history of American art and the formation of American cultural ideals during a crucial period from the 1830s to the late 1860s. *John Rogers: The People’s Sculptor.* Through 3 June 2012; http://www.nyhistory.org/node/567. John Rogers (1829–1904) was unquestionably the most popular sculptor of the 19th century. In his lifetime he sold over 80,000 works and earned the epithet “the people’s sculptor.”

Rochester. **Memorial Art Gallery.** *Company with Angels: Seven Rediscovered Tiffany Windows.* 26 August–28 October 2012; http://mag.rochester.edu/exhibitions/tiffany-angels/. Removed from an Ohio church in 1964 and subsequently stored in parishioners’ garages, basements and sheds, these magnificent Tiffany windows have been professionally restored and will be on view for the first time in nearly five decades.

Utica. **Munson-Williams-Proctor Arts Institute Museum of Art.** *Shadow of the Sphinx: Ancient Egypt and Its Influence.* 17 June–25 November 2012; http://www.mwpaio.org/museum-of-art/museum-of-art-calendar/shadow-of-the-sphinx/. Examines the varied and tremendous inspiration Egyptian artifacts have had on fine and decorative arts for more than 100 years—from Napoleon’s campaigns from 1798-1801 to the opening of King Tut’s tomb in 1922.

**NORTH CAROLINA**


**OHIO**

Cincinnati. **Cincinnati Art Museum.** *Monet in Giverny: Landscapes of Reflection.* Through 13 May 2012; http://www.cincinnatiartmuseum.org/explore/exhibitions/current-exhibitions/1-the-exhibitions/66-monet-in-giverny-landscapes-of-reflection. Taking reflection as a literal motif as well as a metaphor for both Monet’s experimentation and our own thoughtful viewing of his painting, this exhibition brings together twelve masterpieces to look anew at the range of Monet’s output in Giverny. *Henry Ossawa Tanner: Modern Spirit.* 26 May–9 September 2012; http://www.cincinnatiartmuseum.org/explore/exhibitions/upcoming-exhibitions/1-the-exhibitions/357-henry-ossawa-tanner-modern-spirit. Follows Tanner’s personal journey to explore his work from many facets: the impact of his upbringing and education as a young African American in Philadelphia in the years after the Civil War; his success as an American expatriate artist at the turn of the 20th century; Tanner’s role as a leader of an artist’s colony in rural France; and his contributions in aid of American servicemen to the efforts of the Red Cross during WW1.

Cleveland. **Cleveland Museum of Art.** *Mary Cassatt and the Feminine Ideal in 19th-Century Paris.*

**Columbus Museum of Art. Monet to Matisse: Celebrating the 20th Anniversary of the Sirak Collection.** Through 13 May 2012; http://www.columbusmuseum.org/exhibitions/1399.html. When acquired in 1991, The Howard C. and Babette L. Sirak Collection of the Columbus Museum of Art was saluted in ARTnews as one of the finest private collections in the world. CMA celebrates the 20th anniversary of this watershed moment in the Museum’s history with a special exhibition of the entire collection.

**Toledo Museum of Art. Monet: Portraying Life.** 5 October 2012—1 January 2013; http://www.toledomuseum.org/exhibitions/upcoming This exhibition is organized by the Royal Academy of Arts, London and the Toledo Museum of Art, Ohio. The showing in Toledo will be the exhibition’s only U.S. venue.

**Pennsylvania**

Philadelphia. **The Pennsylvania Academy of the Fine Arts. A New Look: Samuel F. B. Morse’s Gallery of the Louvre.** August 2012 - April 2013; http://www.pafa.org/Museum/Exhibitions/Upcoming-Exhibitions/A-New-Look-Samuel-F-B-Morse-s-Gallery-of-the-Louvre/1156/. While the Morse painting will be on one side of the gallery with objects that help provide a broader context for the themes of artistic practice and identity, the other half of the gallery will be hung salon-style with paintings from PAFA’s collection that highlight the four academic genres taught and exhibited at PAFA in the first half of the 19th century.


**Texas**

**Memphis Brooks Museum of Art.**

**Art, Architectural Perspectives: The Etchings of Elisabeth Searcy and Joseph Pennell.** Through 15 July; http://www.brooksmuseum.org/upcomingexhibitions?edl=all. Explores how Tiffany adapted his works to meet changing lighting technologies while striving to balance luxury with affordability. The show includes period workroom photographs, tools, and materials.

**Frist Center for the Visual Arts.** Constable: Oil Sketches from the Victoria and Albert Museum. 22 June–30 September 2012; http://fristcenter.org/calendar-exhibitions/detail/constable-oil-sketches-from-the-victoria-and-albert-museum. Centers on two major works by John Constable in the collection of the Victoria and Albert Museum, the full-size oil sketches for The Hay Wain and The Leaping Horse. These will be displayed with a group of the artist’s small oil sketches and supplemented by an exquisite series of his watercolors and drawings.

**Tennessee**


This exhibition will showcase Phyfe’s distinguished career.

VERMONT


WASHINGTON, D.C.


Smithsonian American Art Museum. The Civil War and American Art. 16 November 2012–28 April 2013; http://americanart.si.edu/exhibitions/archive/2012/art_civil_war/. Includes approximately 60 paintings as well as vintage photographs; Winslow Homer, Eastman Johnson, Frederic Church, and Sanford Gifford—four of America’s finest artists of the era—anchor the exhibition.

WASHINGTON


WEST VIRGINIA


WISCONSIN

Milwaukee Art Museum. Face Jugs: Art and Ritual in 19th-Century South Carolina. 26 April—5 August 2012; http://mam.org/exhibitions/details/face-jugs.php. “Face jug” is a term coined by decorative arts historians to refer to an African American pottery type created in the second half of the nineteenth century, in the midst of slavery, in the Edgefield District of South Carolina. The Posters of Paris: Toulouse-Lautrec and His Contemporaries. 1 June—9 September 2012; http://mam.org/exhibitions/details/posters-of-paris.php. Posters of Paris examines the story of the French artistic poster in all its complexity. In addition to the posters themselves, this exhibition features rare preparatory drawings and watercolors, maquettes, and proofs to show how the artist went from idea to final execution. The show will highlight work and artists well known to the public—Toulouse-Lautrec, Bonnard, Cassandre—as well as artists less familiar, but equally as powerful in their impact on the affiche artistique in fin-de-siècle Paris.


**INTERNATIONAL EXHIBITIONS**

**AUSTRALIA**
Brisbane. Queensland Art Gallery.

Canberra. National Gallery of Australia.

*Elegance in Exile. The Work of Richard Read, Sr., Thomas Bock, Thomas Griffths Wannenright, and Charles Rodius.* June 1–Aug. 26

*Napoleon: Revolution to Empire.* June 2–Oct. 7. In collaboration with the Fondation Napoléon, Paris

Sydney. Art Gallery of New South Wales.
*Australian Symbolism. The Art of Dreams.* May 11–July 29

**AUSTRIA**


**BELGIUM**


Tournai. Musée des Beaux-Arts. 101 *Masterpieces from Manet to Dürer.* Through June 11

**BRAZIL**

**CANADA**

Québec. Musée national des beaux-arts. *Fashion and Appearance in Quebec Art, 1880–1945.* Through May 6


**CZECH REPUBLIC**

**DENMARK**


Skagen. Skagens Museum. *Krøyer in International Perspective.* May 4–Sept. 2. In collaboration with the Hirschsprung Collection, Copenhagen

**ENGLAND**
Birmingham. Barber Institute of Fine Arts. 
*Pugin, Dvier, and the Gothic.* Through June 24


Liverpool. Sudley House. Costume Drama: Fashion from 1790 to 1850. Through June 17


FINLAND


FRANCE


Bergues. Musée du Mont de Piété. From Heemskerck to Le Brun: Drawings from the Museum Collection. May 5–Sept. 30


Quimper. Musée des beaux-arts. The Tree and the Forest. From the Land of the Rising Sun to the Bois de l’Amour. Japonisme in Breton art. Through May 28


GERMANY


HUNGARY


ITALY


Genoa. Palazzo Ducale. Van Gogh and the Voyages of Gauguin. Through May 1


Rimini. Castel Sismondo. From Vermeer to Kandinsky. World Masterpieces in Rimini. Through June 3


THE NETHERLANDS


Rotterdam. Kunsthall. Sweet and Salty. Water in Dutch Art. Through June 10


NORWAY


RUSSIA


SWEDEN


SWITZERLAND


SPAIN


NEW BOOKS


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