PARTIAL ECLIPSE: ARCHITECTURE IN 19TH-CENTURY ART HISTORY

by Paul A. Ranogajec

Interest in exploring the relation of art history and architectural history has subsided after a flurry of writings in the 1990s and early 2000s. But it remains true that architecture barely registers “at the sites where the rethinking of the discipline of art history is in progress,” as Alina Payne observed in 1999. It may be an exaggeration to say that architecture “has all but vanished” from the discipline of art history, but it is clearly trending that way.

This partial eclipse of what had once been one of the three central components of the beaux-arts model has pushed the field of architectural history further into the orbit of architectural practice, as well as urban studies, sociology, and design theory, among others. Any expansion of contact with other disciplines would be most welcome if it did not also mean retreat from the center of art history. But there are strong institutional and intellectual pressures and trends within and without the discipline insisting on the separation of architecture from the visual arts. Even the phrase itself—art and architecture—implies that architecture is not art. For nineteenth-century specialists, the eclipse of architectural interests is especially unfortunate, both for the demonstrably central place of architecture in that century’s culture and society, and because of the innovative methodological role that nineteenth-century art history has played, until recently, for the discipline at large.

There are two interrelated problems for those of us who see architectural history as a field connecting to many other disciplines, but primarily as a subfield of art history. One is art history’s distancing of architectural concerns through an increasing emphasis on visual culture and “the image” and other approaches that dematerialize the object of study. The other is the renewed push among architectural historians to align their study with the interests of architects and of questions more closely linked to design, service, and practice issues.

The contracting curricular space for art history (and the humanities in general) has led to the marginalizing of certain fields including architectural history. This is compounded, as others have noted, with the relentless reorientation toward the contemporary. Some older reasons for the disciplinary split intensify in conjunction with these new trends. For instance, the text/context dichotomy of architecture—it is both object and setting—leaves it susceptible to separation from visual art, especially when art history’s object is construed as “image.” There is also the architecture profession’s own uses of history, including its influential publications that cross history/theory/practice boundaries. And there are the interests of
preservation and conservation, which interact with the practice of architecture more than with art history. Thus, we can clearly see the deepening “split between two homes” in architectural history, as Payne observed. Pre-modern architecture is radically marginal in the curriculum of architectural design and professional publications, while post-1750 architecture is increasingly distant from art-history’s core.

The recent literature of architectural history exhibits a dramatic expansion in the types of questions, approaches, methods, and disciplinary boundary-crossings that are now common in the humanities. The field, finally, at least as interested in cultural or social significance as in aesthetics or formalism. And it is more skeptical, on the whole, of the heroic narratives lauding individual architect-geniuses and more comfortable locating varying degrees of agency in wider fields of social practice and in multiple constituencies (patrons, craftsmen and builders, users, viewers, “the public,” etc.). But are these new questions, perspectives, and approaches so very different from the ones that historians of painting, sculpture, prints, photographs, drawings, and other visual arts media ask?

Yet, from the architecture-historical side, some of the most prolific, influential, and innovative scholars adamantly insist on the unique questions and concerns of the field. Nancy Stieber, for instance, bluntly asserts that “architectural history is not art history.” Dana Arnold argues that architectural history takes architecture as its “parent discipline.” In this view, only when “freed from the expectations … of art history” can architectural history “have a radical impact upon the terms in which the past is studied.” Mark Jarzombek laments the fact that as architectural history succumbs to the “scholarly protocols of the humanities, it becomes ever more remote from the concerns of architectural practice.” Meanwhile, William Whyte postulates architectural meaning as residing in the “transpositions” of a building from conception, to construction, to interpretation—an autonomous architectural process. In this scheme, art history is “not strictly pertinent to the study of architecture” because a building is “more than an art” and does not “possess the creative freedom of a work of fine art or literature.” But this is demonstrably not true for almost all historical art, which had to fulfill purposes and functions as clear as those of any building. Quantitative evaluations of “creative freedom” are difficult exercises.

Finally from the architecture-historical side, Andrew Leach’s recent book on architectural history, the most important meditation on the field since David Watkin’s *The Rise of Architectural History* in 1980, argues that “the architect can claim privileged insight into historical works” (emphasis added). Architectural history, then, turns out to be based on “the historical scope and content of architecture as a profession.” Over and over, there is an insistence that architectural history’s closest disciplinary relative is architectural design and theory, that architectural history serves the needs of practice, and that properly architectural concerns can dispense with the tools and approaches of art history.

From the art-historical side, the discipline’s move toward visual studies, enormously fruitful in many ways, has also meant a turn away from the three-dimensional, from large-scale physical texts and contexts (landscape and cities, especially), and from materiality. Art history’s investment in visuality sometimes entirely displaces the concept of art itself: a recent study of art-historical methodology invokes “study of the visual” rather than “study of art.” As Michael Yonan shows, recent art history strongly privileges the optic over the haptic and dematerializes its objects. Art history, he writes, “has tricked itself into thinking that it is a discipline of images.” It insufficiently acknowledges that there is a difference between sight or vision’s privileged position in the experience of art and the insistence that they are art history’s primary modes or objects of investigation.

Three claims, then. First, architectural history, despite its outreach to other areas, is largely coterminous with art history. It does not have a fundamentally different set of methods, approaches, and questions, especially now that art history itself is so polyvocal and multivalent. Second, the turn to visual studies systematically undervalues certain distinctive, material aspects of both the visual arts and architecture and further cleaves the two, construing the former as elevated “images” and the latter as mere, base materiality. Unlike a history of objects, presences, and materiality, a history of images,
representations, and visuality can never be really comfortable with architecture. There should be room for both views.

Third, Yonan is right in arguing that art history, especially Anglo-American art history, would be well served to question its still entrenched Platonic idealism and move toward a kind of Aristotelian materialism, a conception in which art objects are seen not as “traces of something else but as organized embodiments of matter and form” whose meaning is “always inclusive of the object’s materiality.” This would help us overcome the persistent assertion—from architectural specialists who think they are not doing art history and from art historians uninterested in architecture’s materiality—that art is most importantly about images. Extending Yonan’s contention that art history is “a discipline of objects,” a broader conception that can encompass architecture would hold that it is a discipline concerned with designed, crafted, and made things, which are embedded in and help produce social and cultural institutions, traditions, practices, beliefs, and ideologies. It should have room, too, for formalist study based in both visuality and materiality.

All of these issues have particular relevance for nineteenth-century art history. The Janus-face of the nineteenth-century field is its great strength. It looks back to the Enlightenment, early modern science, and the Renaissance’s classicism and sense of historicity, and it looks forward to increasing globalism, the more complex connections of culture, capital, and technology, and the dissolution of academic art standards and the opening of new options. The important nineteenth-century political triplet of nationalism, colonialism, and democracy provokes questions that cut across all of art history’s interests in that century, including geography. In recent decades, nineteenth-century art history has often led the discipline in innovations. In reclaiming space for architecture, it could lead again.

My point here is simply that the overlaps and continuities between architectural and art history are more important than any divergent concerns. At least since the Renaissance, architecture has mingled in the intimate company of the other arts. A capacious understanding of disegno, for instance, still has value for understanding the relation among the beaux-arts historically. The study of buildings and landscapes in history gains when it draws from as many disciplines and approaches as possible, but the first term of the pair in art history should not crowd out the continuities and shared concerns implied in the second. Nineteenth-century specialists are well placed to show how that is so.

Paul A. Ranogajec is an independent art historian specializing in nineteenth-century architecture. He holds a Ph.D. from the City University of New York.

Notes:


3 Dana Arnold, “Preface,” in Rethinking Architectural Historiography, xvii.


Remind:** Please Keep Your Membership Active**

Membership renewals for the calendar year 2016 are due on or before November 30, 2015. 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!
GREETINGS FROM THE PRESIDENT

Dear Colleagues,

I hope that 2015 has been treating you well. It has been a busy year for AHNCA members everywhere, as you can see throughout this impressive newsletter assembled by Caterina Pierre and her energetic team. Huge thanks and congratulations to them, and also to two other dynamic AHNCA members—Patricia Mainardi for coordinating the intriguing sessions at CAA’s February 2016 conference (detailed herein), and Petra Chu for editing the latest issue of Nineteenth-Century Art Worldwide. The Autumn 2015 issue is up now and looks marvelous, as usual.

I look forward to seeing you at CAA in February; full details on all of our activities there will be emailed to you well in advance so that you will have everything in one place. For now, however, those residing in, or visiting, the New York City area are warmly invited to join your fellow AHNCA members for a free walking tour of Upper East Side galleries that handle great 19th-century art. This collegial experience is scheduled for Saturday, December 5, 2015 from 2.00 to 4.30 pm. Our group will gather first at Shepherd Gallery (58 East 79th Street, between Madison and Park Avenues) at 2.00 pm, and then proceed on foot from there. Once we are finished at 4.30 pm, one of our hosts will treat us to a complimentary wine and refreshments so that we can discuss everything we have seen during the tour. If you are interested in participating, please email me at peter.trippi@gmail.com so that we can add you to the registration list. You will receive a prompt reply with detailed information about the event.

Many thanks for all your enthusiasm this past year, and here’s to an even more active 2016!

Best,

Peter Trippi
President
peter.trippi@gmail.com

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE
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DIGITAL HUMANITIES
AND ART HISTORY
SPONSORED BY THE A.W.
MELLON FOUNDATION

Tracing Transformations: Hilton Head Island’s Journey to Freedom, 1860–1865
by Dana E. Boyd with Tyler DeAngelis

NEW DISCOVERIES
Portraits, Landscapes, and Genre Scenes: New Discoveries in the 19th-Century Paintings Collection at Columbia University
by Roberto Ferrari

ARTICLES
Statistically Speaking: Central Exhibitors at the Salons of the Rose + Croix
by Mary Slavkin

Humor and Social Hygiene in Havana’s Nineteenth-Century Cigarette Marquillas
by Axel Sepúlveda

Cartooning in the Age of Realism: Léonce Petit’s Les bonnes gens de province and Histoires campagnardes
by Philippe Willems

A Venetian Doge in a Yankee Court: Benjamin-Constant’s Murals of Venice and Byzantium in the Ames-Weber House, Boston
by Christopher Carlsmith

BOOK REVIEWS
Academic Splendor: 101 Masterpieces from the Dahesh Museum of Art
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EXHIBITION REVIEWS
History Regained: New Aspects to the Provenance of a Painting by Carl Blechen
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Félix Bracquemond: Impressionist Innovator—Selections from the Frank Bayson Collection
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Sargent: Portraits of Artists and Friends
Reviewed by Elizabeth W. Doe

Ireland: Crossroads of Art and Design, 1690–1840
Reviewed by Janet Whitmore

Kongo Across the Waters
Reviewed by Theresa Leininger-Miller

Musée Fin-de-Siècle Museum, Brussels, Permanent Installation
Reviewed by Lisa Smit

Lumière!: Le Cinéma Inventé
Reviewed by Daisuke Miyao

Le Mythe du Retour: Les Artistes Scandinaives en France de 1889 à 1908
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Greece and Rome at the Crystal Palace: Classical Sculpture and Modern Britain, 1854–1936
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AHNCA AT CAA 2016

Our list of sessions and presenters for CAA 2016 (please check the CAA website for more detailed information):

Session 1 | Friday, February 5 - 2:30

Gillian Forrester, Yale Center for British Art
Noel B. Livingston’s Gallery of Illustrious Jamaicans

Tom Gretton, Senior Honorary Research Fellow, University College London

Hana Leaper, Postdoctoral Fellow, Paul Mellon Centre for British Art, London
Take my lens…. See that it is always slightly out of focus.’:
Julia Margaret Cameron’s legacy in Vanessa Bell and Virginia Woolf’s matrilineal historiographies

Anjuli J. Lebowitz, Jane and Morgan Whitney Fellow, Department of Photographs, The Metropolitan Museum of Art
In Good Faith: Auguste Salzmann’s Jérusalem Albums of 1856

Britany Salsbury, Museum of Art, Rhode Island School of Design
The Print Album and Privacy in Fin-de-Siècle Paris

Session 2 | Saturday February 6 - 2:30

Mia L. Bagneris, Tulane University
Flowers for Abolition: The Album Art of Sarah Mapps Douglass and her Circle

Kathryn Desplanque, Duke University
Potshot Pastimes: The Cahier des Charges in Early Nineteenth-Century Paris

Verónica Uribe Hanabergh, PhD, Universidad de los Andes, Bogotá, Colombia
The quest for El Dorado: the Album of Antiques from Nueva Granada by Liborio Zerda

Carolyn Porter Phinizy, Virginia Commonwealth University
The Artist’s Photo Album: Dante Gabriel Rossetti’s Photographic Reproductions of Old Master Paintings

Heather Waldroup, Appalachian State University
The Nude in the Album: Pornography, Materiality, and Erotic Nar

Find Us on Facebook

Find yourself on Facebook most of the time? Want to make that time more productive and connect with like-minded scholars? Then you should “like” and “follow” the AHNCA Facebook Page. You can find us by searching for “AHNCA/Association of Historians of Nineteenth-Century Art” in the search box, or point your browser to: https://www.facebook.com/ahnca19/?fref=ts

A related Facebook page, managed by our own Leanne Zalewski, can also be “liked” and “followed.” Search for “19th-Century Art Historians” in the Facebook search box or point your browser to https://www.facebook.com/groups/264274337075651/

From Our Friends at the Dahesh Museum of Art

The Dahesh Museum Loans Four Paintings to Contemporary Art Exhibition

The Dahesh Museum is pleased to loan four paintings to Transmission, an exhibition at the William Rolland Gallery of Fine Art, California Lutheran University, from October 30, 2015 to January 21, 2016.

They include Sir Lawrence Alma-Tadema’s The Staircase, Jean-Léon Gérôme’s King Candaules, Elizabeth Jane Gardner Bouguereau’s copy of Rosa Bonheur’s masterpiece Ploughing in the Nivernais, and William-Adolphe Bouguereau’s By the Sea. Transmission—held in conjunction with The Representational Art Conference 2015 (TRAC)—will explore the connections between contemporary representational painters and sculptors and their 19th-century predecessors.
NEW RESOURCES

Call for Reviewers - NCSA/NCS Online Forum
Please consider writing a review for the Nineteenth Century Studies Association’s online NCS forum. As we’ve done in the past, we’ve posted a list of possible review titles related to both our previous and our upcoming NCSA conference themes.

If you are interested in reviewing a title to maintain momentum engaging with the topic of materiality, or if you want to start thinking about “the new,” check out http://english.selu.edu/ncs/online_reviews.php for guidelines and the review lists.

Contact Jennifer Hayward (jhayward@wooster.edu) with ideas.
For more information: http://english.selu.edu/ncs/index.php

Database of Knoedler Gallery Stock Books Now Online
The Getty Research Institute has launched an expanded Dealer Stock Books database that provides free online access to more than 40,000 records created from the Knoedler Gallery painting stock books. Books 1 through 6, dating from 1872 to 1920, have been made available last year; stock books 7 through 11, covering 1921-1970, have been put online today. The records from the Knoedler stock books are searchable as part of the Getty Provenance Index® databases: http://piprod.getty.edu/starweb/stockbooks/servlet.starweb?path=stockbooks/stockbooks.web

Knoedler Gallery in New York was a central force in the evolution of an art market in the U.S. Together with over 43,700 records from another prominent gallery, Goupil & Cie and Boussod, Valadon & Cie in Paris (1846–1919), which have been online since 2011, this expanded database can be used to reconstruct the itineraries of thousands of paintings that crossed the Atlantic—including many that ended up in major American museums.

Learn more at:
http://blogs.getty.edu/iris/second-half-of-knoedler-gallery-stock-books

The Metropolitan Museum of Art Archives Opens Historical Records of The Costume Institute for Research
The Metropolitan Museum of Art Archives announces the availability for research of 136 linear feet of historical records and administrative files of The Costume Institute, one of the world’s leading costume collections. This material documents exhibitions, collections and programs of The Costume Institute from its founding in 1937 as the Museum of Costume Art, through its 1946 merger with The Metropolitan Museum of Art, and up to the early 2000s. The records include administrative and curatorial documents, scrapbooks and publicity materials on more than 100 special exhibitions staged between 1937 and 2008, among them many coordinated by special consultant Diana Vreeland such as “The
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!


A complete inventory of the records is now available online: http://libmma.org/digital_files/archives/Costume_Institute_records_b18646104.pdf

For information about access to the physical materials at The Metropolitan Museum of Art Archives, contact archives@metmuseum or visit our website at http://libmma.org/portal/museum-archives/.

Processing of The Costume Institute records was funded by a generous grant from the Leon Levy Foundation, a private, not-for-profit foundation created from the estate of Leon Levy, an investor with a longstanding commitment to philanthropy. The Foundation’s overarching goal is to support scholarship at the highest level, ultimately advancing knowledge and improving the lives of individuals and society at large. www.leonlevyfoundation.org

Museum With No Frontiers’ (MWNF) newest and most challenging Virtual Museum and Virtual Exhibition project focuses on Arab-Ottoman-European relations in the 19th century. www.sharinghistory.org

The Project

Over the course of three years, museum curators and historians from 22 countries have worked together to depict, for the first time, a core period of their shared history as a common historical legacy that takes into account the specific perspectives of all parties. The results are ten international online exhibitions exploring themes of central importance to Arab–Ottoman–European relations in the 19th century. Emigration (in this case, Europeans who emigrated to North Africa and the Near East), Economy and Trade, Great Inventions of the 19th Century and International Exhibitions are among the themes agreed upon by the partners at the start of the project. The exhibitions show a rich spectrum of art works, documents, historical photographs and everyday objects as well as buildings and locations from the participating countries. Numerous objects have now been made accessible to the public for the first time, along with all of the material gathered within the framework of Sharing History that documents our common past. The project initiated by MWNF is the first attempt to specifically address Arab–Ottoman–European history in a way that includes all parties. The research at the start of the project thus brought unexpected discoveries for many of the partners about the diversity and intensity of our relations in the 19th century and the cultural heritage documenting this period of our common history. A potential upon which we can build a common future, and an experience that bears witness to the fact that there is far more connecting us than we realize.

For further information
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President and Chief Executive
Museum With No Frontiers (MWNF)
Tel: +43 676 7444666
E-mail: eva.schubert@museumwnf.net
CALLS FOR PAPERS (SYMPOSIA), TO APPLY:

Call for papers - 2016 ESNA Conference City of Sin: Representing the Urban Underbelly in the Nineteenth Century
The European Society of Nineteenth-Century Art invites all nineteenth-century devotees to submit a proposal for the 2016 ESNA conference. The conference will take place at the Rijksmuseum and van Gogh Museum in Amsterdam on 19-20 May 2016. In conjunction with the exhibitions Easy Virtue: Prostitution in French Art, 1850-1910 (Van Gogh Museum, Amsterdam) and Girls in Kimono: The Breitner Variations (Rijksmuseum, Amsterdam), ESNA organizes its annual two-day international conference around the topic of the “urban underbelly” and its depiction in nineteenth-century art. The conference seeks to broaden the perspective of the two exhibitions by inviting papers that deal with urban marginality in the widest sense.

Topics to be explored may include, but are not limited to: crime and punishment; criminals and their pursuers; gambling and other clandestine activities; female and male prostitutes; alcoholics and drug addicts; hobos and bohemians; the homeless and those who care for them; the (working) urban poor and the unemployed; the insane and the hysterical; the ill and the dying; the gay community, dandies, cross-dressers and trans-genders avant-la-lettre; and practitioners and practices considered sexually morally deviant.

Contributions may deal with images in any medium, created in any urban center and at any time during the (long) nineteenth century (we especially welcome papers focusing on the early nineteenth-century).

Contact and further information details:

Please send proposals (max. 300 words) for a 20-minute paper (in English) for this conference to esnaonline@hotmail.com. Selected speakers will be contacted in the course of January 2016. Deadline for submission: 18 December 2015

The Fine Arts and Critics: Legitimizing the Status Quo and the Social Order, April 29, 2016, University of Burgundy (France)
In 1899, Thorstein Veblen developed in the United States the concept of “Conspicuous Consumption” in his book The Theory of the Leisure Class. He explained how art could be studied as a social product whose consumption revealed social markers, social interactions inside the ruling class and social stratification. In sociology, this was one of the first times the relationship between the Fine Arts and the upper-class was put forward. In the 20th century, many sociologists continued to show these links, such as Digby Baltzell and C. Wright Mills in the 1950s and 1960s. Later on in France, Pierre Bourdieu developed his concept of the “Cultural Capital,” which became central in understanding how art could produce social stratification and help reproduce social behavior. In the US, the work of Paul DiMaggio confirmed the trans-Atlantic nature of certain of these phenomena.

Since the 1960s, much has been written regarding the consumption of art and the establishment of a new high/low brow paradigm, for example the “Omnivore Taste” thesis developed by Richard Peterson and Roger Kern, which brings Bourdieu’s Cultural Capital theory in sync with recent social transformations; or the “Birmingham School’s” insights with the work of Stuart Hall and Raymond Williams. Yet, except in a few cases, such as in the work of Serge Guilbault, the process of social legitimization has mostly been put to the side in preference to an approach centered on cultural consumption.

The goal of this one-day conference will be to analyze the role played by artists and art critics in the legitimization of the ruling class and “honor status groups,” as well as the ways art and art critics have upheld the social order and the status quo. Has social legitimization followed in certain ways the transformation of art consumption? Is social legitimization still apparent/relevant today? The geographic zones studied will comprise Western Europe and North America. The time period studied will go from the 1870s until today. Deadline for submissions is January 5, 2016. For conference application information, visit http://arthist.net/archive/10937.

Creating Markets, Collecting Art: 250 Years of Christie’s
To commemorate the anniversary of the foundation of Christie’s auction house in 1766 a two-day conference will be held at Christie’s King Street, St James’s. Organised by Christie’s
Education, the theme of ‘Creating Markets and Collecting Art’ has been chosen to reflect a progressive, collaborative and cross-disciplinary approach to the study of works of art.

It will be held on 14-15 July 2016 at Christie’s King Street. The conference is designed to explore the interrelationship between commerce, collecting and the idea of the ‘academy’ and how this has evolved over time.

It comprises a mixture of academic sessions and panel discussions. Panel discussions will include a keynote panel, ‘Collecting for the Nation/Collecting for the Self’, while others will focus on ‘The Future of the Art Market’ and for example ‘Collecting, Curating and Exhibiting African Art’.

In addition to the panels, there will be twelve sessions running across three sites, and for which they are inviting papers. Please send your proposal to the Session Convenors (listed at the top of each Session) by 7 December 2015.

Papers should be 20-25 minutes in length and there will be 3-4 in each session, with time for discussion. Proposals should be accompanied by a brief biography and the whole submission not more than 250 words. Please also cc your proposal to conference2016@christies.edu

For further information please visit:
See more at: http://www.aah.org.uk/post/1776#sthash.Td18naZk.dpuf

The Body And Pseudoscience In The Long Nineteenth Century - Interdisciplinary Conference 18 June 2016, Newcastle University

‘Sciences we now retrospectively regard as heterodox or marginal cannot be considered unambiguously to have held that status at a time when no clear orthodoxy existed that could confer that status upon them’ (Alison Winter, 1997). The nineteenth century witnessed the drive to consolidate discrete scientific disciplines, many of which were concerned with the body. Attempts were made to clarify the boundaries between the ‘scientific’ and the ‘pseudoscientific’, between ‘insiders’ and ‘outsiders’. This conference asks what became lost in separating the orthodox from the heterodox. What happened to the systems of knowledge and practice relating to the body that were marginalised as ‘pseudoscience’? Was knowledge and insight into the human condition lost in the process? Or is it immortalised within the literature of ‘pseudoscience’?

This interdisciplinary conference considers how different discourses of the body were imagined and articulated across a range of visual and verbal texts (including journalism, fiction, popular science writing, illustration) in order to evaluate how ‘pseudoscience’ contributed both to understandings of the body and what it is to be human and to the formation of those disciplines now deemed orthodox.

Suggested topics include, but are not limited to, the following:

• Acting on the body – the body as a site of experimentation and scientific contestation
• Pseudoscience and the gendered body
• The entranced body as the conduit for knowledge of the self
• The ‘scientifically’ prescribed body – an attempt to rationalise the irrational?
• ‘Pseudoscience’ and the speculative nature of ‘science’
• Scientific disciplines – a move towards self-authentication and professionalization or a loss of universal truth?
• Pseudoscience and abnormality
• The discourse of gender in the séance room
• Visual interpretations of the ‘pseudoscientific’
• Victorian periodicals / popular science journals and ‘pseudo science’ of the body
• Reading the body – fiction immortalising the pseudoscientific
• The attraction of the ‘pseudoscientific’ for C19 poets and novelists
• Visual interpretations of the ‘pseudoscientific’

Please submit a 250 to 300 word abstract, together with a brief biography, by 31 January 2016 to p.beesley@ncl.ac.uk

Creativity and the City 1600-2000: An E-Humanities Perspective, an International Conference, October 27-29, 2016, Amsterdam Centre for Cultural Heritage and Identity, University of Amsterdam (The Netherlands)

This international and interdisciplinary conference on the history of creativity and the city aims to bring together recent research in the fields of history, arts, and digital humanities. In the last decade, scholars in the humanities and social sciences have explored the complex interplay between places and their culture using a variety of methods and approaches. The conference examines the relationship between cultural artifacts (art, books, etc.) and the urban networks and spaces in which they were conceived, (re)produced, distributed, mediated, and consumed in early modern and modern Europe. How such issues can be studied by means of existing and novel (digital) methods, as well as comparative and long-term approaches, is the second major theme of the conference.
Conference organizers invite researchers in the fields of history, arts and culture, urban studies, media studies and the digital humanities to submit abstracts. Papers may address all kinds of cultural expressions and products—from books, (applied) arts and theatre, to films, media and music. The committee particularly invites scholars who will reflect on methodological questions and the use of computational techniques for historical research. Deadline for submissions is November 15, 2015. For conference application information, visit: http://www.create.humanities.uva.nl/blog/cfp/.

Friend or foe: Art and the Market in the Nineteenth Century
The Hague, Netherlands Institute for Art History (RKD) 22 May and De Mesdag Collection 23 May 2015
Organized by the European Society for Nineteenth-Century Art, the Netherlands Institute for Art History (RKD) and The Mesdag Collection, in conjunction with the exhibition on the artist, collector and gentleman-dealer Hendrik Willem Mesdag and the Dutch Watercolour Society, at The Mesdag Collection in The Hague, the publication on this illustrious artist and his different roles within the art world, and the digital reconstruction of the art collection owned by Mesdag, carried out by the Netherlands Institute for Art History (www.rkd.nl)

On 1 November 1882 Vincent van Gogh wrote to the artist Anton van Rappard: ‘Pleasing, Saleable are horrible words to me. And I’ve never met a dealer who wasn’t steeped in that, and it’s a plague. Art has no greater enemies, although the managers of the big art firms have a reputation for performing a useful service by taking artists under their wing. They don’t do it right; although matters are such that, with the public coming to them, not to the artists themselves, the artists are persuaded to resort to them — yet there’s not a single artist who doesn’t have a spoken or silent complaint against them in his heart’.

Confronted with the nineteenth-century rise in power of art dealers, Van Gogh evoked the typical bohemian attitude towards them as money-grubbing swindlers, to be avoided at all cost in order to make ‘Real Art’, without any concessions towards the market. Van Gogh’s stance was common enough, but at the same time many artists – including, in fact, van Gogh himself – were eager to collaborate with dealers and were sometimes even prepared to surrender their artistic freedom to them.

However different these positions, most artists seem to have agreed that the impact of dealers on the art world was undeniable and had to be negotiated in one way or another. Accordingly, and following Harrison and Cynthia White’s groundbreaking study of the French art world, Canvases and Careers: Institutional Change in the French Painting World, most narratives of the history of the nineteenth-century art market have assigned dealers the role of stage-managers and even puppet masters, controlling the entire artistic life-cycle of the work of art from production, distribution and promotion to consumption. Other accounts, however, have criticized such a view, stressing the agency of other actors (including artists – such as Hendrik Willem Mesdag –, art critics and collectors), pointing out differences between various nationally circumscribed markets, identifying sites of resistance towards dealers and their operations, and, more fundamentally, questioning the idea that the art market changed in any essential manner at all in the nineteenth century.

The aim of this conference is to bring together case studies from a wide variety of (inter)national, chronological and artistic contexts which critically examine both the (alleged) impact of nineteenth-century art dealers on the art world and the sites of resistance towards this impact.

Possible topics, including methodological and theoretical approaches, relating to the nineteenth-century art market can be:

- Commercial strategies adopted by dealers, artists or other agents;
- Dealers and other agents as mediators of taste;
- Personal and commercial relations between dealers, artists and collectors;
- Collectors’ attitudes;
- Various definitions of ‘the public’;
- Demand-driven vs. supply-driven markets;
- The role of exhibitions and exhibition strategies;
- The role of the art critic and the periodical;
- Auctions and auction houses;
- The print industry;
- The market for Old Masters vs. the market for contemporary art in the nineteenth century;
- The market for the decorative and applied arts;
- The international role of the art dealer;
- Innovation and continuity on the nineteenth-century art market

Please send proposals (max. 300 words) for a 20-minute paper (in English) for this conference to esnaonline@hotmail.com by 13 December 2014 at the latest. Selected speakers will be contacted in the course of January 2015.
Organizing committee: Jan Dirk Baetens (Radboud University, Nijmegen), Maite van Dijk (Van Gogh Museum, Amsterdam), Mayken Jonkman (RKD, The Hague), Marjan Sterckx (Ghent University)

Scientific committee: Rachel Esner (University of Amsterdam), Jenny Reynaerts (Rijksmuseum Amsterdam), Chris Stolwijk (RKD, The Hague), Louis van Tilborgh (Van Gogh Museum Amsterdam)

SYMPOSIA, TO ATTEND

Sculpting Abroad: International Mobility of Nineteenth-Century Sculptors and their Work, February 26-27, 2016, Ghent University (Belgium)

In 1870, the Franco-Prussian War drove the young Auguste Rodin and his master Albert-Ernest Carrier-Belleuse to Belgium, where they both acquired some public commissions despite objections against their French nationality. Even though war was perhaps one of the most radical reasons driving sculptors beyond the borders of their own nation, the mentioned transnational trajectories of both Rodin and Carrier-Belleuse were by no means isolated or coincidental incidents. The study of old and new collections of art, as well as the studios of renowned masters in Paris or Rome attracted many aspiring sculptors to the old and new artistic capitals of Europe. Alternative art markets, commissions or exhibition opportunities activated many sculptors to pursue a career abroad, despite of the difficulties their foreignness, and their bulky discipline in a foreign country might have implied. Additionally, sculptors were, probably even more so than painters, dependent on commissions, and therefore often obliged to travel to provide for their revenues. The presence of foreign sculptors on large construction sites, or their involvement in prestigious public commissions, however, often led to hostilities by native colleagues, who feared for their positions and possibilities, when confronted with skilled foreign competition.

During this two-day symposium, speakers will reflect upon the subject matter of the transnational mobility of sculptors and the implications for these artists and their art during the long nineteenth century. In the course of this century, the creation of nation-states coincided with an increasing international focus by artists, their commissioners, sellers, buyers and critics. The impact of a sculptor’s nationality on his reception and ‘imaging’, as well as their mobility across borders remain ambiguous. Sculptors were regularly encouraged to study abroad,

and recognized for their experience and success beyond the borders of the own nation. Simultaneously, however, they were often expected to represent the nation, and showcase the own ‘national school’ with its peculiar properties, and extending from the own national tradition.

Keynote presentations by Antoinette Le Normand-Romain (INHA, Paris) and Sura Levine (Hampshire College, Amherst, Massachusetts). For more information, visit http://www.sculptingabroad2016.ugent.be.
**GRANTS AND FELLOWSHIPS**

**Fellowships and Grants for Pre- and Post-Doctoral Candidates**

The **American Antiquarian Society** announces **Short-Term Visiting Academic Research Fellowships**, available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Fellowships comprise 1-3 months, stipends = $1,000/month. The following are offered annually: **Kate B. and Hall J. Peterson Fellowships** (research on a topic supported by the AAS collections); **The Legacy Fellowship** (research on a topic supported by the AAS collections); **Stephen Botein Fellowships** (research in the history of the book in American culture); **The Joyce Tracy Fellowship** (research on newspapers and magazines); **AAS-American Society for Eighteenth-Century Studies Fellowships** (research on the American 18th Century); **American Historical Print Collectors Society Fellowship** (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); **The Reese Fellowship** (research in American bibliography and the history of the book in America); **The “Drawn to Art” Fellowship** (research on American art, visual culture or other projects using graphic materials as primary sources); **Deadline** for all fellowships applications except the Ebeling Fellowship January 15, 2016; Contact: American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, (508) 755-5221, fax: (508) 753-3311, or visit: http://www.americanantiquarian.org/acaftellowship.htm. **The Christoph Daniel Ebeling Fellowship** (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, jointly funded by the German Association for American Studies and AAS). **Deadline** for Christopher Daniel Ebeling Fellowship: **February 2016-not yet posted.** See http://dgfa.de/christoph-daniel-ebeling-fellowship-jointly-sponsored-by-dgfgaas-and-aas-due-date-forapplications-february-15-2015/.

The **Center for Advanced Judaic Studies**, University of Pennsylvania, annually invites approximately twenty post-doctoral candidates to the Center to conduct research on a specific theme within the various fields of Judaic Studies. The theme for 2015-2016 is Jews Beyond Reason: Exploring Emotion, the Unconscious and Other Dimensions of Jews’ Inner Lives. Outstanding graduate students in the final stages of writing their dissertations may also apply. Stipend amounts are based on academic standing and financial need (max. $50,000 / academic year). **Deadline: November 9, 2015.** Contact: Administrator, Fellowship Program, CAJS, Univ. of Pennsylvania, 420 Walnut St., Philadelphia, PA 19106. 215-238-1290. E-mail: Sheila Allen: allenshe@sas.upenn.edu; web: http://katz.sas.upenn.edu/fellowship-program/next-year.

The **Center for Advanced Study in the Visual Arts (CASVA)** offers an extensive program of fellowships at all levels and disciplines. Application for a pre-doctoral 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 pre-doctoral fellowships is $20,000 per year. http://www.nga.gov/casva/cas vapre.htm.

**Center for Place, Culture and Politics** Post-Doctoral Fellowship at the Graduate Center of the City University of New York (CUNY) announces a post-doctoral position for the academic year (pending budgetary approval). For more information and application, see http://pcp.gc.cuny.edu/fellowships/post-doc-application/. Online applications **due March 1 (not yet updated).**

Columbia University **Council for European Studies** offers summer pre-dissertation fellowships for graduate students working on Europe. There are usually fifteen to seventeen recipients and the stipend is $4,000.00. **Deadline January 12, 2016.** Contact: CES, Columbia University, 1205A, International Bldg., MC3310, 420 w. 118th St., New York, 10027. Phone: (212) 854-4172. Web: http://councilforeuropeanstudies.org/grants-and-awards/pre-dissertation-research; email: ces@columbia.edu.
The Harriman Institute Post-doctoral Fellows Program enables junior scholars who have recently received their Ph.D. to spend a specified term in residence focusing on the revision of their dissertation for publication in book form. **Deadline:** January 15 for fellowships to being the following September, decisions in May. Contact: Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, New York 10027, (212) 854-6219, bs18@columbia.edu, http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html (Not yet updated)

The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Ten $3,000 fellowships are awarded twice a year. **Deadline: May 1, 2016.** 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/scholars.html.

The Hagley Museum and Library offers the Henry Belin du Pont Dissertation Fellowship (stipend = $6,500) supports the dissertation stage of doctoral work with four-month residencies. **Deadline: November 15.** http://www.hagley.org/library-grants. Submit applications online.

The Alexander von Humboldt Foundation supports scholarly research and study in Germany. It offers as many as 600 Humboldt Research Fellowships annually to post-doctoral scholars to support research for six- to twenty-four-month periods in Germany. Scholars may be in any academic field and come from any country except Germany. Applications may be submitted at any time. Contact: The U.S. Liaison Office of the Alexander von Humboldt Foundation, 1055 Thomas Jefferson St. N.W., Suite 2030, Washington, D.C., (202) 296-2990. Web: http://www.humboldt-foundation.de/web/771.html.

The Institute of European History awards ten fellowships for 6-12 month research stays at the Institute in Mainz. The application is open to all young historians in Germany and abroad, who apply with a research project in German and European history since the sixteenth century. The department’s fellowship selection commission meets three times a year, in March, July and November. **Deadlines are continuous.** Contact: The American Institute for Contemporary German Studies, 1400 16th Street, NW Suite 420, Washington, DC. 20036. Phone: (202) 332-9312, fax: (202) 265-9531. Contact: info@aicgs.org, or web: http://www.ieg-mainz.de/likecms/likecms.php?site=site.htm&nav=64&siteid=300.

The Samuel H. Kress Foundation offers several grants and fellowships at the pre-doctoral and professional levels. The Kress Fellowship in Art History at Foreign Institutions grants six pre-doctoral candidates two-year research appointments at one of six participating European Institutions (Florence, Leiden, London, Munich, Paris, Rome). The fellowship award is $30,000 per year. **Deadline: November 30.** Conservation Fellowships: Nine $32,000 Fellowships are expected to be awarded each year for one-year post-graduate internships in advanced conservation at a museum or conservation facility. Typically, $27,000 is allocated as a fellowship stipend, and $5,000 toward host institution administrative costs. Runs 9 to 12 months. **Deadline: January 22.** Interpretive Fellowships at Art Museums: A minimum of four Fellowships are awarded each year to American art museums for 9-12 month professional development opportunities. Typically beginning in late summer or early fall. The Fellowship award is $30,000, with a minimum of $25,000 reserved for the Fellow’s stipend and up to $5,000 available to support health, travel and other benefits for the Fellow and/or to defray the direct costs of hosting the Fellow. These and other fellowships can be found on the Kress website www.kressfoundation.org. Or contact: Wyman Meers, Program Administrator, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.

The Philadelphia Museum of Art is offering American Art Fellowship Opportunities. **Center For American Art Summer Fellowships** (2) Two summer fellows will be chosen to assist in the Museum’s Department of American Art, contributing to ongoing collection research and exhibition preparation. Graduate students in art history or related fields with an interest in curatorial studies and American painting and sculpture before 1945 are encouraged to apply. Fellows will be expected to work 10 weeks between June and August 2016. Fellowship stipend: $4,000. **Deadline: February 15, 2016.** Barra American Art Fellowship Fellow will work half-time assisting with department research and exhibitions, while conducting personal research. Applicants should have completed their M.A. degree in art history or a related field and propose a thesis or area of research interest that takes advantage of the Philadelphia Museum of Art's resources. Priority will be given to those with
projects relating to the Museum’s collection or exhibition program, and to students from the Philadelphia region. At the conclusion of the term, the Barra Fellow will be expected to give a lecture and submit a paper reflecting work done during the residency. Fellowship stipend: $18,000 with additional research and travel funds. Deadline: February 15, 2016. Apply Online: http://www.philamuseum.org/jobs/

Ronald de Leeuw Research Grant worth 5,000 euros each year for a talented researcher. This research grant shall be used to conduct research into a subject pertaining to the Van Gogh Museum’s field of collecting. This grant will offer the researcher the opportunity to adapt for publication their dissertation on a subject in the field of West European art history 1830-1914, to write a PhD research proposal or to undertake a field trip. Deadline not yet posted. Contact via e-mail: haanen@vangoghmuseum.nl. Information: http://www.vangoghmuseum.nl/en/about-the-museum/research-projects/van-gogh-museum-research-grant.

Stanford University invites applications for the Andrew W. Mellon Fellowship of Scholars in the Humanities, a post-doctoral fellowship designed to give Ph.D. recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will teach one course and contribute a second course-equivalent per year in one of Stanford’s fifteen humanities departments. The stipend of $64,000, plus benefits and research, funds may include additional support, depending on need. Deadline: November 15, 2015. Contact the Program Officer at mellonfellows@stanford.edu or visit http://fellows.stanford.edu

Crystal Bridges Museum of American Art offers the Tyson Scholars of American Art Program. Deadline: January 15, 2016. The residential program supports full-time scholarship in the history of American art, visual and material culture from the colonial period to the present. To support their research, Tyson Scholars have access to the art and library collections of Crystal Bridges as well as the library at the University of Arkansas in nearby Fayetteville. The program is open to scholars holding a Ph.D. (or equivalent) as well as to Ph.D. candidates. Projects with a synthetic, interdisciplinary focus and that seek to expand boundaries of research or traditional categories of investigation are particularly encouraged. Up to three Scholars may be in residence at a time, with terms ranging from six weeks to nine months. Stipends range from $30,000-$60,000 for a nine month term. Additional funds for research travel during the residency period are available upon application. Housing and office space are provided during residency. Website: http://crystalbridges.org/art/tyson-scholars/apply via e-mail: tysonscholars@crystalbridges.org.

The Ronald de Leeuw Research Grant at the Van Gogh Museum offers a grant of 5,000. Deadline: March 1, 2016. This research grant shall be used to conduct research into a subject pertaining to the museum’s field of collecting. This grant will offer the researcher the opportunity to adapt for publication their dissertation on a subject in the field of West European art history 1830-1914, to write a PhD research proposal or to undertake a field trip. Website: http://www.vangoghmuseum.nl/vgm/index.jsp?page=195257&lang=en&section=sectie_onderzoek. E-mail: haanen@vangoghmuseum.nl.

Wesleyan University is invites scholars who have received their Ph. D. within the last four years in any humanistic field to apply for the Andrew W. Mellon Post-doctoral Fellowship in Cultural Studies. One Fellow will be appointed for the academic year with a stipend of $40,000. He or she will be in residence to teach a one-semester undergraduate course. Deadline: January 10th (Not yet posted.) Website: http://www.wesleyan.edu/humanities/fellowships/mellon.html.

Wesleyan University Center for the Humanities will also grant a small number of non-stipendiary Research Fellowships for a semester or a year to scholars working in the humanities or the social sciences. Arrangements for Research Fellowships are informal and individual (consult site for details). Deadline: March 30 (Not yet posted.) Contact Ethan Kleinberg, Director, Center of the Humanities, Professor of History and Letters Email: esavage@wesleyan.edu. Website: http://www.wesleyan.edu/humanities/fellowships/research.html.

The Carter G. Woodson Institute for Afro-American and African Studies at the University of Virginia offers pre-doc and post-doc residential fellowships to scholars whose work focuses on race, ethnicity and society in Africa and the Atlantic world (broadly defined as the African Diaspora). Post-doctoral fellows receive one-year fellowships with a stipend of $45,000 plus full time benefits. Pre-doctoral fellowships cover two years with an annual stipend of $20,000, plus health insurance). The fellowship is not restricted by citizenship. Deadline: December 1, 2015. Website: http://artsandsciences.virginia.edu/woodson/fellowship/index.html
The Yale Center for British Art Visiting Scholar Program offers several month-long resident fellowships to scholars in post-doctoral or equivalent research related to British art and to museum professionals whose research interests include British art. **Deadline: January 6, 2016.** Website: [http://britishart.yale.edu/research/visiting-scholars](http://britishart.yale.edu/research/visiting-scholars).

The Yale Center for British Art (YCBA) is offering a Postdoctoral Research Associateship (PRA) in the Department of Paintings and Sculpture. The position is intended for a recent recipient of the PhD (degree granted within the last three years) in a field related to British art. The PRA may be held for up to three years. It is expected that the post-holder will pursue long-term professional employment during the period of hire. The PRA will receive an annual salary of $45,000, plus standard Yale benefits. **Deadline: March 4 (Not yet posted)**. Apply Online: [http://britishart.yale.edu/about-us/](http://britishart.yale.edu/about-us/). Applicants should refer to the job description on the website, then complete the application form and upload a cover letter, CV, and a writing sample. Three letters of recommendation should be forwarded directly by referees to ycba. research@yale.edu.

**FELLOWSHIPS & GRANTS – ALL CAREER STAGES**

The American Antiquarian Society (AAS) invites applications for its visiting academic fellowships. A minimum of three AAS-National Endowment for the Humanities Fellowships will be awarded for periods extending from four to twelve months. Stipend for long-term fellowship is $4200/month. Over thirty short-term fellowships will be awarded for one to two months. The short-term grants are available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Stipend: $1850/month. Accommodations are available for visiting fellows in housing owned by AAS. Short-term fellowships support scholars working in the history of the book in American culture, in the American eighteenth century, and in American literary studies, as well as in studies that draw upon the Society’s preeminent collections of graphic arts, newspapers, and periodicals. Accommodations are available for visiting fellows in housing owned by AAS. **Deadline for long and short-term fellowships: January 15, 2016.** Apply online. Website: [http://www.americanantiquarian.org](http://www.americanantiquarian.org).

The American Association of University Women (AAUW) invites applications from outstanding women scholars for a one-year research fellowship or short-term publication grant (must be U.S. citizens or permanent residents). The American Fellowships include Post-doctoral Fellowships ($30,000), Dissertation Fellowships ($20,000 to women in the final year of a doctoral degree) and a Summer/Short-Term Research Publication Grant ($6,000), available to women college/university faculty or independent researchers to prepare completed research for publication. **Deadline (postmarked): November 15, 2015.** International Fellowships are awarded for full-time study or research to women who are not U.S. citizens or permanent residents. **Deadline (postmarked): December 1, 2015.** Contact: AAUW Fellowships and Grants, C/O ACT, Inc., PO. Box 4030, Iowa City, IA 52243-4030; phone 319-337-1716, e-mail aauw@act.org; web: [http://www.aauw.org/what-we-do/educational-funding-and-awards/american-fellowships/](http://www.aauw.org/what-we-do/educational-funding-and-awards/american-fellowships/). The American Council of Learned Societies supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars support long-term, unusually ambitious projects in the humanities and related social sciences. Burkhardt Fellowships are intended to support an academic year ($75,000/nine months) of residence at any one of the national residential research centers participating in the program. See website for full details. **Deadline: September 26, 2015.** The Henry Luce Foundation Dissertation Fellowships in American Art ($25,000.one-year, non-renewable) support any stage of
Ph.D. dissertation research or writing in the art of the United States in any period (applicants must be US citizens, A.B.D. before beginning tenure). **Deadline: March 2016.** The ACLS Fellowship Program welcomes applications from scholars in all disciplines of the humanities and humanities-related social sciences. ACLS Fellowships include ACLS/Andrew W. Mellon Fellowships for Junior Faculty, ACLS/SSRC/NEH International and Area Studies Fellowships and ACLS/New York Public Library Residential Fellowships. Tenure ranges from six to twelve consecutive months devoted to full-time research. Awards: $30,000 - $60,000, depending upon applicant's rank.

**Deadline: September 27, 2015.** The Southeast European Studies Program offers post-doctoral research fellowships (stipends up to $25,000) and dissertation fellowships (stipends up to $17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged. **Deadline: December 1, 2015.** The Charles A. Ryskamp Research Program supports advanced assistant professors, seeking to provide time and resources to enable these faculty members to conduct their research under optimal conditions. Fellows are permitted and encouraged to spend substantial periods of their leaves in residential interdisciplinary centers, research libraries, etc., in the U.S. or abroad. Stipend: $64,000 plus $2,500.00 for research and travel.

**Deadline: September 26, 2015.** Contact: American Council of Learned Societies, 663 Third Avenue, New York, NY 10017-3398; 212-697-1505, ext. 136 or 138; email <cfrede@acls.org>; Web: [http://www.acls.org/programs/overview/](http://www.acls.org/programs/overview/).

The American Historical Association (AHA) offers more than 100 grants and fellowships for research and travel related to historical research in virtually any field. See website for specific fellowship information. Applications for the Bernadotte E. Schmitt Grants, the Albert J. Beveridge Grant for Research in the History of the Western Hemisphere, the Michael Kraus Research Grants, and the Littleton-Griswold Grants are due on May 15 of the award year. **Note:** Only AHA members are eligible to apply for these grants. All grants are offered annually and are intended to further research in progress.

Preference is given to advanced doctoral students, non-tenured faculty, and unaffiliated scholars. Visit: [www.historians.org/prizes/index.cfm](http://www.historians.org/prizes/index.cfm).

The American Philosophical Society offers several grants and fellowships at the pre-doctoral, post-doctoral and senior level. The Franklin Research Grant is available to post-doctoral (or publication equivalent) scholars. Funding is in multiples of $1,000, with a maximum of $6,000 for one calendar year, $12,000 for two years. **Deadlines: October 1 and December 1, 2015.** The Phillips Fund of the APS provides grants for research in Native American linguistics and ethno history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed $3,500. **Deadline: March 3, 2016.** The APS Library accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: $2,500 per month (1-3 months).

**Deadline (receipt): March 1.** Contact all individual programs through Linda Musumeci, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429; e-mail: lmusumeci@amphilsoc.org; web: [http://www.amphilsoc.org/grants](http://www.amphilsoc.org/grants).

The Amon Carter Museum’s Davidson Family Fellowship Program is for scholars working at the pre- or post-doctoral level. Fellows will initiate new research or continue work on an existing topic in American art that draws on the Museum’s collections. Stipend: $12,500 for a minimum of four months of full-time research at the Amon Carter Museum. **Deadline: March 1, 2016.** Contact: Davidson Family Fellowship Program, Amon Carter Museum, Attn: Samuel Duncan, Library Director, 3501 Camp Bowie Boulevard, Fort Worth, Texas 76107-2695, ph. (817) 989-5073; email: samuel.duncan@cartermuseum.org. Web: [http://www.cartermuseum.org/library/davidson-family-fellowship](http://www.cartermuseum.org/library/davidson-family-fellowship). (Not yet updated)

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = $4000/month), are designed to provide access to the library for scholars who reside outside the greater New Haven area. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details). **Deadline: December 6, 2015.** Web: [http://www.library.yale.edu/beinecke/brbleduc/brbflellow.html](http://www.library.yale.edu/beinecke/brbleduc/brbflellow.html); email: Beinecke.Fellowships@yale.edu.

The Camargo Foundation awards one-semester residential fellowships to scholars, visual artists, composers, and writers working on humanistic topics related to French and Francophone countries. Fellows pursue projects while

The Caroline and Erwin Swann Foundation for Caricature and Cartoon awards one fellowship per year, with a stipend of $15,000 to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. Applicants may be candidates for an M.A. or Ph.D. degree in a university in the United States, Canada or Mexico and working toward the completion of a dissertation or thesis for that degree, or be engaged in postgraduate research within three years of receiving an M.A. or Ph.D. Application deadline: February 14, 2016. Contact: Martha Kennedy, 202-707-9117. Web: www.loc.gov/rr/print/swann. Email: swan@loc.gov.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Visiting Senior Fellowship Program: Deadlines: September 21, March 21; 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; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: Deadline: February 15. 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 (not yet updated).

The Center for Cultural Analysis at Rutgers University awards two external fellowships (stipend: $45,000) to scholars and practitioners, including graduate students, “interested in issues and problems arising from the complicated interrelations among the Americas during the past century-their history, politics, economics and culture.” Deadline January 6, 2016. Contact: Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08905, 732-932-8426, email: info@cca.rutgers.edu. Web: http://cca.rutgers.edu/fellows/12-13-fellowships.

The Council of American Overseas Research Centers (CAORC) announces a fellowship program that supports advanced regional research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or transregional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to $9,000 each. Individuals or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens. Deadline January 21, 2016. Contact: Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, PO. Box 37012, NHB Room CE-123, MRC 178, Washington, D.C. 20013-7012, Ph. (202) 633-1599. Email: fellowships@caorc.org; web: http://caorc.org/programs/multi.htm.

The Filson Fellowship offers full-time university history faculty and doctoral students an opportunity to pursue scholarly research at the Filson Historical Society, Louisville, KY, by providing funds for travel and lodging. The society’s collections focus on the frontier, antebellum and Civil War eras of Kentucky. Out-of-state fellows receive a $500.00 award for a one-week period. State residents may receive partial support. Application deadlines: annually, October 15 and February 15. Contact: 502 635-5083, e-mail markweth@filsonhistorical.org, web http://arthist.net/archive/4527/view=pdf or write Mark Wetherington, The Committee on Fellowship/Internships, The Filson Historical Society, 1310 S. Third Street, Louisville, KY 40208. Phone: (502) 635-5083.

The Center for the History of Collecting in America; the Center offers short-term Junior fellowships (8–10 weeks) for graduate and pre-doctoral students and Senior fellowships (8–10 weeks) for post-doctoral and senior scholars. In addition the Center offers long-term (4–5 months) Leon Levy Fellowships for post-doctoral and senior scholars. In all cases preference will be given to researchers whose projects are particularly appropriate to the resources available at the Frick Art Reference Library. Each short-term fellowship for a junior scholar is $5,000. Each short-term fellowship for a senior scholar is $10,000. Each long-term Leon Levy Fellowship is $25,000 per semester (with a maximum of two semesters) and is supplemented with travel funds up to $1,250 (per semester) for brief research trips during the fellowship period.
Applications must be e-mailed or postmarked not later than February 15, 2016. Center for the History of Collecting Frick Art Reference Library, 10 East 71st Street, New York, New York 10021, Attn: Fellowship Program or sent by e-mail with attachments to center@frick.org. http://www.frick.org/center/fellowships.htm.

UCLA’s Digital Humanities & Art History Summer Institute. March 1 (not yet posted). Participants will be selected on the basis of their ability to formulate compelling research questions about the conjunction of digital humanities and art history, as well as their potential to disperse the material they glean to colleagues at their home institutions and to the field at large. Applicants must be actively conducting art historical research, and they must possess an advanced degree in art history or a related field. The application is open to faculty members, curators, independent scholars, and other professionals who conduct art historical research. We define “art history” broadly to include the study of art objects and monuments of all times and places. Current graduate students are not eligible to apply. If you have questions about your eligibility, we invite you to contact Institute Director Miriam Posner at mposner@humnet.ucla.edu. http://www.humanities.ucla.edu/getty/index.php/apply/.

The John Simon Guggenheim Memorial Foundation provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada (Deadline: September 19), and the other open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1). Contact: Edward Hirsch, Pres., John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248. E-mail: fellowships@gf.org. Web: http://www.gf.org/ (Latin America and the Caribbean not yet updated)

The Hagley Museum and Library offers several fellowships and grants. Hagley/Winterthur Fellowships in Arts and Industries represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design architecture, crafts, and the fine arts. Henry Belin du Pont Fellowships support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mo.) may offer up to $1,600 per month. Deadline: November 15. The Hagley Museum and Library Grants-in-Aid support short-term visits for scholarly research. Stipends (from two weeks to two months) may offer up to $1,600 per month. Deadlines: March 31, June 30, October 31. Contact: Dr. Philip Scranton, Center for History of Business, Technology, and Society, P.O. Box 3650, Wilmington, DE 19807-0630, or call (302) 658-2400 or e-mail ctrl@udel.edu. Web: www.hagley.org and http://www.hagley.org/library-grants.

The Harvard University Houghton Library Fellowship provides short-term fellowships for travel to work within the Library’s collections. Fellows have access to the Widener library, the world’s largest university library and receive a stipend ($3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellows must be in residence at Harvard for at least one month out of the fellowship year (July–June). Deadline: January 17, 2016. Contact: The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: http://hcl.harvard.edu/libraries/houghton/public_programs/visiting_fellowships.cfm.

The Huntington Research Center will award over one hundred fellowships for the academic year, derived from a variety of funding sources and having different terms. Fellows are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a Ph.D. or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of $2000 per month. A number of specialized fellowships are available. Deadline (postmarked): November 15, 2015. Contact: Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108; contact: Dr. Steve Hindle, W.M. Keck Foundation Director of Research, phone: (626) 405-2194; web: http://www.huntington.org/WebAssets/Templates/content.aspx?id=566.

The Institute of Turkish Studies sponsors an annual grant program that offers a variety of awards to individual scholars, colleges and universities in the United States. The Institute will offer grants and fellowships in the field of Ottoman and Modern Turkish Studies to graduate students, post-doctoral scholars, universities, and other educational institutions. Deadline (receipt): March 2016 (not yet posted). For detailed application guidelines and downloadable application forms, visit http://turkishstudies.org/grants/index.shtml Phone: (202) 687-0295, Fax (202) 687-3780, or write: Institute of Turkish Studies, Intercultural Center, Georgetown University, Washington, DC 20057-1033.

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The Library Company of Philadelphia and Historical Society of Pennsylvania Program in Early American Economy and Society offers several types of fellowship awards to be granted for research and scholarship. One-month fellowships (stipend = $2,000) are available to scholars at all levels of research. Two Barra Foundation International Fellowships (stipend: $2,500 plus travel expenses) are reserved for foreign national scholars whose residence is outside the United States. The Program in Early American Economy and Society (PEAES) Fellowships consist of: one dissertation-level fellowship, tenable for nine consecutive months (stipend: $20,000); one advanced research fellowship, also tenable for nine consecutive (stipend: $40,000).


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

The Massachusetts Historical Society offers short term fellowships for researchers who need to use the collections to complete a major project relevant to the MHS collections. Each of the fellowships includes a stipend of $1,500 for four weeks of research. Candidates who live 50 or more miles from Boston receive preference. Post-mark deadline: March 1, 2016. With support from the National Endowment for the Humanities the MHS also awards either one long-term grant of six to twelve months or two grants of a maximum of five months. Stipend: no more than $40,000 for a term of six to twelve months and smaller amounts for shorter terms. Tenure must be continuous. Application post-mark deadline: January 15, 2016. Contact: Long term/short term Fellowships, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215; (617) 646-0513; Web: http://www.masshist.org/research/fellowships. (Not yet updated)

Metropolitan Museum of Art Conservation Fellowships are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fields for conservation research include paper, objects, textiles, musical instruments and costumes. Fellows maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures receive stipends of $42,000 (senior), and $32,000 (junior), with additional travel monies available. Deadline (receipt): December 6, 2015. The Metropolitan Museum of Art also offers Resident Pre- and Post-doctoral Fellowships in Art History to qualified graduate students and post-doctoral researchers in fields represented by the collections. Deadline: November 1, 2015. For further information, e-mail: education.grants@metmuseum.org. Web: http://www.metmuseum.org/research/internships-and-fellowships/fellowships/conservation-and-scientific-research-fellowships.

CAA offers two publishing grant opportunities this fall in support of new books in art history, visual studies, and related subjects through the Millard Meiss Publication Fund and the Wyeth Foundation for American Art Publication Grant. To be eligible for either grant, the manuscript must already have been accepted by a publisher on its merits but requires a subsidy to be produced in its most desirable form. The Wyeth grant applies to books on the history of American art, here defined as art created in the United States, Canada, and Mexico prior to 1970. There are no geographic or chronological limitations for books eligible for Meiss awards. The publisher, rather than the author, must submit the application to one or both funds, though only one award can be given per title. Deadline for spring: March 15. Deadline for fall: September 15. http://www.collegeart.org/meiss/guidelines.

The Henry Moore Institute offers fellowships to artists, academics, curators and/or educators interested in pursuing work at the institute on historical and contemporary sculpture. Fellows have access to collections including sculpture, a library, slide library, an archive of works on paper, models and original
The sculpture and archive collections are devoted to British sculpture, principally after c. 1850, and are especially strong for the period c. 1900-1975. The library is an excellent resource for research on both historical and contemporary sculpture. Tenure is up to four months with travel expenses and a per diem provided. Fellows will also have opportunities to either publish or present research. Application deadline: January 13, 2016. Contact Kirstie Gregory – Research Programme Assistant, Henry Moore Institute, The Headrow, Leeds LS1 3AH. T: + 44 (0) 113 246 7467, E: kirstie@henry-moore.org.-marked ‘Research Fellowships.’ Web: http://www.henry-moore.org/hmi/research/hmi-research-fellowships1.

The Mount Vernon Hotel Museum, funded by the William Randolph Hearst Foundation, offers two summer fellowships for undergraduate or graduate students interested in U.S. history, material culture, historic preservation, museum studies, or museum education. Appointments are full-time for a nine-week period during June and July, and each carry a $2,750 stipend. Deadline: mid-March, 2016 (date TBA). Contact the Museum at 212-838-6878. Visit website or write: Hearst Fellowship Program, Mount Vernon Hotel Museum, 421 East 61st Street, New York, NY 10065. Web: http://www.mvhm.org/pages/fellowships/fellowships.htm. (not yet updated)

National Endowment for the Humanities fellowships in the Division of Research Programs. Deadline May 1, 2016 for Projects Beginning January 2016. Fellowships support individuals pursuing advanced research that is of value to humanities scholars, general audiences, or both. Recipients usually produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources in the humanities. Projects may be at any stage of development. Information on the number of applications and awards in individual competitions is available from fellowships@neh.gov. Contact NEH’s Division of Research Programs at 202-606-8200 or fellowships@neh.gov. Hearing-impaired applicants can contact NEH via TDD at 1-866-372-2930. http://www.neh.gov/grants/research/fellowships

The New England Regional Research Fellowship Consortium offers a number of awards. The Consortium grants ($5,000 / eight weeks of research at a participating institution) are meant to encourage work drawing from multiple agencies and are awarded to anyone who demonstrates a serious need for the use of collections and facilities of associated organizations. Participating Institutions include the Boston Athenaeum, Connecticut Historical Society, John Nicholas Brown Center for the Study of American Civilization, Maine Historical Society, Massachusetts Historical Society, Mystic Seaport Museum, New England historical Genealogical Society, New Hampshire Historical Society, Rhode Island Historical Society, Vermont Historical Society, and Historic Deerfield. Application deadline: February 1. For more information contact: Regional Fellowships, MHS, 1154 Boylston Street, Boston, MA 02215, 617-646-0513. Web: http://www.masshist.org/fellowships/nerfc/index.php; email: fellowships@masshist.org (not yet updated).

The New-York Historical Society offers up to ten fellowships for the 2016-2017 academic year. Designed to encourage and promote the use of its extraordinary collections of primary and secondary sources relating to the history of New York and the United States, the fellowships are open to scholars at various times during their academic careers. Deadline: January 5, 2016. See http://nyhistory.org/library/fellowships.


The Newberry Library supports a wide range of long and short-term fellowships. Long-term fellowships are available to post-doctoral scholars (holding the Ph.D. at the time of application) for periods of six to eleven months; they carry stipends up to $40,000 unless specified otherwise. Deadlines: long-term fellowships December 1, 2015; short-term January 15, 2016. For more information, contact: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610, 312 255-3666. Web: www.newberry.org/research/fellowship/fellowshome.html. E-mail: research@newberry.org.
Harry Ransom Humanities Research Center announces its Research Fellowships to support scholarly research projects in all areas of the humanities. Priority, however, will be given to those proposals that concentrate on the Center’s collections and that require substantial on-site use of them. This year’s special topic will be announced on the website in October. Applications are encouraged from scholars investigating the transatlantic cultural exchange of ideas, in particular, but not exclusively those affected by times of war. It is the goals of the fellowship to foster inquiry into the nature of the cultural and in Phoeniecula dialog between Europe and the United States. The fellowships range from one to three months, with stipends of $3,000 per month. Also available are $1,200 to $1,700 travel stipends and dissertation fellowships with a $1,500 stipend. **Deadline: January 31, 2016.** For detailed information, including eligibility requirements, go to [http://www.hrc.utexas.edu/research/fellowships/application/](http://www.hrc.utexas.edu/research/fellowships/application/) or call The Harry Ransom Center, The University of Texas at Austin, (512) 471-8944.

The Schomburg Center for Research in Black Culture’s Scholar-in-Residence program seeks to assist scholars studying black history culture from a humanist perspective and professionals in fields related to the Center’s collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, $25,000 for six months and $50,000 for twelve months). **Deadline (post-marked): November 1, 2015.** Contact: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801, (212) 491-2228. Web: [http://www.nypl.org/locations/tid/64/node/138](http://www.nypl.org/locations/tid/64/node/138).

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

The Smithsonian American Art Museum invite applications for research fellowships in art and visual culture of the United States. Fellowships are residential and support independent and dissertation research. The stipend for a one-year fellowship is $32,500 for predoctoral fellows or $47,500 for postdoctoral and senior fellows, plus research and travel allowances. The standard term of residency is twelve months, but shorter terms will be considered; stipends are prorated for periods of less than twelve months. **December 1, 2015** is the online application deadline for fellowships that begin on or after June 1, 2015. For applications, research consultation, and general information visit [AmericanArt.si.edu/fellowships](http://www.americanart.si.edu/fellowships) or email AmericanArtFellowships@si.edu. Contact: Amelia Goerlitz, Fellowship Program Coordinator, SAAM Fellowship Office, Smithsonian American Art Museum; (202) 633-8353.

The Social Science Research Council sponsors fellowship and grant programs on a wide range of topics, across many different career stages. Most support goes to pre-dissertation, dissertation, and post-doctoral fellowships, offered through annual competitions. **Deadlines** vary per program, but can be as early as September. Web: [www.ssrc.org/fellowships/](http://www.ssrc.org/fellowships/); address: Social Science Research Council, 810 Seventh Avenue, 31st Floor, New York, NY 10019 USA; (212) 377-2700 ext. 606; fax: (212) 377-2727; email: info@ssrc.org. For the **International Dissertation Research Fellowship (IDRF)** the online application deadline is **November 5, 2015.** Email: idrf@ssrc.org.

Publication Grants and Course Development Grants from the **Society for the Preservation of American Modernists (SPAM)** support the authorship of articles or books by independent scholars, students, and professionals in the following subject areas: the artistic contributions of the American modernists, and the history of public and private support for the arts in the United States. SPAM also sponsors Course Development Grants. Application deadline: **April 1, 2016.** Please see the Grants pages at [www.americanmodernists.org](http://www.americanmodernists.org) for detailed information on how to apply.

Applications are invited for the **United States Capitol Historical Society Fellowship.** This fellowship is designed to support research and publication on the history, art, and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods ranging from one to twelve months; the stipend is $2500.00 per month. (Most awards are for one to three months.) Applications must be postmarked, e-mailed, or faxed by **March 15, 2016,** for the fellowship period beginning in September 2015 and ending
in August 2016. Applications should be mailed to Dr. Donald Kennon, U.S. Capitol Historical Society, 200 Maryland Avenue, N.E., Washington, D.C. 20002; faxed to the Architect of the Capitol at (202)-228-4602; or e-mailed in PDF format to bwolanin@aoc.gov and dkennon@uschs.org.

Further details can be found at www.uschs.org. If you have questions about a potential topic, contact Dr. Barbara Wolanin at (202)-228-2700 or bwolanin@aoc.gov.

The United States Holocaust Memorial Museum’s Center for Advanced Holocaust Studies awards fellowships to support research and writing on the Holocaust and genocide studies. Awards are granted to Ph.D. candidates, post-doctoral researchers, senior scholars, and professionals holding degrees from accredited academic and research institutions worldwide. All humanistic disciplines welcomed. The specific fellowship awarded and the length of the award are made at the discretion of the Center (tenure normally consists of a semester, summer, or academic year. **Deadline: November 30, 2015.** Contact: Traci Rucker, Prog. Asst., Visiting Scholars Program, Center for Advanced Holocaust Studies, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024-2126, Phone. (202) 314-7829. Email: visiting_scholars@ushmm.org Web: www.ushmm.org/research/center.

**Washington University** announces a five-year **Andrew W. Mellon Foundation Post-doctoral Fellowship Program**. The Fellowship Program brings together new and recent Ph.D.s to participate in the university’s ongoing interdisciplinary programs and seminars. Fellows receive a two-year appointment with stipends beginning at $50,000/year and will teach three undergraduate courses in their home discipline and collaborate each spring semester in leading a seminar in the theory and methods of interdisciplinary research. No application form; **deadline: December 3, 2015.** Submit materials by email, post, or online document handler to Joseph Loewenstein at mii@artsci.wustl.edu; web: http://mii.wustl.edu/.

The Winterthur Museum offers three categories of fellowships: NEH Fellowships, McNeil Dissertation Fellowships, Winterthur Research Fellowships. The NEH Fellowship supports scholars pursuing advanced research. Tenure = four to twelve months/ stipend up to $40,000 (generally $3300/month). Scholars make use of the museum’s extensive library and collections related to the study of American artistic, cultural, social and intellectual history. The McNeil Dissertation Fellowship awards one or two semesters of McNeil funding yearly, at $7,000 per semester. Applicants may apply for one or two semesters. Short-term Winterthur Research Fellowships carry a stipend of $1,500 per month. Fellowships are open to all candidates who demonstrate a specific need for research in the collections. **Deadline (all fellowships): January 15, 2016.** E-mail: academicprograms@winterthur.org or e-mail Rosemary Krill at rkrill@winterthur.org. For more details and to apply, visit www.winterthur.org/fellowship.

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

The **Woodrow Wilson Fellowship Foundation**, in conjunction with the **Andrew W. Mellon Foundation**, announces **Career Enhancement Fellowships for Junior Faculty**. The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: $30,000 stipend and a small grant for research/travel. **Deadline: January 31, 2016.** E-mail: careerenhance@woodrow.org. Web: http://woodrow.org/.
TO APPLY

The Archives of American Art Graduate Research Essay Prize Funded by the Dedalus Foundation, Inc. continues for its fourth year. The prize rewards excellence in research in any period of American art history with the stipulation that the author draws from our collections. (Submissions that incorporate digital tools and platforms may be favored.) The winner receives $1,000 and publication on our website. Further details about the prize including criteria and directions for submission are on our website: http://www.aaa.si.edu/essay. Deadline: July 1.

Association of Research Institutes in Art History (ARIAH) invites nominations and self-nominations for the ARIAH Prize for Online Publishing. This award, which carries a $1,000 prize, 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 a peer-reviewed e-journal or other peer-reviewed, short-form e-publication that advances the study of art history and visual culture. The article should either appear exclusively online or should be substantially distinct from any print version. The competition is open to anyone, with the exception of delegates of ARIAH. Entries may be submitted by the author(s), or by others nominating authors for the prize, including publishers. Entries must be accompanied by the ARIAH Prize Entry Form. Entries will be judged by a committee of ARIAH members. Online publications must have appeared within three years of the submission date. All languages will be considered, but non-English submissions must also provide an English translation. Viable non-winning submissions will be reconsidered in subsequent years. Closing date for entries: December 31. Please direct any questions to ARIAHprize@ariah.info; web: http://www.ariah.info/onlineprize.html.

The Smithsonian American Art Museum invites nominations for the Charles C. Eldredge Prize, an annual award for outstanding scholarship in American art history. Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years are eligible. To nominate a book, send a letter explaining the work’s significance to the field of American art history and discussing the quality of the author’s scholarship and methodology. Self-nominations and nominations by publishers are not permitted. The deadline for nominations is December 1, 2015. Please send them to: The Charles C. Eldredge Prize, Research and Scholars Center, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, D.C. 20013-7012. Nominations will also be accepted by email: eldredge@si.edu or fax: (202) 633-8373. Further information about the prize may be found at www.AmericanArt.si.edu/research/awards/eldredge/.

The Historians of British Art Publication Grant. The society will award up to $600 to offset publication costs in the field of British art or visual culture that has been accepted by a publisher. Applicants must be current members of HBA. To apply, send a 500-word project description, publication information (name of journal or press and projected publication date), budget, and CV to Renate Dohmen, Prize Committee Chair, HBA, brd4231@louisiana.edu. Deadline: January 15, 2016. See http://www.historiansofbritishart.org/Prizes.asp.

The Terra Foundation for American Art International Essay Prize recognizes excellent scholarship by a non-U.S. scholar in the field of historical American art (circa 1500-1980). The winning manuscript submission should advance understanding of American art and demonstrate new findings and original perspectives. It will be translated and published in American Art, the Smithsonian American Art Museum’s scholarly journal, which will also cover the cost of image rights and reproductions, and the winner will receive a $500 award. Essays should be submitted via e-mail by January 15, 2016, to TerraEssayPrize@si.edu. For more information regarding the essay length and the format for submission, please visit www.americanart.si.edu/research/awards/terra

Please check websites to verify deadlines and application procedures as the information may have changed.
U.S. EXHIBITIONS

ALABAMA
Huntsville Museum of Art
*The Tsars’ Cabinet: Two Hundred Years of Russian Decorative Arts under the Romanovs*
Through January 3, 2016

Montgomery Museum of Fine Arts
*A Shared Legacy—Folk Art in America*
April 2 – June 19, 2016

ARIZONA
Tuscon Museum of Art
*Welcome to the American West!*
Through December 30, 2016
This showcase of the museum’s western art collection includes works by Charles Marion Russell, Rudolf Cronau and Maynard Dixon.

CALIFORNIA
Los Angeles, The Getty Center
*In Focus: Daguerreotypes*
*Noir: The Romance of Black in Nineteenth-Century French Drawings and Prints*
February 9 – May 15, 2016

Los Angeles, The Huntington Library, Art Collections and Botanical Gardens
*American Made: Selections from The Huntington’s Early American Art Collections [1700-1868]*
Through January 5, 2016
*Geographies of Wonder, Part I: Origin Stories of America’s National Parks, 1872-1933*
May 14 – September 3, 2016
*The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920*
January 23 – May 9, 2016

Pasadena, Norton Simon Museum
*Fragonard’s Enterprise: The Artist and the Literature of Travel*
Through January 4, 2016
A Revolution of the Palette: the First Synthetic Blues and their Impact on French Artists
Through January 4, 2016
*Indoor/Outdoor: Vuillard’s “Landscapes and Interiors”*
Through February 15, 2016
San Francisco. de Young/Legion of Honor, Fine Arts Museums of San Francisco
Luminous Worlds: British Works on Paper, 1760-1900
Through November 29, 2015 [Legion of Honor]
Jewel City: Art from the Panama-Pacific International Exposition
Through January 10, 2016 [de Young]
Portals of the Past: The Photographs of Willard Worden (1868-1946)
Through February 14, 2016 [de Young]
Pierre Bonnard: Painting Arcadia
February 6 – May 15, 2016 [Legion of Honor]

Stanford. Cantor Arts Center, Stanford University
Into the Forest: Landscape as Subject and Studio in 19th-Century France
Through January 4, 2016
Red Horse: Drawings of the Battle of the Little Bighorn
January 16 – May 9, 2016
Intimate Frontiers: The Male Gaze in Fin-de-Siecle Vienna
April 13 – August 8, 2016

CONNECTICUT
Greenwich. Bruce Museum
Charles Harold Davis (1856-1933): Mystic Impressionist
Through January 3, 2016
Hartford. Wadsworth Atheneum
Sound and Sense: Poetic Musings in American Art
November 14, 2015 – April 17, 2016

Gothic to Goth: Romantic Era Dress and Its Legacy
March 5, 2016 – July 10, 2016

DELWARE
Delaware Art Museum
Poetry in Beauty: The Pre-Raphaelite Art of Marie Spartali Stillman

Lakeland. Polk Museum of Art
An American in Venice: James McNeill Whistler and His Legacy
Through December 5, 2016

Orlando. Charles Hosmer Morse Museum of American Art
Tiffany Art Glass from the Morse Collection
Opens February 9, 2016
Revival & Reform: Eclecticism in the 19th-Century Environment
Ongoing
Lifelines—Forms and Themes of Art Nouveau
Ongoing

Pensacola Museum of Art
Mucaha: Master Artist of Art Nouveau
Through January 2, 2016

Saint Petersburg. Museum of Fine Arts
Contemplating Character: Portrait Drawings and Oil Sketches from Jacques-Louis David to Lucian Freud
February 6 – May 29, 2016

GEORGIA
Athens. Georgia Museum of Art
Before the March King: 19th-Century American Bands

Atlanta. High Museum of Art
American Encounters: The Simple Pleasures of Still Life
Through January 31, 2016

Savannah. Telfair Museums/Jepson Center
Monet and American Impressionism
Through January 24, 2016

HAWAII
Honolulu Museum of Art
Auguste Rodin: The Human Experience / Selections from the Iris & B. Gerald Cantor Collections
Through January 10, 2016
Ogata Gekk: Portraits of Women at the End of the 19th-Century
Through November 29, 2015

ILLINOIS
Art Institute of Chicago
Degas: At the Track, On the Stage
Through February 2016
Alfred Stieglitz and the 19th Century
Through March 27, 2016
Van Gogh’s Bedrooms
February 14 – May 8, 2016

Indianapolis. Indiana State Museum
Art of Transition: Art of the Nineteenth Century
Through April 2016

INdiana
Fort Wayne Museum of Art
America’s Spirit: Evolution of a National Style
Through January 31, 2016

IOWA
Davenport. Figge Art Museum
Edward S. Curtis: One Hundred Masterworks
Through January 17, 2016
Cowboy Bronzes: Icons of the West
Through January 31, 2016

Fort Dodge. Blanden Memorial Art Museum
Art of Transition: Art of the Nineteenth Century from the Collection of the Blanden Memorial Art Museum
Through April 2016

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LOUISIANA
University of Louisiana at Lafayette, Paul and Lulu Hilliard University Art Museum
Imprinting the West: Manifest Destiny, Real and Imagined
Through January 2, 2016

New Orleans Museum of Art
Pierre Joseph Landry: Patriot, Planter, Sculptor
Through March 20, 2016
Orientalism: Taking and Making
Through December 31, 2016

MAINE
Portland Museum of Art
A Magnificent Stillness: American Art from a Private Collection
Through November 8, 2015

Waterville. Colby College Museum of Art
Whistler and the World: The Lunder Collection of James McNeill Whistler at the Colby College Museum of Art
Through January 10, 2016

Aesthetic Harmonies: Whistler in Context
Through January 3, 2016

A Usable Past: American Folk Art at the Colby College Museum of Art
July 11, 2016 – January 7, 2017

Brunswick. Bowdoin College Museum of Art
Gilbert Stuart: From Boston to Brunswick
Through January 3, 2016

MARYLAND
Baltimore Museum of Art
American Crazy Quilts
Through November 29, 2016

Baltimore. Walters Art Museum
Gérôme and His Circle: Travel, Art and Business in the Middle East
November 14, 2015 – February 7, 2016

Princeton University Art Museum
Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection
Through January 10, 2016

MASSACHUSETTS
Museum of Fine Arts, Boston
Yours Sincerely, John S. Sargent
Through November 15, 2015

In the Steps of the Master Pupils of Hokusai
Through February 15, 2016

Worcester Art Museum
Pierre Bonnard: Dining Room in the Country
Through May 2016

Cyanotypes: Photography’s Blue Period
January 16 – April 19, 2016

NEBRASKA
Omaha. Joslyn Art Museum
Go West! Art of the American Frontier from the Buffalo Bill Center of the West
November 15, 2015 – April 17, 2016

NEVADA
Reno. Nevada Museum of Art
Lake Tahoe’s Golden Age—Nineteenth Century Paintings of the Region
Through January 10, 2016

NEW JERSEY
Montclair Art Museum
Visions of America, 1870-1940: Works from the Bank of America Collection
February 7 – June 19, 2016

NEW YORK
Albany Institute of History and Art
Nineteenth-Century American Sculpture: Erastus Dow Palmer and His Protégés
Launt Thompson, Charles Calverley, and Richard Park. Ongoing.

Brooklyn. The Art Gallery at Kingsborough Community College
Drawing the Line: Early Academic Drawings from the Collection of the Art Students League
Through December 2, 2015

Daumier’s Paris: Caricature and Cultural Trauma in the Age of Haussmann
April 20 – May 18, 2016

Brooklyn Museum of Art
Impressionism and the Caribbean: Francisco Oller and His Transatlantic World
Through January 3, 2016

Cooperstown. Fenimore Art Museum
“A Perfect Likeness”: Folk Portraits and Early Photography
Through December 31, 2015

Huntington. Heckscher Museum of Art
Men at Work
December 5, 2015 – March 27, 2016
Works from the collection with themes of labor and human endeavor, featuring notable examples by William Merritt Chase, Thomas Eakins, John Rogers, and Emma Stebbins.

New Paltz. Samuel Dorsky Museum of Art
Jervis McEntee: Painter-Poet of the Hudson River School
Through December 13, 2015

Pastures Green and Dark Satanic Mills: The British Passion for Landscape
January 23, 2016 – April 24, 2016
By Dawn’s Early Light: Jewish Contributions to American Culture from the Nation’s Founding to the Civil War
February 13 – June 12, 2016
Thomas Benjamin Pope: Landscapes of Newburgh and Beyond
Through December 13, 2015

New York. Metropolitan Museum of Art
Paintings by George Stubbs from the Yale Center for British Art
Through November 8, 2015

New York. Morgan Library and Museum
Exploring France: Oil Sketches from the Thaw Collection
Through November 15, 2015
Trees: Oil Sketches from the Thaw Collection

Poughkeepsie. Frances Lehman Loeb Art Center
American Stories 1800-1950
January 29 – April 17, 2016

Roslyn Harbor. Nassau County Museum of Art
Maxfield Parrish: Paintings and Prints
November 21, 2015 – February 28, 2016

Stony Brook. Long Island Museum
Young Island: William Sidney Mount’s Scenes of Childhood
Through January 3, 2016

NORTH CAROLINA
Chapel Hill. University of North Carolina at Chapel Hill, Ackland Art Museum
Time Travels in Nineteenth-Century Landscapes
February 24 – April 3, 2016

Winston-Salem. Reynolda House Museum of American Art
The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920
Through January 3, 2016

OHIO
Cleveland Museum of Art
Painting the Modern Garden: Monet to Matisse
Through January 5, 2016

Cincinnati. Taft Museum of Art
Daubigny, Monet, Van Gogh: Impressions of Landscape
February 20 – May 29, 2016

Dayton Art Institute.
Toil and Leisure: The Evolution of French Landscape Painting in the 18th and 19th Centuries
Through January 10, 2016

Toledo Museum of Art
Degas & the Dance
Through January 10, 2016

OKLAHOMA
Tulsa. Gilcrease Museum
Painted Journeys: The Art of John Mix Stanley (1814-1872)
Through January 3, 2016

Tulsa. Philbrook Museum of Art
Barbizon and Beyond
Through February 28, 2016

OREGON
Portland Art Museum.
Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection
Exhibition includes five landscapes by Claude Monet as well as works by J.M.W. Turner and Gustav Klimt.
Through January 10, 2016

Pennsylvania
Carlisle. The Trout Gallery, Dickinson College
Gloria Victis: The Restoration of Marius Jean Antonin Mercié’s Bronze Statue
Opens November 29, 2015

Greensburg. Westmoreland Museum of Art
A Passion for Collecting: Selections from the Richard M. Scaife Bequest
Through February 14, 2016
Recent donation of works by George Inness, John La Farge, Thomas Anshutz and other nineteenth-century artists.
Telling Tales: Stories and Legends in 19th-Century American Art
March 6 – June 19, 2016

Harrisburg. State Museum of Pennsylvania
A Fondness for Birds: Pennsylvania’s Alexander Wilson
Through January 3, 2016

Philadelphia Museum of Art
Audubon to Warhol: The Art of American Still Life
Through January 10, 2016
This survey of American still life includes works by Raphaelle Peale, William Michael Harnett and other masters of the genre.

TENNESSEE
Memphis Brooks Museum of Art
Wonder, Whimsy, Wild: Folk Art in America
November 7, 2015 – February 28, 2016

TEXAS
Austin. Blanton Museum of Art
Goya: Mad Reason
June 19 – September 18, 2016

Dallas. Meadows Museum of Art
Treasures from the House of Alba: 500 Years of Art and Collecting
Through January 3, 2016
Between Paris and Texas: Marie Cronin, Portraitist of the Belle Epoque
February 14 – June 5, 2016
Fort Worth. **Amon Carter Museum of American Art**
*Self-Taught Genius: Treasures from the American Folk Art Museum*

Fort Worth. **Kimbell Art Museum**
*Gustave Caillebotte: The Painter’s Eye*
November 8, 2015 – February 14, 2016

**UTAH**
Salt Lake City. **Utah Museum of Fine Arts**
*The British Passion for Landscape: Masterpieces from National Museum Wales*
Through December 13, 2015

**VERMONT**
Shelburne Museum of Art
*Painting a Nation: American Art at Shelburne Museum*
Through April 30, 2015

**VIRGINIA**
Charlottesville. **Fralin Museum of Art, University of Virginia**
*Two Extraordinary Women: The Lives and Art of Maria Cosway and Mary Darby Robinson*
January 29 – May 1, 2016

Richmond. **Virginia Museum of Fine Arts**
*Eastman Johnson’s Views of Mount Vernon*
Through February 1, 2016
*Rodin: Evolution of a Genius*

Williamsburg. **DeWitt Wallace Decorative Arts Museum**
*Birds, Bugs, and Plants: Observing the Natural World in the 18th Century*
Through December 31, 2016

**WASHINGTON**
Seattle Art Museum
*Samuel F.B. Morse’s Gallery of the Louvre*
Through January 10, 2016
*Intimate Impressionism from the National Gallery of Art*
Through January 10, 2016

Seattle. **Frye Art Museum**
*Chronicles of Solitude: Masterworks by Vilhelm Hammershøi from the National Gallery of Denmark*
July 16 – September 25, 2016

**WASHINGTON, D.C.**
National Gallery of Art
*Three Centuries of American Prints from the National Gallery of Art*
April 3 – July 24, 2016
*In Celebration of Paul Mellon*
May 8 – October 2, 2016

**Phillips Collection**
*Gauguin to Picasso: Masterworks from Switzerland*
Through January 10, 2016
*William Merritt Chase: A Modern Master*
June 4 – September 11, 2016

**Smithsonian, Freer and Sackler Galleries**
*Fine Impressions: Whistler, Freer, and Venice*
Ongoing.
*The Peacock Room Comes to America*
Through December 2015

**Smithsonian, National Portrait Gallery**
*Dark Fields of the Republic: Alexander Gardner Photographs, 1859-1872*
September 18, 2015 – March 13, 2016

Williamsburg. **Museums Museum of Art, College of William and Mary**
*Hiroshige’s Tokaido*
February 4 – August 21, 2016
INTERNATIONAL EXHIBITIONS

AUSTRALIA

Canberra. National Gallery of Australia. 

Sydney. Art Gallery of New South Wales. 

AUSTRIA

Vienna. Albertina.

Vienna. Belvedere.
An Homage to Ferdinand Georg Waldmüller. 
On the occasion of the 150th anniversary of his death, masterpieces from the museum’s collection honor this prominent Biedermeier painter. Through Oct. 26, 2015.


CANADA


Monet: A Bridge to Modernity. 

Idea Lab: Research at the AGO Investigating the Works of Benjamin Cheverton. In the 1820’s Cheverton perfected a machine that produced exact, miniaturized copies of full-sized busts created by other sculptors—predating modern 3-D printers by more than 150 years. Feb. 21, 2015–April 2016

CZECH REPUBLIC

Prague. Národní galerie, Salm Palace. 
A Sense of Art: Iconic Works of the Czech Academy of Sciences and Arts. 

DENMARK

Copenhagen. Davids Samling. 
Agnes Lunn. 

Copenhagen. Ny Carlsberg Glyptotek. 
Edgar Degas: Sculpture. 
The Glyptotek owns one of only four complete sets of Degas’ bronzes. Through Dec. 31, 2015


Copenhagen. Thorvaldsens Museum. 
Thorvaldsen & the Royal Court. Through Nov. 29, 2015

ENGLAND

Enchanted Dreams: The Pre-Raphaelite Art of Edward Robert Hughes. 

Cambridge. Fitzwilliam Museum. 
Cradled in Caricature: Visual Humour in Satirical Prints and Drawings. 

Compton. Watts Gallery. 
Brothers in Art. 
**Drawing in Silver and Gold. Leonardo to Jasper Johns.** The development of the technique of metalpoint from the Renaissance to the present. In collaboration with the National Gallery of Art, Washington. Sept. 10–Dec. 6, 2015


London. The Courtauld Institute of Art.  
**Bridget Riley: Learning from Seurat.** In 1959 Riley painted a copy of Seurat’s *Bridge at Courbevoie*, one of the highlights of The Courtauld Gallery. This moment of artistic discovery is the springboard for a special display which will bring *Bridge at Courbevoie* together with a selection of seven early works by Riley. Sept. 17, 2015–Jan. 17, 2016

London. Dulwich Picture Gallery.  
**Pierre-Paul Prud’hon: Napoleon’s Draughtsman.** Timed to coincide with commemorations of the 200th anniversary of the Battle of Waterloo, a selection of 13 works on paper celebrates Prud’hon as court artist to Napoleon and Joséphine Bonaparte and as one of France’s greatest draughtsmen. Through Nov. 15, 2015


London. Royal Academy of Arts.  
**Daniel Maclise: The Waterloo Cartoon.** To coincide with the 200th anniversary of the Battle of Waterloo, a display of a rarely-shown treasure from the RA’s collection. Over 13 meters wide, the cartoon was produced in preparation for a prestigious commission in the Houses of Parliament, where the finished wall painting is still on view. Sept. 2, 2015–Jan. 3, 2016.

London. Tate Britain.  
**Artist and Empire.** Works from the 16th century to the present day highlight how artists from Britain and around the world have responded to the dramas, tragedies, and experiences of the British Empire. Nov. 25, 2015–April 10, 2016

London. Victoria and Albert Museum.  
**Julia Margaret Cameron.** 100 of Cameron’s photographs from the museum’s collection, marking the bicentenary of her birth. Nov. 28, 2015–Feb. 21, 2016

Newcastle upon Tyne. Laing Art Gallery.  

Windsor. Windsor Castle.  
**Waterloo at Windsor: 1815–2015.** Throughout 2015, the 200th anniversary of the Battle of Waterloo, this exhibition combines a themed trail through the State Apartments with a display of prints, drawings, and archival material that explores the battle and its aftermath. Through Jan. 13, 2016

**FINLAND**

Espoo. Gallean-Kallelan Museo.  

Helsinki. Ateneumin taide museo.  

**FRANCE**

Compiègne. Palais de Compiègne.  
**Marcello (1836–1879). Female Artist between the Court and Bohemia.** Highlighting the work of a largely unknown sculptor of the Second Empire, the aristocrat Adèle d’Affry. Oct. 16, 2015–Feb. 1, 2016

Giverny. Musée des impressionnismes.  
**Caillebotte, Painter and Gardener.** Co-organized with the Museo Thyssen-Bornemisza, Madrid. March 25–July 3, 2016

Lyon. Musée des Beaux-Arts.  

**Élisabeth Louise Vigée Le Brun, 1755–1842.** The first retrospective devoted to Le Brun, an artist whose life stretched from the reign of Louis XV to that of Louis-Philippe, one of the most eventful and turbulent periods in modern European history. Co-organized with The Metropolitan Museum of Art, New York,

Paris. Musée d’Orsay.
The first major show on the subject of prostitution attempts to retrace the way French and foreign artists, fascinated by the people and places involved in prostitution, have constantly sought to find new pictorial resources for depicting the realities and fantasies it implied. Sept. 22, 2015–Jan. 17, 2016.
The Douanier Rousseau. Archaic Candour.
A critical investigation of Rousseau’s art based on the notion of archaism. March 22–July 17, 2016


Paris. Musée de Montmartre.

Monet, Renoir, Pissarro, Boulin, Gauguin… The Plein-Air Studio of Normandy. Some 40 works evoke the decisive role that Normandy played in the emergence of the Impressionist movement. March 18–July 25, 2016


Fashion Regained. The Treasured Dresses of Élizabeth, Countess Greffulhe. The first exhibition focusing on the wardrobe of Élizabeth, Countess Greffulhe (1860–1952), whose beauty and elegance were one of the main inspirations for Marcel Proust and the fashion designers of her time. Nov. 7, 2015–March 20, 2016


Bonn. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland.

Bremen. Kunsthalle.

Dresden. Albertinum.

Essen. Museum Folkwang.

Frankfurt. Städel Museum.
Masterworks in Dialogue. Eminent Guests for the Anniversary.
For the museum’s bicentennial, key works from the collection are juxtaposed with masterpieces from renowned museums throughout the world.


Hamburg. Kunsthalle.
Franz Ludwig Catel. Images of Italy in the Romantic Period.


Karlsruhe. Staatliche Kunsthalle.
I Am Here! Self-Portraits from Rembrandt to the Selfie.

Eugène Delacroix & Paul Delaroche. History as Sensation.

Mannheim. Kunsthalle.
The Delicate Glow. On Peacocks and Mother of Pearl in Art Nouveau.

Munich. Neue Pinakothek.
Olaf Metzel Meets Hans von Marées.

THE NETHERLANDS

Amsterdam. Rijksmuseum.
Fashion in Bloom.
Flowers on garments and accessories from 1750 to 1940.
June 12–Dec. 6, 2015

Amsterdam. Hermitage.
Alexander, Napoleon & Joséphine.
The two emperors and the woman who played a pivotal role in both their lives. Through Nov. 8, 2015

Amsterdam. Van Gogh Museum.
When I Give, I Give Myself.
Munch : Van Gogh.

Zwolle. Museum de Fundatie.

NORWAY

Oslo. Munchmuseet.
Vigeland + Munch. Behind the Myths.

POLAND

Krakow. Muzeum Narodowe w Krakowie.
Long Live Art! Feliks Jasieśki’s Collection. From Japan to Europe. Beautiful and Useful Objects.
The prominent Krakow collector, patriot, art patron and friend of artists – including masters from the Young Poland movement at the turn of the century. Through July 3, 2016.
French Prints from Impressionism to Art Nouveau. Over 300 works from the collection of Feliks Jasieśki.

RUSSIA

Moscow. State Tretyakov Gallery.
Pavel Kuznetsov. Day Dreams.
Kuznetsov (1878–1968) founded “Blue Roses”, the main association of Russian pictorial symbolism and the first of the nation’s most important artistic groups in the 20th century. Traces the arch of Kuznetsov’s career and his enduring fascination with symbolism and Orientalism. Sept. 3–Dec. 13, 2015.
Valentin Serov. An Exhibition to Mark the 150th Anniversary of His Birth.
Retrospective of paintings and drawings
by Serov (1865–1911), who combined elements of the Russian school of realism with the legacy of Western European painting. He became one of the founders of Art Nouveau in Russia at the turn of the century.


SCOTLAND
Canongate. Queen’s Gallery, Palace of Holyroodhouse. Scottish Artists 1750–1900: From Caledonia to the Continent. The first exhibition devoted to Scottish art in the Royal Collection, highlighting the importance and influence of artists whose work was shaped by the Scottish Enlightenment and beyond.


Glasgow. Hunterian Art Gallery, University of Glasgow. Comics and Culture. Ranging from The Glasgow Looking Glass of 1825, arguably the world’s oldest comic, to Donald Duck and Dr. Dread, explores the cultural and historical background of graphic narrative and how we tell stories in pictures.

March 18–July 17, 2016


SPAIN


SWEDEN


SWITZERLAND


Aslet, Clive.  

Aurisch, Helga Kessler.  

Babini, Paola and Beatrice Sansavini.  

Baker, Simon et al.  

Barczewski, Stephanie.  

Barrella, Nadia and Rosanna Cioffi.  

Bear, Jordan.  

Belcher, Margaret.  

Benedetti, Maria Teresa.  

Beyeler, Christophe et al.  

Bonnal, Nathalie and Sophie Biass-Fabiani.  

Bozal, Valeriano.  

Brantley, Robert.  

Bray, Xavier, Manuela B. Mena Marques and Thomas Gayford.  

Bruni, Lucia and Federico Napoli.  

Calahan, April et al.  

Callegari, Anthea.  

Carso, Kerry Dean.  

Chuchvaha, Hanna.  
_Art Periodical Culture in Late Imperial Russia (1898-1917): Print Modernism in Transition._ Brill, November 2015.

Clarke, Christa.  

Clarke, Deborah and Vanessa Remington.  

Clayton, Tim and Sheila O’Connell.  

Cogeval, Guy and Pablo Jimenez.  

Cogeval, Guy.  

Colomer, Jose Luis, Blanca Pons Sorolla et al.  
Davis, Jim.  

Davis, Melody.  

De Grassi, Massimo.  

Delcourt, Amandine et al.  

Dessy, Clement.  

Dini, Francesca and Fernando Mazzocca eds.  

Drost, Julia and Alexandre Kostka eds.  

Emery, Elizabeth.  

Ferretti Bocquillon, Marina and Xavier Rey.  

Ferry, Bruno.  

Flückiger-Seiler, Roland.  

Foa, Michelle.  

Forster, Peter.  

Gassner, Hubertus et al.  


Giralt-Miracle, Daniel.  

Goldstein, Robert Justin and Andrew M. Nedel eds.  

Gomez Noda, Maximo.  

Gonnella, Julia and Jens Kröger eds.  

Goodall, Hollis.  

Gordon, Sarah.  

Graciano, Andrew ed.  

Greub, Suzanne ed.  

Gril-Mariotte, Aziza.  

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Hamilton, James.

Hammerschlag, Keren.

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Howe, Jeffery W. ed.

Hunter, Mary.

Husslein-Arco, Agnes et al.

Husslein-Arco, Agnes and Stephan Koja.

Husslein-Arco, Agnes and Rolf H. Johannsen.

Ings-Chambers, Caroline.

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Kroeter, Chloe M.

Kunhardt, Peter W., Jr. ed.


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Lobstein, Dominique.

Lorenz, Ulrike and Christoph Wagner.

Lloyd, Christopher.

Makdisi, Saree.


McQueen, Alison. Nineteenth-Century Art: Highlights of the Tanenbaum Collection at the Art Gallery of Hamilton. Giles, 2015. 168 pp. Hardcover $45.00


Stolzenberger, Andreas and Hubertus Gassner.

Strobl, Andreas.

ten-Doesschate Chu, Petra and Ning Ding.

Thezy, Marie de.

Torrella, Rafel et al.

Trief-Touchard, Emmanuelle.

Uhde, Wilhelm with a new introduction by Ludwig Goldscheider.

Umbach, Kathrin and Helga Gutbrod.

Vandepitte, Francisca.

Valente, Isabella.

Van Heugten, Sjraar ed.

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Vigareippo, Georges and Nadeige Laneyrie-Dagen.

Voisin, Oliav.

Warrell, Ian.

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Wesenberg, Angelika ed.

Wolf, Norbert.

Wölflin, Heinrich, Jonathan Blower (trans.); Evonne Levy and Tristan Widdigen eds.

Yates, Alexia M.

Yochelson, Bonnie.

Young, Marnin.

Zarza, Victor.

Zeisler, Wilfried.

Zola, Emile and Robert Lethbridge.
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Polly Sartori
Peggy Morehead Seab
James Smalls
Elmer Sprague
Carol Tabler
Yvonne Weisberg

**Petra ten-Doesschate Chu**

**Benefactors $200**
Petra Chu
Therese Dolan
Elizabeth Mansfield
Wyndam Olzewski
Caterina Pierre
Peter Trippi
Jane Van Nimmen
Sally Webster
Gabriel Weisberg

**Supporting $50**
Robert A. Adler
Bridget Aldorf
Sarah Betzer
Annette Blaugrund
Annette Boureat-Lacouture
Joshua Brown
Marilyn R. Brown
Claudia Cage
Veronique Chagnon-Barke
Elizabeth C. Childs
Frances Connelly
Sean DeLouche
Jan Dewilde
André Dombrowski
Michael H. Duffy
Sephen R. Edidin
Kimberly Orcutt
Sharon Parker
Karen Pope
Chris Quinn
Theodore Reff
Robyn Roslak
James H. Rubin
Isabel Taube
Margaret Werth
Barbara Ehrlich White
Janet Whitmore
Simone Zurawski