The Association of Historians of Nineteenth-Century Art is pleased to welcome Mr. Peter Trippi, a long-time member and supporter, as the organization’s fifth president. Peter was elected at the AHNCA Business Meeting on February 14th, 2013. He has contributed greatly to AHNCA over the past fourteen years, formerly serving as AHNCA’s treasurer and as one of the executive editors on the organization’s online journal, Nineteenth-Century Art Worldwide. More recently, Peter served as an at-large board member for AHNCA and just completed a two-year term as the president of the Historians of British Art (HBA). Based in New York City, Peter is currently the editor of Fine Art Connoisseur, a leading bimonthly magazine for collectors of representational historic and contemporary art.

I had the pleasure of enjoying high tea with Peter in New York City at the lovely tearoom Alice’s Tea Cup, inspired by Lewis Carroll’s 1865 novel, on East 64th Street, after the AHNCA elections. Peter discussed with me his plans to support and expand AHNCA over the next two years (see the article “Greetings from the President” in this issue). We also discussed how he developed his passion for nineteenth-century art, and the origins of his early connections with AHNCA.

Peter grew up in Washington, DC, where the great art institutions there were his formative playground. His mother, Rose Trippi, worked as an administrator at the Smithsonian Institution, and he has fond, early memories of visiting Adolf Cluss’s Victorian-style Arts and Industries Building (completed in 1881) on the National Mall between the Castle
and the Hirshhorn Museum, which made a deep impression on him at the tender age of ten. While his parents were museum-goers, and he retained a fondness for art and museums, the political culture of Washington was also influential. Peter began college focusing his studies on history and government, with an eye on working in some aspect of government or nonprofit administration. As a student at the College of William and Mary in Williamsburg, Virginia (where some of the oldest academic buildings in the United States still reside and impress) he minored in art history, but a chance to study in the Joint Degree Programme with the University of St. Andrews in Scotland led him to a life-changing opportunity to study British Art. At St. Andrews, Peter recalls being electrified by Robin Spencer’s lectures on Pre-Raphaelitism, a subject not addressed in most U.S.-based curricula or museums in the mid-1980s. “I realized then,” he says, “that 19th-century art contains many different, often surprising, stories, ones that most American museum-goers still never get to hear.”

Once Peter gave himself over fully to the field of art history, and British Art specifically, he received a Bachelor’s degree in history and art history from William and Mary; a Master’s in visual arts administration from New York University; and a Master’s in art history from the Courtauld Institute of Art, London (where he wrote on the second-generation Pre-Raphaelite John Roddam Spencer Stanhope under the supervision of John House and Caroline Arscott). His 250-page biography of the third-generation Pre-Raphaelite J.W. Waterhouse, RA (1849-1917) was published by Phaidon in 2002 and remains in print. Ultimately that volume led Peter to co-curate a major Waterhouse retrospective, which visited the Groninger Museum (Netherlands), Royal Academy of Arts (London), and Montreal Museum of Fine Arts between 2008 and 2010.

While working for the Baltimore Museum of Art in the mid-1990s, Peter discovered AHNCA through its Newsletter when it crossed his desk. He quickly joined, and then became more active, serving in the varied capacities noted above, and also supporting the organization through his later role as the director of the Dahesh Museum of Art (from 2003 to 2006), which has long sustained the AHNCA Graduate Student Symposium. Peter has especially happy memories of collaborating with AHNCA colleagues to organize a 2002 study event at the Brooklyn Museum (where he worked at the time) around the Tate’s touring exhibition, Exposed: The Victorian Nude.

Peter noted that he has always admired the work that AHNCA has accomplished in the past through the Newsletter, the Graduate Student Symposium, and the College Art Association panels, and that the organization has continued to grow and transform as the field has evolved to include more global perspectives. He acknowledges, however, that we can do even more to magnify the organization through expanded regional events, additional benefits for members, and a greater online presence. As Peter noted during our conversation, while it is imperative to have an online presence with an excellent website and links to social media for newer, computer-oriented members, the organization will also benefit from additional community events that “bring real people together to look at, and talk about, art in person in a cultural setting.” AHNCA, he said, has “developed into a wonderful community of scholars and we now need to give this community more opportunities to gather and interact.” Indeed, as the former chairperson of the Courtauld Institute of Art’s United States Alumni program (2008-2011), Peter regularly organized social events where alums could enjoy art, conversation and intellectual exchange.

Peter’s experience and vivacity will no doubt energize AHNCA, and he is very open to ideas from the membership. He welcomes all of us to send ideas and suggestions to peter.trippi@gmail.com.
Dear Fellow AHNCA Members,

I am honored to have been elected president of AHNCA, and I congratulate my predecessor, Elizabeth Mansfield, on the completion of her successful four-year tenure. I am sure that you join me in wishing her all the best in her future activities, and we look forward to seeing her regularly through her ongoing membership in AHNCA. In addition, I would like to acknowledge the longstanding membership of Alison McQueen, who was also nominated for the presidency, and who very kindly contacted me immediately after the election to convey her congratulations.

I believe that AHNCA, through the various activities described elsewhere in this impressive Newsletter, has helped broaden the horizons of scholarship in 19th-century art, offering a more global perspective, explorations of less fashionable terrain, and stronger links to colleagues who work on the 18th and 20th centuries. There is always more to do, however, and one area to be addressed soon by myself and Programs Chair Pat Mainardi will be the feasibility of increasing the number of 19th-century sessions at CAA's annual conferences. Moreover, Alison McQueen’s ideas about enhanced usage of social media are right on target and will be pursued energetically.

I also want to try and bring members together more regularly apart from CAA—specifically by organizing very inexpensive gatherings around North America focused on 19th-century museum exhibitions, gallery shows, auctions, and private collections of interest to both current and prospective members, especially students. As useful and collegial as listservs and Facebook pages undoubtedly are, there is nothing quite like meeting and conversing with colleagues face to face. CAA tends to rush by in a blur, which is why focused events at other times of year appeal to me.

This model has worked reasonably well during my two-year presidency of another CAA-affiliated society, Historians of British Art (HBA). A useful example came last May, when 21 people joined me at the California Palace of the Legion of Honor to see the Aesthetic Movement show with its curator, Dr. Lynn Federle Orr, and then the fascinating collection of HBA member Prof. Peter Stansky. Even if only half a dozen members show up at an event, however, it’s still a success because friendships always come out of it, and because the financial cost to the organization is negligible. I have been particularly struck by how hospitable and enthusiastic our hosts have been all around the country, and I have no reason to think AHNCA’s friends would be any different. In my current role as editor of a national magazine targeted at collectors, I am also in a reasonably good position to identify projects that would fit neatly into this initiative.

Finally, I believe that Nineteenth-Century Art Worldwide must be secured in perpetuity through an endowment that will cover its operating costs. Much progress has been made, but now we need to finish the job so that access will always remain free to all. Back in 1999, Petra Chu and Gabe Weisberg foresaw that scholarly articles about 19th-century art must be available online rather than paper, and that vision has recently been further validated by a meaningful grant from the Andrew W. Mellon Foundation. Now we must leverage the prestige of that grant to fully endow NCAW. This is easier said than done, of course, but I look forward to helping AHNCA reach that goal.

In all our areas of activity, this must be a team effort, and I eagerly look forward to collaborating with every member of the AHNCA board as we move forward. Indeed, I want to thank every board member for their hard work to date, and also to welcome our four new members as we enter this next phase of the organization’s life. This should be exciting and enjoyable, and all AHNCA members—not just those on the board—are welcome to participate and make suggestions along the way.

Thank you again for this meaningful honor.

Peter

Peter Trippi

REMINDER: PLEASE KEEP YOUR MEMBERSHIP ACTIVE

Membership renewals for the calendar year 2014 are due on or before November 30, 2013. Please use the back page of this Newsletter to renew, or renew on line at www.ahnca.org.

We would also appreciate your help in encouraging your students and colleagues to join AHNCA. Thank you!
MINUTES OF THE ANNUAL BUSINESS MEETING

The Minutes were recorded by Caterina Y. Pierre, AHNCA Newsletter Editor on behalf of Ting Chang, Secretary.

Membership Coordinator and board member Karen Pope opened the annual meeting of AHNCA at the College Art Association Annual Conference on February 14, 2013 at 5:30 pm. The board meeting was facilitated by Karen on behalf of Elisabeth Mansfield, outgoing president. The minutes of AHNCA’s previous business meeting, which was held on February 23, 2012, were approved.

Karen reported that the AHNCA membership database contains 478 total names as of February 1, 2013, which represents a gain of 38 names since last year. Of those names, 226 people are currently active and paid members. There were 11 new members in 2012; however, 71 memberships expired in 2012. We can also acknowledge 96 members at the Patron, Benefactor and Supporter levels (up slightly from 2012). Online membership and renewal is not completely free of occasional glitches (especially for international members), but about 200 transactions have been made since February 1, 2012. We hope that, with the addition of an official webmaster, difficulties can be resolved quickly, and, possibly, new features can be added.

Karen encouraged discussion of possible actions we might take in the face of declining membership, including: possible renewals of lapsed memberships from previous years; organizing a plea to non-renewed members; giving membership higher visibility; creating and offering additional benefits to members; and mounting a membership campaign in 2013.

A fruitful discussion on how to gain new members ensued. James Rubin suggested the possibility of a co-membership category (e.g. a dual membership). Jeanne-Marie Musto suggested a gift membership category be made (nice for a colleague or a student). Other suggestions included: asking members to ask their libraries and/or departments to join at the Institutional level ($135.00); developing relationships with international colleagues; and making more connections with CAA-affiliated groups (and non-affiliated groups) with which we would have intellectual links. It was suggested that we develop a survey of the membership, possibly through the listserv, regarding why people allowed their memberships to lapse.

Yvonne Weisberg, our Treasurer, reported that total monies received in 2012 totaled $50,598.39. Expenses for the year 2012 were in line with what was spent in the previous year. AHNCA spent the same amount on the Newsletter ($4,312.81); expenses on the Student Symposium ($2,632.20) were up from last year by $600.00. Expenditures for NCAW were much higher in 2012 ($30,265.00) than in 2011 ($19,524.00), but the extra costs were paid from the Mellon Grant account and not the regular AHNCA account. Legal and bank fees in 2012 totaled $916.64. Total expenses in 2012 were $38,110.05. Different in 2012 was a slight decrease in income from membership dues, and a decrease in income from several individuals and institutions who has given generously in the past. The AHNCA regular checking account had a balance of $12,399.80 as of December 31, 2012; this is down significantly from this time last year. The endowment account had a balance of $43,945.28 as of December 31, 2012, with $209.38 in interest income received in 2012. A detailed treasurer’s report is available upon request.

Patricia Mainardi, Program Chair, reported that the AHNCA Graduate Student Symposium will be held on March 22, 2013 at New York University. The Dahesh Museum of Art was publicly thanked for their continued support of AHNCA and the Graduate Student Symposium. She noted that the symposium committee received an impressive 53 proposals from graduate students. Pat raised concerns, however, about the dwindling number of nineteenth-century based sessions at CAA, and suggested that AHNCA collectively voice their concerns to CAA formally. James Rubin noted that CAA in recent years has focused more on theme-based sessions over period-centric sessions. Nineteenth-century papers are being presented at CAA but they are “buried” and difficult to find within theme-based sessions, without the physical abstract booklet and/or because of their sometimes esoteric titles.

Caterina Pierre, Newsletter Editor, reminded the membership that the AHNCA Newsletter is always looking for cover stories either in the form of brief articles, exhibition reviews, book reviews, or any topic that may be of interest to the membership. As AHNCA now has over half of the membership receiving their Newsletter via e-mail, Caterina proposed ceasing hardcopy publication and mailing of the Newsletter as of the spring 2013 issue (volume 20, number 1). Caterina noted that approximately $2,100.00 could be saved annually through the discontinuation of the hardcopy printing and mailing. She also noted that digital-only Newsletters would allow for...
more information, and less out-of-date information, to be covered in the Newsletter. This proposal was put to a vote, and was approved by the membership by an overwhelming majority of the membership in attendance.

Karen began the voting process for elections. This year AHNCA voted on the offices of President, Program Chair, and At-Large Members. Candidates for President were Mr. Peter Trippi and Dr. Alison McQueen; candidates for Program Chair were Patricia Mainardi and James Rubin. As all four at-large members could be accommodated because three terms were expiring and four people were running to fill those positions, and because we could accommodate an extra at-large member, all four new at-large members were elected en bloc by acclamation. The four new at-large members are Marilyn Brown, André Dombrowski, Marc Gotlieb and John Housefield.

Karen began the election for AHNCA President and Program Chair. Both presidential candidates’ statements were read aloud to the membership, and Patricia Mainardi and James Rubin were given an opportunity to discuss their candidacy. In-person voting was counted and added to the proxy votes that were sent in to the board prior to the meeting. Caterina Pierre and Isabel Taube counted the votes and announced that Mr. Peter Trippi was selected. The same ballot contained the candidates for Program Chair, and it was announced that Patricia Mainardi was selected.

Changes to the by-laws were also put to a vote. One proposed change to bylaws called for the approval of online voting, and another called for the introduction of the position of Vice President. The latter has been suggested by more than one member as a way of preparing the way for a smooth leadership transition. Many organizations like ours have one or two Vice Presidents, with the stipulation that the First Vice President is essentially a president-designate. The following change to the by-laws was suggested: “Section V. a. 2. A Vice-President shall perform such duties and exercise such authority as may be assigned by the President. Should the President of the Board resign, be removed from office, become incapacitated or be unable to fulfill his/her duties that authority will fall to the Vice-President who shall become the Acting President.” Both of these changes to the by-laws were accepted.

It was suggested that letters to our outgoing president, Elizabeth Mansfield, with regard to our appreciation for her service, be drafted by the board. Additionally, the writing of a letter to CAA that would discuss our concerns over the visibility of nineteenth-century papers and panels at the annual conference should also be considered. Other new ideas included the possibility of creating a NCAW prize for best article of the year, and creating an e-book series that would be separate from NCAW but that would give us a venue to publish more additional recent research in nineteenth-century art.

With no further business, Karen Pope declared the meeting closed. Members moved on to enjoy a wine reception to celebrate AHNCA’s 20th anniversary year.
NCAW Author is ARIAH Prize Winner

AHNCA is pleased to congratulate Dr. Jacqueline Marie Musacchio on winning the 2012 ARIAH Online Publishing Prize for her essay “Infesting the Galleries of Europe: The Copyist Emma Conant Church in Paris and Rome,” which appeared in Nineteenth-Century Art Worldwide (Autumn 2011, 10:2). ARIAH, the Association for Research Institutes in Art History, seeks to encourage and promote high scholarly standards in online publishing in all fields of art history. The prize is awarded annually to the author(s) of a distinguished article or essay published online in the past three years in the form of an e-journal or other short-form e-publication which advances the study of art history and visual culture. To read the prize-winning essay, go to: http://www.19thc-artworldwide.org/index.php/autumn11/infesting-the-galleries-of-europe-the-copyist-emma-conant-church-in-paris-and-rome

AHNCA Congratulates Dr. June Hargrove on CAA Distinguished Teaching Recognition

At its annual conference in February, the College Art Association honored Dr. June Hargrove with the 2013 Distinguished Teaching of Art History Award. Hargrove, professor of nineteenth-century art at the University of Maryland in College Park, earned the award for her exemplary enthusiasm for teaching and scholarship and her keen ability to nurture and educate generations of students. Throughout her career, which began at Cleveland State University, Hargrove has developed innovative courses – at both the undergraduate and graduate levels – that challenge students to consider art in interdisciplinary and cultural contexts. A caring teacher and a mentor, she is respected for her willingness to embrace the interests of students, for modeling a commitment to the spirit of inquiry, and for her dedication to assisting developing scholars and undergraduate students alike.

In addition to this recognition for her teaching, Hargrove recently received new accolades for her scholarship. In December 2012, France bestowed the Chevalier de l’Ordre des Arts et Lettres on the Maryland professor. The honor acknowledges Hargrove’s significant contributions to the knowledge and cultural heritage of France, encompassing her studies of Parisian sculpture, war monuments, the art of Paul Gauguin, and more. A passionate Francophile, Hargrove’s support of inquiry into the nation’s patrimony also includes her position on the editorial boards and scientific committees of a number of French journals.

While both the CAA honor and the Chevalier de l’Ordre des Arts et Lettres recognize an already distinguished career, there is no sign that Hargrove is slowing down. She is currently preparing new courses for the 2013-14 academic year, writing the catalog for the exhibition Albert Carrier-Belleuse: the Master of Rodin (opening May 2014 at the Palace of Compiègne), and continuing work on a book that reconsiders the painting and sculpture of Paul Gauguin’s final years in the Marquesas Islands.

AHNCA Graduate Student Symposium a Huge Success

The Tenth Annual Graduate Student Symposium in Nineteenth-Century Art was held on Friday, March 22, 2013 from 10:00 AM to 4:30PM at Silver Center 301, New York University, 100 Washington Square East, New York City. The papers were given as follows:

Jeff Richmond-Moll (University of Delaware), “Ideal Companions: Horatio Greenough’s Busts of Christ and Lucifer”

*Sarah Schaefer (Columbia University), “’With the Smallest Fragment’: The Archeology of the Doré Bible”

* Winner: Dahesh Museum of Art Prize for Best Paper

Peggy Moorhead Seas (Graduate Center, City University of New York), “On Your Head Delacroix!’: The Reception of Renoir”
Heather Read (Washington University, St. Louis), “Gauguin’s Tupaia as ‘Primitive’ Phantasmagoria”

Steven Lauritano (Yale University), “Schinkel, Spolia and Caryatids that Travel”


Rashmi Viswanatan (Institute of Fine Arts, New York University), “Selling Science: Packaging the Art of Balthazar Solvyns”

Beth Fadeley (University of Georgia), “Object Lessons: Francis Davis Millet and the Politics of Domestic Orientalism”

The symposium is co-sponsored by the Association of Historians of Nineteenth-Century Art (AHNCA) and New York University. This year’s jury was composed of Nebahat Avcoğlu, Petra ten-Doesschate Chu, Marilyn Satin Kushner, Patricia Mainardi, James Rubin and Peter Trippi. The 2013 symposium committee included Caterina Pierre, Margaret Samu and Mary Frances Zawadzki.

Special thanks to the Dahesh Museum of Art for the Dahesh Museum of Art Prize for the Best Paper, AHNCA Graduate Student Symposium 2013, as a gift in honor of Mrs. Mervat Zahid on behalf of the Board of Trustees.

**Dahesh Museum of Art Exhibitions at Christie’s and Yale Peabody Museum**

AHNCA is pleased to announce and highlight two exhibitions organized by the Dahesh Museum of Art. The exhibition *Encountering the Orient: Masterworks from the Dahesh Museum of Art* will be on view at Christie’s New York, 20 Rockefeller Center, from March 27 through April 15, 2013. This is the first time the Dahesh Museum is partnering with an auction house to present an exhibition. The shared goal is to provide loyal constituencies and new audiences of museumgoers, collectors, specialists and scholars with a fresh, more nuanced view of Orientalism, based on recent scholarship that re-frames the 19th-century encounter between the East and West.

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**WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE**

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**ARTICLES**
- “In the Park”: Lewis Miller’s Chronicle of American Landscape at Mid-Century by Therese O’Malley and Kathryn Barush, with Emily Pugh and Jessica Ruse
- Modernism and the Nude in Colombian Art by Marguerite V. Hodge
- Enigmatic Bodies: Dolls and the Making of Japanese Modernity by Maya Jiménez
- From “Los tipos populares” to “Los tipos populares”: Nineteenth-Century Mexican Costumbrismo by Mey-Yen Moriuchi
- Imaging and Imagining the French Peasant: Gustave Courbet and Rural Physiologies by Lauren Weingarden
- The Immaculate Conception Window in Santa Croce and the Catholic Revival in Nineteenth-Century Florence by Nancy M. Thompson

**REVIEWS**
- Klimt Year in Vienna: Part Two Reviewed by Jane Van Nimmen
- David to Delacroix: The Rise of Romantic Mythology by Dorothy Johnson Reviewed by Elizabeth Mansfield
- Jacques-Émile Blanche by Jane Roberts Reviewed by Gabriel P. Weisberg
- American Painters on Technique: The Colonial Period to 1860 by Lance Mayer and Gay Myers. Reviewed by Christina Michelon
- Alfred Jarry: A Pataphysical Life by Alastair Brothie. Reviewed by Gabriel P. Weisberg

**BOOK REVIEWS**
- Henry Ossawa Tanner: Modern Spirit Reviewed by Theresa Leininger-Miller
- Impressions of Interiors: Gilded Age Paintings by Walter Gay. Reviewed by Janet Whitmore
- Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939. Reviewed by Janet Whitmore
- Hammershøi and Europe Reviewed by Jane Van Nimmen
- Musée: Queen of Paris Reviewed by Debra J. DeWitte
- Vincent: The Van Gogh Museum in the Hermitage Amsterdam Reviewed by Rachel Esner

**EXHIBITION REVIEWS**
- Il était une fois...l’impressionnisme: Chefs d’œuvre de la peinture française du Clark / Once Upon a Time...Impressionism: Great French Paintings from the Clark Reviewed by Alison McQueen
- Max Klinger – le théâtre de l’étrange, les suites gravées, 1879–1915 Reviewed by Sarah Schaefer
- Author’s Response to Cheryl Snay’s review of The Diary of J. J. Grandville and the Missourian Album: The Life of an Opposition Caricaturist and Romantic Book Illustrator in Paris under the July Monarchy by Clive F. Getty

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Drawn from the Dahesh Museum of Art’s collection, it features 30 paintings, sculptures, and illustrated books by well-known artists, such as Rudolf Ernst, Ludwig Deutsch, Gustav Bauernfeind and Frederick Arthur Bridgman, and lesser known masters such as José Tapiró y Baró. Themes include: Western fascination with ancient Egypt, Islamic architecture and design, ethnography, biblical history, and scenes from daily life, real and imagined, including the harem. For more information please visit: http://www.daheshmuseum.org/programs-and-events/dahesh-at-christies/

The Dahesh Museum will also loan five works from the collection to the Yale Peabody Museum of Natural History in New Haven, Connecticut for the exhibition Echoes of Egypt: Conjuring the Land of the Pharaohs, which will be on view from April 13, 2013 through January 4, 2014. According to the Yale Peabody’s Website, “this exhibition will take you on a journey through two thousand years of fascination with ancient Egypt, the land of the pharaohs. Visitors will enter through a reproduction of the Egyptianizing gateway that is the entrance to New Haven’s Grove Street Cemetery (designed by Henry Austin in 1839), and then discover how a culture that flourished thousands of years ago has impacted our own world. Echoes of ancient Egypt appear in art, architecture, and literature around the world from ancient Africa to medieval Europe and the Middle East, to modern North America.” To learn more about the Dahesh Museum of Art’s collaborations with other museums and institutions, visit: http://www.daheshmuseum.org/collaborations/

Caricature Show at NYU Maison Française
We are pleased to highlight the exhibition “Pears, Pastimes and People: Caricatures by Daumier and His Contemporaries” curated by Patricia Mainardi and her students at New York University. The exhibition will be held at the NYU Maison Française, from April 11 to May 31, 2013. La Maison Française, 16 Washington Mews at University Place, New York, NY 10003 Tel: (212) 998-8750.
“Dreyfus Affair” Documents released online
As published in the New York Times of March 6, 2013, the historical department of the French Ministry of Defense has released all of the documents used to wrongly convict Alfred Dreyfus of spying in 1894. The files, which were never released to Dreyfus himself or his legal team, are available free online and contain over 470 documents. The documents are available online at:
http://www.servicehistorique.defense.gouv.fr/
http://www.affairedreyfus.com/p/dossier-secret.html#!/p/
dossier-secret.html

Digital Collections from the Metropolitan Museum of Art
The primary mission of the Watson Library Digitization Initiative is to expand access to the Library’s rare and unique materials by developing, supporting, and promoting a distinctive digital collection of these items. The initiative will target materials that fall outside the parameters of other major digitization efforts, such as Google Books or the Internet Archive, and make them accessible to support the scholarly endeavors of Metropolitan Museum of Art staff and an international community of research.
http://libmma.contentdm.oclc.org/cdm/

Now online: Wiener Jahrbuch für Kunstgeschichte
The WIENER JAHRBUCH FÜR KUNSTGESCHICHTE (Viennese Annual of Art History) is henceforth accessible in digital form, at no cost, at the website of the University of Vienna’s Department of Art History:
http://kunstgeschichte.univie.ac.at/institut/jahrbuch

The annual was founded in 1921 as a joint publication of the Department of Art History and the Austrian Federal Monuments Office (Bundesdenkmalamt), supplanting media published by either institution under various names since 1856. Volume LIX (2010) is already accessible online and is soon to be followed by volumes LX/LXI (2011/2), a special issue on female patrons of Byzantine architecture, and LXII (2013). For editorial matters, please contact Prof. Michael Schwarz (michael.schwarz@univie.ac.at).

Art History Teaching Resources Blog
Art History Teaching Resources (AHTR) is a streamlined, peer-populated teaching resources site sharing Art History Survey teaching materials between teachers. It was founded in 2011 by art historians Michelle Jubin, Saisha Grayson and Karen Shelby. The AHTR Blog includes reflections on digital/online teaching and web resources for art historians. The open-access blog is found at:
http://arthistoryteacher.wordpress.com/blog/

Guggenheim Museum Full-Text Resources
The Guggenheim Library Catalog now has links to access over 244 full text resources including 213 digitized publications from the Hilla Rebay Library. URLs are found in the item’s catalog record under Online Access. An example is highlighted in the first item record in the screen shot below. Publications with full text versions can be freely read online from any computer or downloaded to any e-reader. A complete list of full text resources currently in the library catalog can be found by searching “eca: full text”. URLs to digitized Guggenheim exhibition publications are expected to be added into the catalog within the next month. Many items cover the early 20th-century (especially 1900-1918, of interest to our members).
http://library.guggenheim.org/

YOU HELPED AHNCA GO GREEN!
On February 14, 2013, the AHNCA membership voted to eliminate the paper copy of the AHNCA Newsletter. Now everyone will:

❖ receive their copy of the Newsletter 2-3 weeks earlier than in the past
❖ receive their copy of the Newsletter on the same day
❖ help AHNCA save over $2,000.00 in annual printing and mailing costs
❖ save their Newsletters as pdf documents
❖ be able to read the Newsletter on your devices (phone, iPad, Kindle, Nook, etc.)
❖ save the Earth by using less paper and creating less waste

Thank you all for making this possible!
Art Crossing Borders: The Birth of an Integrated Art Market in the Age of Nation States (Europe, ca. 1780-1914),
October 16 - 18, 2013, Radboud University Nijmegen (The Netherlands)

During the long nineteenth century continuing improvements in the road and transportation infrastructure ensured that the local art markets in Europe became connected like never before, both in the proverbial and literal sense of the word. Ever more paintings, art lovers and artistic information crossed regional and national boundaries, culminating in a truly integrated European art market. Paintings increasingly found new destinations in foreign private and public collections, while more and more artists, art lovers and art dealers could freely roam the European continent in their never-ending pursuit of aesthetic pleasure and/or commercial benefit. Information networks equally tightened, allowing dealers and collectors to easily communicate across wide distances and at the same time stay close to the pulse of art scenes abroad.

The increasing internationalisation of the European art world was closely intertwined with a growing importance of the very conceptual categories that this integration seemed to question: artistic and commercial labels referring to nationality, most conspicuously articulated in the division of art production into separate national “schools” in (popular) art historical literature, art criticism, early museum catalogues and, most importantly in this context, auction catalogues and catalogues of contemporary art exhibitions and commercial galleries. Thus, major art dealers imported thousands of paintings from abroad, but often pitched them as typical examples of a national “school”; universal exhibitions introduced foreign artists to local markets, but were also based on a logic of emulative competition along national lines; and artists often sought patronage abroad, but usually preferred nurturing the taste for the foreign in other countries to adapting their own work to foreign taste.

Many of these developments are often glossed over rather quickly, because most histories of the art market, like most histories of art itself, are still written along national lines. The aim of this panel is to tackle this deficit head-on and to contribute in this way to the writing of a global history of the art market, while not losing out of sight the historical impact of the national paradigm that paralleled the market’s integration. This session therefore raises the central research question how the integrating European art market of the long nineteenth century (1780-1914) simultaneously countered and constructed the notion of national painterly “schools”, along the crucial axes of nationalism and internationalism. It thus also addresses the decisive challenge that Europe still faces today: how to harmonize disharmonious local, national and transnational voices.

Please send proposals (max. 400 words) for a 20 minute paper for this session to Jan Dirk Baetens (J.Baetens@let.ru.nl) and/or Dries Lyna (D.Lyna@let.ru.nl) by April 20, 2013. For more information, see http://www.ru.nl/europeanditsworlds/conference/introduction or contact the session convenors.

Alternate Currents: Re-Examining L’art Pompier and New Technologies, October 30-November 2, 2013, Southeastern College Art Conference (SECAC), Greensboro, NC

The relationship between Nineteenth-Century academic painters trained at the École des Beaux-Arts and new forms of media such as photography, prints, etc. is a potentially rich field for researchers. This session is seeking out papers that examine alternate currents in l’art Pompier, particularly those that present new methodologies and approaches addressing the complex relationship between the avant-garde, the academy, and new technology. The overarching goal of this panel is to produce a dialogue that leads to a more nuanced understanding of l’art Pompier and its reaction to rapidly shifting technology and society. The panel is open to papers discussing a range of topics and methodological approaches. Abstracts are due no later than midnight, (EDT), April 20, 2013. Session chair: Emily Wehby, Independent Scholar. Contact: ewehby@gmail.com.

Close Connections: The Detail in Nineteenth-century Art and Literature, October 30-November 2, 2013, Southeastern College Art Conference (SECAC), Greensboro, NC

References to literature in art and art in literature often occur in specific imagery or descriptive passages, both reliant on details. The detail, a passage or image representing precise aspects that correspond to elements in the alternative portrayal, connected these different media and transferred elements of the experiences of viewing and reading into another realm. Details assisted in the complex task of conveying the narrative, temporal, or symbolic qualities of texts in a single image and the transference of visual experience in texts. While detailed representations created a
correspondence of art and text, the alternate rendering of a subject could experience an extended presence. For example, the Pre-Raphaelites created realistic paintings that illustrated popular British literature, but their works functioned independently of literature by providing a visual manifestation of literary detail. This panel invites papers that investigate the correspondence of literature and art in the long nineteenth century. We are especially interested in papers that explore the place of detail in fostering a relationship between nineteenth-century art and literature. Proposals that utilize interdisciplinary approaches to the study of art are encouraged, and topics on art of all mediums are welcome. Session chairs: Emily Davis, Virginia Commonwealth University, and Carolyn Phinizy, Virginia Commonwealth University. Contact: s2evdavi@vcu.edu. Abstracts are due no later than midnight, (EDT), April 20, 2013.

Collaboration and Conflict: Nineteenth Century Artists’ Groups, Pairs, and Colonies, October 30-November 2, 2013, Southeastern College Art Conference (SECAC), Greensboro, NC
This session will focus on artists’ groups, alliances, and brotherhoods, considering their widely-varying goals, theories, and leadership models. The term artists’ group can be broadly-defined, encompassing tightly-knit collaborative circles, broader-based exhibition groups, artists’ colonies, short-lived groups, and groups with and without a strong founder or leader, such as the Barbus, the Nazarenes, the Barbizon School, the Pre-Raphaelites, the Salons of the Rose + Croix, the Nabis, artists’ ateliers, etc. Papers can focus on the dynamics of specific groups, on questions of individuality versus group identity, or on anti-establishment brotherhoods compared to more traditional ateliers. Possible topics include the perceived benefits and drawbacks of group identification in exhibition groups such as the Salon des Indépendants, the shared development of specific close-knit groups, or the interaction among members in organized groups with a strong leadership model. Session chair: Mary Slavkin, The Graduate Center, CUNY. Contact: mslavkin@gc.cuny.edu. Abstracts are due no later than midnight, (EDT), April 20, 2013. NB: This panel will be held in active dialogue with “Collaboration: Art and Artists” chaired by Heather Holian. Proposals submitted to either session will be shared between the chairs and considered for both.

(Re)imagining the Unknown: Contemporary Perspectives on Expansion, Invention, and Representation in the Nineteenth Century, October 30-November 2, 2013, Southeastern College Art Conference (SECAC), Greensboro, NC
Inspired by the scholarship of Benedict Anderson and Hayden White, this panel reconceives how imagined communities and the imagined unknown shaped the representation of “the real” in the nineteenth century. Through this lens, we will examine how fiction helped define the unknown, operating as a tool for the invention of history, identity, and the augmentation of reality. Of specific interest will be the nineteenth-century legacies of territorial expansion, scientific invention, and the formulation of nations, utopias, and the “other.” By returning to the era that formalized history into a field of study, we will also reconsider the role of fiction in the making of history and what a contemporary structure for history making, both for the past and present, could be. Although this panel is strongly rooted in the tradition of art history, it is our intention to facilitate a dialogue between art historians and research-driven studio practices. As a result, we strongly encourage proposals from both historians and artists alike. Session chairs: Emily Brink, Stanford University, and Michael Bianco, University of Michigan. Contact: ebink@stanford.edu. Abstracts are due no later than midnight, (EDT), April 20, 2013.

Seeing Double: Alter Egos and Mirror Images in Western Art 1800-1900, October 30-November 2, 2013, Southeastern College Art Conference (SECAC), Greensboro, NC
This session seeks to provide a variation of the similar, very successful panel on “doubles” that ran at SECAC in 2012 in Durham. Thus, rather than focus on Western art of the 20th century, it will emphasize that of the 19th. From literature comes the concept of the split personality portrayed most dramatically in Robert Louis Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde (1886), soon thereafter illustrated in 19th-century posters. The simple alter ego is explored by Maurice Guibert in his photomontage, Monsieur Toulouse Paints Monsieur Lautrec-Monfa (1890). Augustus Egg may have intended to represent the same concept in his Travelling Companions (1862.) Greek mythology gives us Narcissus who is enamored with his own reflection, another kind of double. Adolf Joseph Grass portrayed Narcissus by his pool in 1867, as did Waterhouse in 1903. Lady Clementina Hawarden employed photography in the Victorian period to record dreamy images of her children gazing at themselves in mirrors, thereby providing pictorial parallels to female introspection found in British novels of her era. This session will explore and interpret the idea of similar doubles in painting, sculpture, photography and other media in Western art between 1800 and 1900. Session chair: Mary Douglas Edwards, Pratt Institute. Contact: mary333@gmail.com. Abstracts are due no later than midnight, (EDT), April 20, 2013. For more information, visit the SECAC website: https://secac.memberclicks.net/assets/documents/secac/conference/secac_2013_call_for_papers.pdf
The Olympiad: Celebrating the 150th Anniversary of Manet’s Olympia, September 21, 2013, Yale University

2013 marks the 150th anniversary of the painting of Édouard Manet’s Olympia and Déjeuner sur l’herbe, as well as the latter’s exhibition at the Salon des Réfusés. Both of these works and the Salon des Réfusés itself have been considered touchstones in histories of European modernism, championed by critics from Émile Zola to Clement Greenberg and André Malraux. The Yale departments of the History of Art and French and the Yale School of Art are organizing a graduate student conference on the complex legacies of this historical moment. The conference will be timed to coincide with an exhibition of 20th century artistic responses to the Olympia and the art of 1863, and another of current student work done in the same vein. While this moment has been extensively theorized and documented in the history of art, it has typically been explored only within the dominant frameworks of the historical avant-garde. We are looking for papers which revisit Olympia, Déjeuner sur l’herbe, and/or the institutional structure of the Salon des Réfusés and other major paintings exhibited there from new vantage points, calling into question the standard teleological narrative of modernism. Submissions could address the art historiography of this moment as well as the artworks themselves. Possible topics include but are not limited to: reevaluating the legacies of the Parisian avant-garde after the interventions of feminist and social art history; calling into question the notion of the modernist masterpiece and its role historical discourse; critically examining the institutionalization of the avant-garde, as for example in the Salon des Réfusés; providing new interpretations of major paintings from 1863, especially Olympia and Déjeuner sur l’herbe; and papers addressing the later artistic reinterpretations of Olympia and Déjeuner sur l’herbe, which could range, for example, from Cézanne’s A Modern Olympia (1873-74) to Jean-Michel Basquiat’s Maid from Olympia (1982).

Please submit an abstract of no more than 250 words to Izabel Gass (izabel.gass@yale.edu) by April 29, 2013.

The Aesthetics of Landscape in the Americas, XXXVII
Coloquio Internacional de Historia del Arte, October 6-10, 2013, Morelia, México

The reflection on the American territory and its visual, literary and acoustic representations has a long tradition in the humanities. In Mexico, one of the pillars of those studies is the detailed analysis of maps and travelogues. Meanwhile, the current debates in our discipline—art history —call into question most of the theoretical and epistemological assumptions that affect the representation of space. In fact, aesthetic researches on the notion of landscape form part of a diverse field of interdisciplinary studies. Therefore, the need arises to outline the specific contribution of the study of images (and architectural spaces, words and sounds) to understand the complex phenomenon of landscape and territory.

This colloquium seeks to organize the debate about landscape throughout the Americas, taking on board the diversity of theoretical positions on the topic, but also the plurality of practices in the interventions on territory, the representation of non-existent or utopian landscapes, the invention of methods of representation or even the devastation and ultimate destruction of large visible areas. In the theoretical field, proposals abound: from the analysis of the landscape as a mechanism of “total art” with encodings of artistic vanguards, to the search for landscapes beyond visibility (“psychic landscape,” “mental landscape,” “audible landscape”). Furthermore, landscape itself has frequently become a metaphor of visibility, transforming the object of study into a kind of emblem of the paradoxes that give meaning to art history. The panels will address the following topics: The Construction of Landscape: Alternative Perspectives, Experimental Phenomenologies; Interventions on Landscape: Transformations and Strategies; Landscape Encodings: Political, Social and Cultural; and The Consumption of Landscape: Means for Visual, Literary and Sound Representations and Their Audiences. Abstracts should be submitted no later than April 30, 2013 to Instituto de Investigaciones Estéticas, UNAM, Circuito Mario de la Cueva s/n, Zona Cultural, Ciudad Universitaria, Coyoacán, 04510, México, D.F. For submission guidelines please visit http://www.esteticas.unam.mx/sites/default/files/files/actividades_colo_xxxvii_eng.pdf

Midwest Women Artists, 1840-1940: Discovering Their Work, Telling Their Stories, Learning from the Past, November 7-8, 2013, Bradley University, Peoria, Illinois

This interdisciplinary conference explores the art, experiences and legacies of women artists working in the Midwest (Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin) between 1840 and 1940. Wanda Corn will give the Keynote Address. Papers considering the art, experiences and legacies, as well as those that deal with aspects of collecting, exhibiting and publishing the work of these women, are welcome. Presentation papers will be considered for publication in an upcoming book. Please submit a 300 word abstract for a 15-20 minute paper by May 1, 2013. Proposals should include the title of the paper, presenter’s name, institutional and departmental affiliation (if applicable), CV and any technology requests. Submit copies of the
above information to both of the organizers, Channy Lyons, Director of the Illinois Women Artists Project, Illinioswomenartists@gmail.com and Sarah Glover, Associate Professor of Art History, Bradley University, sglover@fsmail.bradley.edu.

The Image of 19th-Century Money, College Art Association, College Art Association Annual Conference, AHNCA Session, February 12-15, 2014, Chicago, IL

Does nineteenth-century money have a period-specific look? Can we speak of a nineteenth-century “visual psychology” of money or an “imagination” of money? How did monetary imagery aid in fostering trust in the abstract quality of early capitalism, in the emergence of new (paper) currencies and the expanding reach of financial institutions? Papers are sought that engage directly with depictions of money: the design of bills, coins, insurance policies, bond or stock certificates; the material changes to the face of money under regime-change; representations of transactions in pawn shops, casinos, stock exchanges and other market places. On a more figurative level, the panel invites discussions of the relationship between taste and “new wealth”; the shifting prices of the period’s art and the vagaries of artists’ pay; or the imagery inspired by Marx’s Capital or Simmel’s Philosophy of Money. There are no restrictions placed on medium or geography, as long as the topic falls within the long nineteenth-century. Please send abstract and accompanying materials to André Dombrowski, University of Pennsylvania, at adom@sas.upenn.edu by May 6, 2013.

Ephemeral Permanence: The Lasting Legacy of Temporary Public Sculpture, College Art Association, College Art Association Annual Conference February 12-15, 2014, Chicago, IL

International expositions, World’s Fairs and other forms of nineteenth- and twentieth-century public pageantry provided an unprecedented opportunity for sculptors to explore and expand the formal and conceptual possibilities of their medium in ways otherwise unfathomable under the aesthetic and financial constraints of traditional monument commissions. Contemporary criticism and exposition guidebooks provided extensive descriptions and analyses of such works, reflecting the seriousness with which they were considered; most, however, were destroyed following their public display. This panel examines the ways in which temporal sculpture created for expositions, parades, rallies, protests or other events helped to define the look, scale and scope of more permanent public monuments. How do ethereal or non-extant works fit into the canon? Are temporary sculptures merely the imaginative remnants of grandiose spectacles, or were they bold proposals for new artistic avenues? Papers addressing these and other related issues from an international perspective are welcome. Please send abstract and accompanying materials to both Brian E. Hack and Caterina Y. Pierre, Kingsborough Community College, CUNY, at brian.hack@kbcc.cuny.edu and caterina.pierre@kbcc.cuny.edu by May 6, 2013.

Fourth Annual Feminist Art History Conference, November 8-10, 2013, American University, Washington DC

This fourth annual conference continues to build 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 ground-breaking anthologies, we invite papers on subjects spanning the chronological spectrum, from the ancient world through the present, to foster a broad dialogue on feminist art-historical practice. Papers 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. Submissions on under-represented art-historical fields, geographic areas, national traditions, and issues of race and ethnicity are encouraged.

To be considered for participation, please provide a single document in Microsoft Word (title the document [last name]-proposal.doc or .docx) comprising a one-page, single-spaced proposal of no more than 500 words for a 20-minute presentation, followed by a curriculum vita of up to two pages. Submit materials by May 15, 2013 via the file-sharing service Dropbox: https://www.dropbox.com/sh/6o2lj5neaygmnlg/QtMeEn7aDf. Accepted proposals will be notified by July 1, 2013. Please direct inquiries to: fahc4papers@gmail.com.

New Thoughts on Old Things: Four Centuries of Furnishing the Northeast, A conference for emerging scholars co-sponsored by the Museum of Fine Arts, Boston; the Massachusetts Historical Society; and the Colonial Society of Massachusetts, October 4th 2013, Museum of Fine Arts, Boston

Over the last fifty years, the study of furniture and domestic interiors has extended into a broad range of disciplines and embraced a wide variety of theoretical and methodological approaches. The Four Centuries of Massachusetts Furniture Initiative-a collaborative of eleven institutions celebrating furniture and furniture-making in Massachusetts through an extensive series of exhibitions and programs, as well as an educational website (www.fourcenturies.org)—will feature advances in the field, while encouraging new
perspectives and ideas. This conference will bring together staff and patrons from Massachusetts institutions and emerging scholars, affording a unique opportunity to highlight dynamic new scholarship on the history of furnishings and interiors in the Northeast region of North America. The geographic and chronological scope of the symposium is intentionally broad—the Northeast region of North America from approximately 1600-2000—in order to attract as wide a variety of subjects and approaches as possible.

The conference organizers seek proposals for 30-minute papers that address any aspect of the design, production, and circulation of furnishings; the creation and modification of domestic interiors; the social and cultural meaning imposed on or embodied in these objects and the spaces they occupied, or the role of furniture and interiors in the creation and maintenance of family, community, or political identities. Papers can be historical, critical, or theoretical in nature.

Please submit a 250-word proposal and a C.V. via electronic mail to Nonie Gadsden at ngadsden@mfa.org. Proposals should include the title of the paper and the presenter’s name. You may also attach 2-3 relevant images. Priority will be given to emerging scholars. Final papers should be approximately 30 minutes long. The symposium offers a travel stipend. For further information, please contact Nonie Gadsden at ngadsden@mfa.org. The deadline for submissions is June 3, 2013.

Thirty-First Annual Art History Graduate Symposium, October 18 & 19, 2013, Florida State University

The Art History faculty and graduate students of The Florida State University invite students working toward an MA or a PhD to submit abstracts of papers for presentation at the Thirty-First Annual Art History Graduate Student Symposium. Paper sessions will begin on Friday afternoon, October 18, and continue through Saturday, October 19, with each paper followed by critical discussion. Symposium papers may come from any area of the history of art and architecture. Papers will then be considered for inclusion in Athanor, an internationally-distributed journal published by the Department of Art History and the FSU College of Visual Arts, Theatre & Dance. The deadline for receipt of abstracts (maximum 500 words) is August 1, 2013. Please include the title of the talk, graduate level, and whether the subject originated in thesis or dissertation research. Send the abstract by email to Dr. Lynn Jones, Symposium Coordinator, at lajones@fsu.edu.

Urbanism and Urbanity, March 20-22, 2014, 35th Annual Conference of the Nineteenth Century Studies Association, Chicago, IL

How did city dwellers in the nineteenth century interact with the built environment? How were urban spaces represented in the literature, art, music and theater of the nineteenth century? What were the unique experiences—cultural/physical/psychological/social—of living and working in nineteenth-century cities? The organizers seek papers and panels that investigate elements of urbanism and urbanity during the long nineteenth century, such as: urbanites (the flaneur, the prostitute, the detective, the criminal, etc.); urbanites and the rise of consumer culture; immigrants and urban communities; urban domesticity in literature and culture; architecture, urban design, and city planning; urban spaces and the gothic imagination; mobilities and forms of urban transport; the politics of urban space; the city and the natural environment; urban cartographies; urban crime and violence; urban spaces and urban peripheries (suburbs, ghettos, wastelands, industrial zones, dumps and other hybrid spaces); urbanism and public health; animals and urban environments; concert halls, opera houses, and other urban entertainment venues; restaurants; cafés, and urban eating and drinking; leisure and urbanism; city/country divides; and the anti-urban tradition in art and literature. The conference organizers welcome other interpretations of the conference theme as well. Please email abstracts (250 words) for 20-minute papers that include the author’s name, institutional affiliation, and paper title in the heading, as well as a one-page CV, by September 30, 2013 to: Maria K. Bachman and Maria Gindhart, Program Co-Chairs, ncsa2014@gmail.com. Please see the NCSA website for submission requirements: http://www.ncsaweb.net/.

SYMPOSIA TO ATTEND:

Public Art and Art's Public, April 13, 2013, Annual Art History Association Symposium, San José State University, San José, CA

In light of the increasing interest in public art and related problems of defining publicness and public space, we would like to explore the relationship, both between art and its publics and between contemporary spaces and public art. Each type of interaction, broadly considered, may serve to deepen a discussion as to how art functions and circulates in contemporary society, or how it has done so in previous periods and cultures. This symposium will address both the current and historical expectations regarding the efficacy of artworks in the public realm, as well as assumptions as to who these publics are or how they might be shaped.

This one-day symposium will explore ways in which nineteenth-century European art gave expression to the tensions, possibilities, and limitations attaching to the formation and breaking of alliances. Having regard to family relations, artistic encounters, commercial exchanges, and the shaping of geo-political boundaries, the symposium seeks to explore the nineteenth-century artworld as a space of personal, pictorial, and political bargaining. Regard will be given to ways in which alliances (or their rupture) were depicted in, or symbolized by, the content, production, and transfer of art objects. Whether a reinforcement of strength or an imposition of boundaries, the combining of interests is examined as a fertile terrain for aesthetic and social negotiation. Participants are also invited to reflect on recent methodological and disciplinary ‘alliances’ that shape our reading or re-reading of nineteenth-century art history, its art markets, and exhibition practices. For information on the symposium email Kathryn Brown (k.j.brown@tilburguniversity.edu) and Alba Campo Rosillo (alba@albacampo.com).

Sculptural Mobilities: Tracing the Flows of Sculptural Artworks Between the Nordic Countries and Europe from the Early Modern Period to the Present Day, June 12, 2013, University College London, Bloomsbury, London

“Sculptural Mobilities: Tracing the Flows of Sculptural Artworks between the Nordic Countries and Europe from the Early Modern Period to the Present Day,” is a one-day symposium organised collaboratively by University College London’s Department of Scandinavian Studies, and Kingston University’s Visual and Material Culture Research Centre. This symposium is funded by the Henry Moore Foundation.

The interdisciplinary symposium will investigate the cultural mobility of sculptural artworks. Positioning the Nordic Countries as a contact zone of sculptural exchange, the project will trace the flows of artworks to and from the Nordic Countries and Europe and examine the impacts these flows generate on both local/regional contexts of display and the nature of the sculptural artwork itself. Histories of sculpture within the Nordic region are arguably under-studied and the region’s influence upon and translation of influences from the wider Europe remain insufficiently traced. Our symposium will seek to emphasise the Nordic Countries’ important role as an interstice between the East, West and the North, and to bring to light individual histories of sculptural mobility from the early modern period onwards.

Art History as Modernism: Intersections between Modern Art and Theory in Fin-de-Siècle Germany and Austria, German Studies Association Conference, October 3-6, Denver, Colorado

While the work of late nineteenth- and early twentieth-century German and Austrian art historians helped to set the course of the development of art history as a discipline, the impact of this body of thought did not remain confined within its disciplinary boundaries. It extended beyond the scholarly realm to reach artists, critics, and the reading public at large. Indeed, this work was shaped by contemporaneous developments in art, experimental psychology, and other fields. This session is concerned with the circulation of art historical theories and the role that the intersections between art history, art theory, and art-making played in the development and reception of modernism in late nineteenth- and early twentieth-century German-speaking contexts.

The Louvre before the Louvre, July 5, 2013, The Wallace Collection, London

Now one of the world’s best-known museums, the Louvre was once a vast artistic and cultural centre of a different kind. ‘The Louvre before the Louvre’ will delve into the fascinating but little known period of the Louvre’s history from 1643 to 1793, exploring the role this space played in the histories of art production and artistic sociability in early modern Paris.

Even before Louis XIV moved the Court from the Louvre to Versailles in 1682, the Louvre had already become the centre of artistic, creative, and intellectual energy in Paris. Artists and artisans of all trades – from watch-makers to history painters – were given lodgings and studio space in the same wings and corridors that accommodated cultural organs like the Menus Plaisirs du Roi (responsible for state festivities and spectacles), the royal printing press, and the royal academies (Painting and Sculpture, Architecture, Inscriptions, Science, and the Académie Française). As the palace expanded over the next two centuries, the Louvre complex (the building and surrounding streets) came to be dominated by this growing community of artists, artisans, men of letters, and their aristocratic patrons, inhabiting this space and living out their daily lives together.

‘The Louvre before the Louvre’ will reconstruct and re-evaluate this space of artistic sociability. As dust billowed and paint dripped in artists’ studios, theoretical debates were thrashed out in the academies, and groundbreaking technologies were designed in artisans’ workshops, the Louvre became a fertile ground for collaboration, the results of which are evident in many objects (e.g. by Boulle, Oppenordt, Oeben, Boucher,
Oudry, Girardon, Coysevox, to name a few) now in the Wallace Collection where this conference will take place.


Organized by The Center for Historic American Visual Culture (CHAViC) at the American Antiquarian Society, this conference will explore how visual representations of both natural and built environments have changed over time, and how those changing narratives helped shape American attitudes toward nature and the environment. The Keynote Speaker will be Aaron Sachs (Cornell University), author of *Arcadian America: The Death and Life of an Environmental Tradition* (Yale University Press, 2013).


Since the beginning of the transatlantic slave trade, Africa has played an important—albeit shifting, contested, and often unseen—role in the history of art of the United States. American artists of diverse racial and ethnic backgrounds with various agendas have imagined and depicted Africa and African peoples in their work or turned to African cultures and art objects for inspiration. Anthropologists and art historians have scrutinized African American visual production in search of cultural retentions, while many modern and contemporary black and Latino artists have alternately highlighted or occluded reference to Africa or African Diasporic cultures in their work. Artists from the U.S. who have traveled to the continent or engaged firsthand with international African Diasporic communities have often found themselves and their work altered by these experiences in significant and unexpected ways. More recently, globalization and the growth of international biennial exhibitions have facilitated multi-directional exchange and brought contemporary artists from Africa and the Diaspora increasingly into contact with the mainstream U.S. art scene. The conference will investigate heretofore unexamined aspects of this transatlantic dialogue, from the visual culture of slavery and abolitionism to American modernism; from the Black Arts Movement to the contemporary art world.

**Pictures from an Expedition: Aesthetics of 19th-century Cartographic Exploration in the Americas, June 20-21, 2013, Newberry Library Symposium, Chicago, IL**

This symposium will consider the aesthetics and visual culture of 19th-century cartographic exploration in the Americas. The nineteenth century represented a high point in mapping expeditions at the hemispheric level. These ostensibly scientific expeditions, which charted territories often in support of nation building projects, produced vast amounts of visual and artistic materials. This symposium will focus on this visual material addressing such questions as: What kinds of 19th-century visual practices and technologies of seeing do these materials engage? How does scientific knowledge get translated into the visual and disseminated to the public? Can looking at mapping hemispherically challenge a distinction between North American and South/Central/Latin American methodologies or practices of exploration?

**With a French Accent: American Lithography to 1860, October 11, 2013, Musée Goupil, Bordeaux, France**

Opening on September 13, 2013, at the Musée Goupil in Bordeaux, France, is *With a French Accent: American Lithography to 1860*. Originally mounted at the Davis Museum, Wellesley College in Wellesley, Massachusetts(2012), this exhibition (created by the American Antiquarian Society, a research library in Worcester, Massachusetts) is being brought to France by the Terra Foundation, sponsor of this one day symposium.

**Victorian Modernities, November 14-16, 2013, Victorian Interdisciplinary Studies of the Western United States, Portland, Oregon.**

VISAWUS 2013 explores the Victorians’ enthusiasm and apprehension regarding modern progress and innovation. Keynote speaker: Joseph Bristow (English, UCLA), author and editor of numerous works on Victorian and modern literature and theories and histories of sexuality. For information on the conference, visit http://visawus.org/.
**FELLOWSHIPS & GRANTS FOR PRE- AND POST-DOCTORAL CANDIDATES**

The Amon Carter Museum seeks applications for the Davidson Family Fellowship. Established in 1997, the fellowship provides support for scholars working toward the Ph.D. or at the postdoctoral level to research topics in the history of American art and culture that relate to objects in the museum's permanent collections. The museum collections cover the period between 1835 to 1950 in painting, sculpture, drawings and prints, photography from its beginnings to the present, and rare books. Proposals from qualified individuals in related disciplines are also welcome. The deadline for receipt of applications is April 15, 2013. The stipend is $12,500 for a four-month period of full-time research at the museum conducted at the museum before December. More information, please email; application form is available at: http://www.cartermuseum.org/library davidson-family-fellowship.

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 for all predoctoral fellowships is $20,000 per year. http://www.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, http://www.hagley.lib.de.us/grants.html. Deadline: November 15, 2013.

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 2011 and 1 July 2013. Deadline: [October—date to be posted in June] For further information and application materials, write: The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, 2960 Broadway, New York, NY 10027. Web: www.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. For information, contact: Deutsches Forum für Kunstgeschichte/Centre allemand d’histoire de l’art, 10 place des Victoires, F-75002 Paris. Web: http://www.dt-forum.org/bourses.html E-Mail: gwede-kind@dt-forum.org Tel.: 01.55.35.02.33.

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: April 15, 2013. Contact: German Historical Institute, Doctoral/Postdoctoral Fellowships, 1607 New Hampshire Ave., NW, Washington, DC 20009-2562. Web: http://www.ghi-dc.org/scholarship/grants/doc.html.

Middlebury College Language Schools: Kress Fellowships for language study, made possible by a generous gift from the Samuel H. Kress Foundation. Five fellowships are offered in summer 2012 for art history graduate students to attend the Middlebury summer Language Schools, in French, German, Italian, Portuguese, or Spanish. These fellowships are intended for graduate students in art history with a proposed focus on European Art History. Preference will be given to graduate students who have recently been accepted or are currently enrolled in the requisite program at a Ph.D.-granting
institution in the United States. In exceptional cases advanced undergraduates in Art History who are preparing for graduate study in the same field may also be considered. Fellowships cover the comprehensive fee (tuition, room, and board) at the Middlebury summer Language Schools. They are merit-based and intended for exceptionally qualified individuals. For more information about the Fellowships, please visit http://www.middlebury.edu/ls/finaid/fellowships/kress. For more information about the language programs, including specific dates and site for each language, please visit http://www.middlebury.edu/ls. The deadline is April 1, 2013.

**Henry Moore Foundation Post-doctoral Research Fellowships** will support a small number of two-year post-doctoral research fellowships in the field of sculpture studies at a British university. Managed by the Henry Moore Institute, these Fellowships assist scholars who have recently completed doctoral studies to prepare a substantial publication or similar research output. The Foundation will award a grant of up to £21,000 per annum towards the fellowship. Applicants must have an affiliation with a university department who will act as the host to the Fellow. Fellows will be expected to present the development of their work every six months to the Henry Moore Institute, a centre for the study of sculpture based in Leeds. The Fellowships run for two years, however if the Fellow does not fulfill his/her obligations to the University in the first year, the second year’s funding could at the Foundation’s discretion be revoked. **Deadline not yet posted.**

Contact: Kirstie Gregory (Research Programme Assistant), Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, kirstie@henry-moore.org. For more information and full application details visit www.henry-moore.org/hmi/research.

Four 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. Deadlines for applications are: **May 1, 2013** and **June 15, 2013 (upon special recommendation only).** Applications will be considered immediately, and until the positions are filled. Electronic admission application form on the graduate admission website www.jacobs-university.de/graduate-admission.

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 http://www.ithaca.edu/hs/diversityfellowship/. Questions should be directed to the Office of Human Resources at (607) 274-1207.

**Barra Postdoctoral Fellowship, 2013-2015** at the **McNeil Center for Early American Studies** will appoint a recent recipient of the PhD as a Postdoctoral Fellow for a two-year term beginning 1 July 2014. The fellow will receive a starting stipend of at least $43,000; health insurance; private office space in the Center’s building at the northeastern gateway to the University of Pennsylvania’s historic campus; library, computer, and other privileges at the university; and access to the Philadelphia area’s magnificent manuscript, rare book and museum collections. Modest funds for travel and research are available. During the two-year term of appointment, the fellow will teach two courses in an appropriate department at the University of Pennsylvania. All McNeil Center fellows are expected to be in residence during the academic year and to participate in the Center’s program of seminars and other activities. The remainder of the fellow’s time will be devoted to research and writing. While this fellowship is particularly appropriate for projects designed to turn a doctoral dissertation into a publishable monograph, any project dealing with the histories and cultures of North America in the Atlantic world before 1850 will be considered. Proposals dependent on the use of Philadelphia-area archives and libraries are particularly welcome. Applicants must have earned the PhD no earlier than 2008 in American History, American Literature, American Studies, or a closely allied field and must have completed all requirements for the degree when the term of appointment commences. Candidates who have received McNeil Center funding for a related project at the pre-doctoral stage will not be considered. **Sawyer Postdoctoral Fellowship, 2013-2014** The McNeil Center for Early American Studies and the University of Pennsylvania have received a generous
grant from the Andrew W. Mellon Foundation to conduct a year-long John E. Sawyer Seminar on the Comparative Study of Cultures. The Sawyer program will make possible a twelve-month postdoctoral fellowship open to a broad interdisciplinary range of young scholars working on the era of Atlantic revolutions, 1750-1850. No teaching responsibilities are associated with this fellowship; all other terms are equivalent to those of the Barra Postdoctoral Fellowship. Submit all materials to: McNeil Center for Early American Studies, University of Pennsylvania, 3355 Woodland Walk, Philadelphia, PA 19104-4531. The postmark deadline not yet posted (November 2013). http://www.mceas.org/postdoctoral-fellowships.shtml.

Trinity College, Ann Plato Fellowship. The sponsor invites applications for a one-year pre-doctoral or post-doctoral fellowship to promote diversity at their nationally recognized liberal arts college in Hartford, Connecticut. Ann Plato Fellows will join the faculty in one of the college’s 30 academic departments or interdisciplinary programs, interact regularly with colleagues and students on campus, and work on their own research. Pre-doctoral fellows will teach one course during the year; post-doctoral fellows will teach two courses. Deadline: The sponsor will review of applications beginning November 15th, and will continue until the position is filled. Link to full program description: http://www.infoed.org/new_spin/spin_prog.asp?23210. E-mail: Nancy.Horton@trincoll.edu. Program URL: http://www.trincoll.edu/Academics/dean/positions/Pages/Ann.aspx.

The Society for the History of Technology offers the Brooke Hindle Post-Doctoral Fellowship. The award is for $10,000 and may be used for any purpose connected with research or writing in the history of technology for a period of not less than four months period of not less than four months during the year following the award. Applicants must hold a doctorate in the history of technology or a related field, normally awarded within the preceding four years or expect to have graduated by time of award. Deadline not yet posted (April 15). For information: Amy Bix, SHOT Secretary, 603 Ross Hall, History Dept., Iowa State University, Ames, IA 50111, Tel. (515) 294-8469 or shot@iastate.edu. http://www.historyoftechnology.org/awards/hindle.html

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 post-doctoral 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, 53175 Bonn, Germany. ph: (49) 0228-833-0. E-mail: humboldt-fellow.select@avh.de web: www.avh.de/en/programme/index.htm.

The American Council of Learned Societies offers Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of $75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence). Deadline: October 15. 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/acls/.
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 1. For further information, contact: Linda Musumeci, Res. Admin., American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106. ph: 215-440-3429. E-mail: LMusumeci@amphilsoc.org; website: http://www.amphilsoc.org/grants/.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Senior Fellowship Program: Deadline: October 15, 2013; http://www.nga.gov/casva/casvasen.htm; Visiting Senior Fellowship Program: Deadlines: September 21, 2013, March 21, 2014 http://www.nga.gov/casva/casvasen.htm; The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: Deadline: November 15, 2013; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: Deadline: November 15, 2013. Visit: http://www.nga.gov/casva/index.shtm. Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudy@nga.gov.

The 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, 2013. Address: The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): researchgrants@getty.edu. Web: www.getty.edu/grants or http://www.getty.edu/foundation/apply/.

The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral
Andrew W. Mellon Foundation Advanced Study will again join with the
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.

IFK Internationales Forschungszentrum Kulturwissenschaften offers **Visiting Fellowships** to internationally recognized scholars who would like to pursue their own research and are interested to cooperate with Austrian colleagues. Applications will be peer-reviewed by IFK’s International Academic Advisory Board. **For deadlines, consult website.** Contact: IFK Internationales Forschungszentrum Kulturwissenschaften, Reichsratsstraße 17, 1010 Wien, Austria, Tel.: (+43-1) 5041126 E-Mail: ifk@ifk.ac.at; http://www.ifk.ac.at/contact.html.

The **Institute for Advanced Study**’s School of Historical Studies supports scholarships in all forms of historical research (see website for specific details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for $30,000 each term (September –December or Jan.-April ). **Deadline (receipt): November 1, 2013.** Web: http://www.hs.ias.edu/. Through the Andrew W. Mellon Foundation, the Institute has established a program of one-year memberships for the academic year for assistant professors at universities and colleges in the U.S. and Canada. These awards will match the salary and benefits of the home institutions. **Deadline (receipt): November 1, 2013.** Contact Marian Zelazny, School of Historical Studies, Einstein Drive, Princeton, NJ 08540, (609) 734-8300, e-mail mzelazny@ias.edu. Web: www.hs.ias.edu. The Institute for Advanced Study will again join with the American Council of Learned Societies in sponsoring the Frederick Burkhardt Fellowships for Recently Tenured Scholars. Nine fellowships of $75,000 each will be awarded. Application and full information on the web: http://www.acls.org/grants/Single.aspx?id=352; e-mail: Grants@acls.org, or ACLS Fellowships Office, 633 Third Avenue, 8th Floor, New York, N.Y. 10017-6795. **Deadline: not yet posted** for online application submitted to the ACLS at http://www.acls.org/programs/overview/.

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

The **Jacob M. Price Visiting Research Fellowships** facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of $1000 are available for graduate students and junior faculty whose work would benefit from use of the library’s resources. Fellows must spend at least one week at the Clements Library. **Applications accepted between October 1 and January 15 each year.** Contact: Price Fellowship Coordinator, William L. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI. 48109-1190. Ph: (734) 764-2347; E-mail: brian@umich.edu. Web: http://www.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, 2013.** 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, 2013.** Awards: $40,211 (average amount). Contact: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York,
Kluge Center Fellowships, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry a stipend of $4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library. **Deadline: postmarked July 15, 2013.** Contact: American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398; 212-697-1505; email <ruth@acls.org>; web: www.loc.gov/loc/kluge/fellowships. Kluge Fellowships, Office of Scholarly Programs, Library of Congress, Lj120, 101 Independence Ave., SE, Washington, DC 20540-4860. E.Mail: scholarly@loc.gov.

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 individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged). Collaborative Research grants **deadline: not yet posted.** Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506. Tel: 202-606-8200. E-mail: fellowships@neh.gov, collaborative@neh.gov. Website: www.neh.gov/grants/index.html.

The 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, 2013.** 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.

The National Endowment for the Humanities offers a variety of fellowships and summer stipends that allow individuals to pursue advanced study in the humanities during the academic year, September through May. Applicants must hold doctorate or equivalent scholarly credentials. Fellowships up to $50,000 are individually determined. **Deadline: October 15, 2013.** Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, North Carolina 27709-2256. Ph: (919) 549-0661 Fax: (919) 990-8555. Or visit: http://www.nhc.rtp.nc.us/fellowships/fellowships.htm, email: nhc@nationalhumanitiescenter.org.

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: September "not yet posted".** Contact: National Endowment for the Humanities, Division of Research Programs, Rm 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. http://www.neh.gov/grants/guidelines/stipends.html email: stipends@neh.gov. Phone: (202) 606-8200. Applications submitted online at www.grants.gov.

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, 2013.** The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H.
Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: $50,000 (plus housing). Consult website for eligibility and application information. [http://www.nga.gov/resources/casvasen.shtm#application. Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785. Tel. (202) 842.6482. 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, 2013**. 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 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, 2013.** 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: [http://www.clarkart.edu/research/content.cfm?ID=42.](http://www.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, 2013.** For more information write to Pre-Raphaelite Studies Fellowship Committee, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806 USA, or visit http://www.delart.org/education/fellowships.html.

University of Delaware/Delaware Art Museum 2013 Fellowship in Pre-Raphaelite Studies. This short-term, one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions’ proximity to other collections, such as the Winterthur Museum and Library, the Philadelphia Museum of Art, the Princeton University Library, and the Bryn Mawr College Library. Each recipient is expected to participate in an informal colloquium on the subject of his or her research during the course of Fellowship residence. Up to $5,000 is available for the one-month Fellowship. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. The deadline is **October 15, 2013.** Web: http://www.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 2013 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/.

**PRIZES AND AWARDS**

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 of $6,000 and $14,000, 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.

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 Web: www.historians.org/prizes/index.cfm.

Historians of British Art Travel Award designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference in 2013. The award of $750 is intended to offset travel costs. To apply, send a letter of request, a copy of the letter of acceptance from the organizer of the conference session, an abstract of the paper to be presented, a budget of estimated expenses (noting what items may be covered by other resources), and a CV to Renate Dohmen, Prize Committee Chair, HBA,
The Dactyl Foundation offers a $1,000 award for essays on literary, aesthetic, or cultural theory. Essays may be submitted by the author or nominated by another individual. Length open. Published or unpublished, no deadline. Send via regular mail to Victoria N. Alexander, 64 Grand Street, New York, NY 10013. Web: www.dactyl.org; email: essays@dactyl.org.

The Rudolf Jahns Prize (10,000 Euros) is given every two years to art historians, journalists and curators/exhibition organizers early in their careers who are engaged in projects related to Rudolf Jahns and/or his period. Both already completed and planned projects are eligible. No deadline is given. Contact: Staatliche Museen zu Berlin, Kunstabibliothek, Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zunz Weg 9, D-32756 Detmold. Web: http://www.rudolf-jahns-stiftung.de/

The Phi Beta Kappa Society has been granted the opportunity to foster continuing education through two foreign study fellowships. The Mary Isabel Sibley Fellowship ($20,000) is awarded annually to young women who wish to study Greek or French language and literature. The Walter J. Jensen Fellowship ($10,000) aimed to help educators and researchers improve the study of French in the U.S., is awarded annually for six months of study in France. Phi Beta Kappa also recognizes those who work to preserve and promote the liberal arts and sciences. The Sidney Hook Award ($7,500) recognizes national distinction by a single scholar in each of three endeavors scholarship, undergraduate teaching and leadership in the cause of liberal arts education. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. The Fellows Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa. Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, DC 20009. Tel. (202) 265-3808. Email: info@pbk.org. For deadline and application information, consult website: http://staging.pbk.org/AM/Template.cfm?Section=Scholarships_and_Awards.

The Society for the History of Technology offers prizes for outstanding work in the history of technology, broadly defined. The Edelstein Prize of $3,500 is awarded to the outstanding book published in the history of technology during the period 2006-2008. Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize; send one copy to EACH of the committee members. Deadline for receipt of books is April 15. Contact committee chair: Edmund Russell, STS Dept., Univ. of Virginia, Thornton Hall, Charlottesville, VA, 22904-4744. The Sally Hacker Prize is awarded to the best popular book published during the period 2006-2008. The prize of $2,000 recognizes books in the history of technology that are directed to a broad audience, including students and the interested public. Publishers and authors are invited to nominate titles; Deadline for receipt of books is April 15. Contact committee chair: Emily Thompson, 232 E. Market St., Venice, CA 90291. The Levinson Prize of $400 and a certificate is awarded to a graduate student for an unpublished paper that explicitly examines a technology or device/process within the framework of social or intellectual history. Deadline for nominations: April 15. Contact committee chair: Gerard Fitzgerald, Chemical Heritage Foundation, 315 Chestnut St., Philadelphia, PA 19106. E-mail: gfitzgerald@chemheritage.org. For more information about these and other SHOT programs and prizes, contact: contact the secretary at: SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011, ph: 515.294.8469. Web: http://shot.press.jhu.edu; e-mail: shot@iastate.edu.

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

ALABAMA
Montgomery Museum of Fine Art


CALIFORNIA
Los Angeles. The Huntington Library, Art Collections, and Botanical Gardens
Useful Hours: Needlework and Painted Textiles from Southern California Collections. 1 June – 3 September 2013: http://huntington.org/huntingtonlibrary_02.aspx?id=11540


Pomona. American Museum of Ceramic Art
Friendship Forged in Fire: British Ceramics in America. 9 February – 4 May 2013: http://www.amoca.org/exhibitions/upcoming-exhibitions

COLORADO
The Denver Art Museum

CONNECTICUT
Greenwich Historical Society

Old Lyme. Florence Griswold Museum
Arthur Heming: Chronicler of the North. 8 February – 2 June 2013: http://www.flogris.org/exhibitions_13Heming.php

DELAWARE
Newark. Old College Gallery, University of Delaware

Wilmington. Delaware Art Museum

FLORIDA
Orlando. Charles Hosmer Morse Museum of American Art
Watercolors by Otto Heinigke—A Glass Artist’s Palette. 14 February 2012 – 29

GEORGIA
Savannah. Telfair Museums, Jepson Center
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. 18 October 2013 – 4 May 2014: http://telfair.org/upcoming-exhibitions/spanish-sojourns-robert-henri-and-the-spirit-of-spain/

Columbus Museum
Homer in America. 2 March – 10 June 2013: http://www.columbusmuseum.com/exhibitions/current.html

ILLINOIS
Art Institute of Chicago

INDIANA
Indianapolis Museum of Art
Timeless Beauty. This exhibition looks at the Japanese genre called bijinga, or pictures of female beauties, using prints from the last three decades of the 18th century through modern times. 11 January – 5 May 2013: http://www.imamuseum.org/exhibition/musha-e-warrior-prints

University of Notre Dame. Snite Museum of Art
José Guadalupe Posada and His Legacy. 25 August – 13 October 2013: http://snitemuseum.nd.edu/exhibits/index/upcomingexhibitions.html

LOUISIANA
New Orleans Musem of Art
exhibitions/john-singer-sargent-watercolors


Cambridge. Houghton Library, Harvard University
Boston’s Crusade Against Slavery. 1 May – 23 August 2013: http://hcl.harvard.edu/info/exhibitions/index.cfm

Fitchburg Art Museum

Worcester Art Museum

MICHIGAN
Detroit Institute of Art

MISSISSIPPI
Laurel. Lauren Rogers Museum of Art
Civil War Era Drawings from the Becker Collection. 6 September – 15 November 2013: http://lrma.org/exhibitions/future-exhibitions/

MONTANA
Missoula. Montana Museum of Art and Culture
A Hundred Years Later: Julius Seyler Among the Blackfeet. 2 May – 5 August 2013: http://www.umt.edu/montanamuseum/exeventsschedule/futureexhibitions.aspx

NEBRASKA
Omaha. Joslyn Art Museum
Renoir to Chagall: Paris and the Allure of Color. Features important works by Impressionists and Post-Impressionists. 8 June 2013 – 1 September 2013: http://www.joslyn.org/collections-and-exhibitions/temporary-exhibitions/upcoming/

NEW HAMPSHIRE
Hanover. Hood Museum of Art, Dartmouth College

NEW JERSEY
Montclair Museum of Art

New Brunswick. Jane Voorhees Zimmerli Art Museum, Rutgers University

Princeton University Art Museum

NEW YORK
Albany Institute of History and Art

Cooperstown. Fenimore Art Museum

New York City. The American Folk Art Museum
Artist and Visionary: William Matthew Prior Revealed. More than 40 oil paintings spanning Prior’s career from 1824 to 1856. Through his pragmatic marketing strategy, Prior was able to document the faces of middle-class Americans throughout his lifetime. 24 January – 26 May 2013: http://www.folkartmuseum.org/prior

New York City. The Brooklyn Museum
“Workt by Hand”: Hidden Labor and Historical Quilts. 15 March – 15 September 2013: http://www.brooklynmuseum.org/exhibitions/quilts/
John Singer Sargent Watercolors. 5 April – 28 July 2013: http://www.brooklynmuseum.org/exhibitions/sargent_watercolors/

New York City. The Frick Collection
Precision and Splendor: Clocks and Watches at the Frick Collection. Illustrates the stylistic and technical developments of timepieces from 1500 to 1830. 23 January – 23 July 2013: http://www.frick.org/exhibitions/clocks/index.htm

New York City. Grolier Club
American Little Magazines of the 1890s: A


New York City, Japan Society


New York City, The Metropolitan Museum of Art

Bashford Dean and the Creation of the Arms and Armor Department. Dr. Bashford Dean (1867–1928), the department’s founding curator, was a zoologist by training, and for a time simultaneously served as a full professor at Columbia University, Curator of Fishes at the American Museum of Natural History, and Curator of Arms and Armor at the Metropolitan Museum. 2 October 2012 – 29 September 2013: http://www.metmuseum.org/exhibitions/listings/2012/arms-and-armor


“A Sport for Every Girl”: Women and Sports in America. Although the majority of the works included in the exhibition date from the 19th and 20th centuries, they often reflect the experiences of the Middle Passage and slavery, which left their indelible mark on the artistic consciousness of the African-American community. 15 February – 26 May 2013: http://mobia.org/exhibitions/ashe-to-amen#slideshow1

New York City, The Museum of Modern Art

Edward Munch: The Scream. Through 29 April 2013: http://www.moma.org/visit/calendar/exhibitions/1330

New York City, Neue Galerie

German and Austrian Decorative Arts From Jugendstil To The Bauhaus: The Harry C. Sigman Gift. 7 February – 22 April 2013: http://www.neuegalerie.org/content/german-austrian-decorative-arts-jugendstil-to-bauhaus

German Expressionism 1900-1930: Masterpieces from the Neue Galerie Collection. 7 February – 22 April 2013: http://www.neuegalerie.org/content/german-expressionism-1900-1930-masterpieces-neue-galerie-collection-1

Koloman Moser. 23 May – 2 September 2013: http://www.neuegalerie.org/content/koloman-moser

Kandinsky and the Total Work of Art: From Blaue Reiter to Bauhaus. 3 October 2013 – 10 February 2014: http://www.neuegalerie.org/content/kandinsky-and-total-work-art-blaue-reiter-bauhaus

New York City, The New-York Historical Society

Audubon’s Aviary: Part I of the Complete Flock. 8 March – 19 May 2013: http://www.nyhistory.org/exhibitions/audubons-aviary


The Armory Show at 100. 11 October 2013 – 23 February 2014: http://www.nyhistory.org/exhibitions/armory-show-at-100

New York Public Library


New York City, Pierpont Morgan Library and Museum

Degas’s Miss La La and the Cirque Fernando. Through 12 May 2013: http://www.themorgan.org/exhibitions/exhibition.asp?id=68

Memorial Art Gallery of the University of Rochester


NORTH CAROLINA

Charlotte, Mint Museum


New Eyes On America: The Genius Of Richard Caton Woodville. Over a remarkably short career that lasted just a decade due to his untimely death at age thirty, Richard Caton Woodville (1825-1855) created a small but important body of work that engaged with the major issues dominating American society in the years leading up to the Civil War. Mint Museum Randolph, 29 June – 3 November 2013: http://www.mintmuseum.org/art/exhibitions/detail/new-eyes-on-america-the-genius-of-richard-caton-woodville


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**OHIO**

**Cincinnati Art Museum**


Cincinnati. **Taft Museum of Art**

*Local Exposures: Daguerreotypes from Cincinnati Collections.* 19 April – 21 July 2013: http://www.taftmuseum.org/?page_id=56


**Cleveland Museum of Art**


**Columbus Museum of Art**


**Pennsylvania**

**Allentown Art Museum**


Philadelphia. **The Pennsylvania Academy of the Fine Arts**


**World War I and American Art.** November 2012 – April 2017: http://www.pafa.org/wwi/

**Philadelphia Museum of Art**

*The Art of Golf. The Golfers* (1847), an iconic work by Scottish painter Charles Lees (1800–1880), is the centerpiece of *The Art of Golf,* an exhibition celebrating what has been called “a game of considerable passion” on the occasion of the U.S. Open Championships, which will be played in June at the Merion Golf Club, in Ardmore, Pennsylvania. 16 March – 7 July 2013: http://www.philamuseum.org/exhibitions/782.html

**Photogravure: Master Prints from the Collection.** 11 May – 11 August 2013: http://www.philamuseum.org/exhibitions/789.html

**The Enchanted World of German Romantic Prints 1770–1850.** Fall 2013: http://www.philamuseum.org/exhibitions/781.html

**Pittsburgh. Carnegie Museum of Art**

*“Japan is the Key…”: Collecting Prints and Ivories, 1900–1920.* 30 March – 21 July 2013: http://web.cmoa.org/?page_id=7702

**RHODE ISLAND**

**Newport. National Museum of American Illustration**

*Maxfield Parrish: the Retrospective.* Through Fall 2013: http://www.americanillustration.org/

**Howard Pyle and the Brandywine School**

*“Dreams and Fantasies.”* Dates not provided: http://www.americanillustration.org/

**Providence. Rhode Island School of Design Museum.**


**TENNESSEE**

**Memphis Brooks Museum of Art**


**TEXAS**

**Dallas. Meadows Museum of Art**

*Impressions of Europe: Nineteenth Century Vistas by Martin Rico.* Martin Rico y Ortega (1833-1908) was one of the most important Spanish artists of the second half of the nineteenth century, and enjoyed wide international recognition as well, especially in France and the United States. 10 March – 7 July 2013: http://smu.edu/meadowsmuseum/about_Rico.htm

**Sorolla and America.** 8 December 2013 – 20 April 2014: http://smu.edu/meadowsmuseum/about_Sorolla.htm

**VERMONT**

**Shelburne Museum**


**VIRGINIA**

**Charlottesville. University of Virginia Art Museum**


**From Alaska to the Mountain Peaks of Central Mexico: Depicting Native American Life in the Late Nineteenth Century.** 7 June – 4 August 2013: http://www.virginia.edu/artmuseum/exhibition/from-alaska-to-mexico/

**www.taubmanmuseum.org/main/exhibitions/current

**Williamsburg. Abby Aldrich Rockefeller Folk Art Museum**


**Paper Trail: Documenting Rites of Passage in German-Speaking America.** These hand-drawn and colored documents are visually appealing records of nineteenth-century individuals. Opening 29 June 2013: http://
WASHINGTON
Goldendale. **Maryhill Museum of Art.**
*Eanger Irving Couse on the Columbia River.*

Art student Eanger Irving Couse married Virginia Walker in Paris in 1889. Two years later, the couple spent a season living with Virginia's parents at the Walker Ranch in Klickitat County, where Couse first painted Indian subjects. The couple returned to the area in 1896–1898 and during those years the artist created more works featuring local Indians. The exhibit will showcase approximately 20 original paintings and related artifacts and archival material. 8 June – 2 September 2013: http://www.maryhillmuseum.org/Exhibits/upcoming.html

WASHINGTON, D.C.
**Freer|Sackler: The Smithsonian’s Museums of Asian Art**

*The Peacock Room Comes to America.* 9 April 2011 – December 2015: http://www.asia.si.edu/exhibitions/current/PeacockRoom.asp


**National Portrait Gallery**

Smithsonian American Art Museum and the Renwick Gallery
**The Civil War and American Art.** American Art Museum, 16 November 2012 – 28 April 2013: http://americanart.si.edu/exhibitions/archive/2012/art_civil_war/

**Pictures in the Parlor.** American Art Museum, 1 February – 30 June 2013: http://americanart.si.edu/exhibitions/archive/2013/PP/

**Thomas Day: Master Craftsman and Free Man of Color.** Renwick Gallery, 12 April – 28 July 2013: http://americanart.si.edu/exhibitions/archive/2013/day/

WISCONSIN
**Madison. Chazen Museum of Art**
INTERNATIONAL EXHIBITIONS

Special notice: The second Normandy Impressionist Festival will take place from April to September 2013, with water as its central theme. Events include concerts, walking tours, festivals, and exhibitions. A selection appears in the International Exhibitions listings. For a complete schedule see http://www.normandie-impressionniste.eu/.

AUSTRIA
Adelaide. Art Gallery of South Australia. *Turner from the Tate: The Making of a Master*. Through May 19. Continues at the National Gallery of Australia, Canberra, June 1–Sept. 8


CZECH REPUBLIC

DENMARK

ENGLAND

London. British Museum. *Bubbles and Bankruptcy: Financial Crises in Britain since 1700*. Through May 5


FRANCE


Granville. Musée d’Art moderne Anacrón. *Maurice Denis, Going with the Flow*. Explores the different facets of Denis’s work through the theme of water. April 20–Sept. 22


Lille. Palais des Beaux-Arts. *Art in the Palm of Your Hand. The Medallion in 19th and 20th Century France*. In collaboration with the Musée d’Orsay, Petit Palais, and Cabinet des médailles, Paris; and the Musée des Beaux-Arts de Lyon. Through July 1


18th-century sculpture in Dalou’s art; complements the exhibition devoted to Dalou at the Petit Palais. April 18–July 13


GERMANY


Berlin. Max Liebermann Haus. Daumier is Tremendous! Organized by the Stiftung Brandenburger Tor. Through June 2


Munich. Neue Pinakothek. To Rome! The Landscape Painter Johann Christian Reinhart. The first major exhibition dedicated to the artist. In collaboration with the Hamburger Kunsthalle. Through May 26


HUNGARY

Budapest. Magyar Nemzeti Galéria. János Thorza, the Painter of the Hungarian Barbizon. Through May 12

ITALY


LIECHTENSTEIN


LUXEMBOURG


THE NETHERLANDS


Amsterdam. Hermitage. Gauuin, Bonnard,


Otterlo. Kröller-Müller Museum. Vincent is Back Part II: Land of Light. Painting and drawings from the collection, focusing on Van Gogh’s time in France. April 6–Sept. 22

SCOTLAND


SWITZERLAND

Basel. Fondation Beyeler. Ferdinand Hodler. Late work. In collaboration with the Neue Galerie, New York. Through May 26


Lausanne. Fondation de l’Hermitage. Windows. From the Renaissance to the Present. In collaboration with the Museo Cantonale d’Arte, Lugano. Through May 20


Zürich. Kunsthaus. Valkyries over Zürich. 150 Years of Wagner Performances in Zürich. Photographs and set designs offering an overview of Wagner’s productions in the city. May 24–Aug. 18

ROBERT ALVIN ADLER
Copyeditor
(articles copyeditor for Nineteenth-Century Art Worldwide)
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For information and rates, please contact:
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NEW BOOKS


AHNCA OFFER FOR AHNCA MEMBERS

AHNCA members wishing to take advantage of Ashgate’s offer of a 20% discount off all their books should use promotion code AHNCA20. Members can begin browsing for books at www.ashgate.com/AHNCA, where titles likely to be of particular interest to scholars of nineteenth-century art are featured. The discount may be taken on all Ashgate titles.

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AHNCA MEMBERSHIP FORM

• Memberships run from January 1 to December 31. Memberships paid at any point in the year, up to November 1, apply to that
  calendar year; memberships paid after November 1 will be valid through December of the next calendar year.
• Participants in AHNCA-sponsored events are expected to hold current AHNCA membership.
• Contributions above the minimum amount are greatly appreciated and support the full range of AHNCA activities and publications.
• You are encouraged to renew online at www.ahnca.org (click on the “Membership” tab).
• If paying by check, make it payable to AHNCA, and send with this completed form to:
  Karen Pope, AHNCA Membership Coordinator, PO. Box 5730, Austin, TX 78763-5730
• Directory updates can be handled electronically by sending membership form or update information to: karen_pope@baylor.edu

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☐ Renewing Member
☐ Faculty
☐ Independent Scholar
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• Receipt of the AHNCA Newsletter, published twice per year with full listings of calls for papers, symposia, lectures, conferences,
  fellowships, museum news, U.S. and international exhibitions and new books and publications (members only)
• Receipt and listing in the Annual Member Directory (members only)
• Access to the AHNCA List-serv (members only)
• Access to special sessions at the College Art Association Annual Conference, including one for emerging scholars
  (Chairs of special sessions must be members in good standing, participants are encouraged to join)
• Notifications about Nineteenth-Century Art Worldwide, the AHNCA journal at www.19thc-artworldwide.org,
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Robert Alvin Adler
Bridget Aldorff
Lynne Ambrosini
Sarah Betzer
Annette Blaugrund
Jane Block
Joshua Brown
Marilyn R. Brown
Veronique Chagnon-Burke
S. Hollis Clayson
Frances S. Connolly
Margaret Denton
André Dombrowski
Jan Devilde
Michael H. Duffy
Stephen R. Eddin
Marc Fehlmann
Elisabeth Findlay
Lois Marie Fink
Michelle A. Foá