In December 2014, the Nasher Sculpture Center, in partnership with the University of Texas at Dallas, the Institut National d'Histoire de l'Art, the Musée d'Orsay, the Musée Rodin, and the Ecole du Louvre in Paris, announced the launch of the French Sculpture Census at www.FrenchSculpture.org.

The Census lists French sculpture and medals dating between 1500 and 1960 that are found in American public collections, museums, public buildings, historic homes and estates, or displayed in public space. Offered in both English and French, it presents in rich detail the breadth, quality and diversity of nearly 500 years of French sculpture collected in the United States.

French is here understood in a broad sense: artists who were born French, artists who acquired French citizenship, or artists working mainly in France. Because of the wandering nature of the artist and because of changing borders in 19th and 20th century Europe, a wide range of artists is included, some of which have been attracted by Paris and settled there, shaping durably the French art scene and becoming part of it. Some never became French citizens despite living most of their life in France, such as Picasso, Giacometti, Man Ray, or American sculptors Storrs and Haseltine. Others did, such as Zadkine (1921), Lipchitz (1924), Chana Orloff (1925), Arp (1926), Brancusi (1952), and Ernst (1958).

The project was inspired by two sources. The first is the Sculpture Archive at the Musée d’Orsay for which I was responsible during thirty years (1978-2009). It comprises 10,000 sculptors files and 4,000 objects files (of which 2,000 are medals). It also has 100,000 photographs of 19th century sculptures shot in France and the world over. The Archive Center receives an average of 2,400 visitors annually.
ally. The second source of inspiration is two databases developed by the Painting Department at the Musée du Louvre and accessible on the website of the museum. D’Outremenche lists British works in French public collections, and La Feyette lists American works in French public collections.

The first phase of my project goes back to 2001. Just arrived as a courier for the Musée d’Orsay, I was “stranded” at the Clark Art Institute, in Williamstown, MA, by the shutdown of airspace after September 11. Because I was in one of the best art history libraries in the United States, I began, during a few days, a census of 19th century French sculpture in American museums. When I moved to Dallas in August 2009, I revived the project while broadening its chronological scope to 1500-1960 and without limiting it to museums.

The bilingual website provides information on 7,000 sculptures created by 700 sculptors and housed in 300 locations. It is regularly updated. Even though it will always remain open for new acquisitions or new discoveries, the census is expected to be completed by summer 2019 and to count by then app. 15,000 records.

FrenchSculture.org has been developed to share a detailed amount of information on each of the objects listed in the census and broader information on sculpture as a field. It comprises:

- Search screens with access by artist, place of birth and death, gender, type of sculpture, medium, period, location (interactive map)
- A full text search allowing, for instance, search by any word of the title or any name of the Provenance field
- Educational resources such as a specialized bibliography, a list of sculpture exhibitions, a glossary of sculpture terms, descriptions of sculpture techniques (modeling, carving, casting), references to legal texts defining original works and reproductions in the case of editions, links to other specialized websites
- "Spotlights" on works with odd destinies, rediscoveries, unexpected ensembles, current exhibitions, or news of the field.

The data in each record are those provided by the owning institutions. They are the usual tombstone information, with a special attention given to Inscriptions and to Provenance. One of the aims of the Census is to facilitate the study of taste as reflected by the role-dealers, gallery owners, collectors, and curators played in bringing French sculpture to the US. Provenance information is crucial for this purpose. When available, bibliography, list of exhibitions, and related works are also given. Sometimes a short text is quoted from the museum’s website, handbook, or label.

Each object is illustrated by one image. The photo coverage rate will never reach 100% as many museums do not have a comprehensive photo coverage of their collection. The Census’ rate is currently 79%. Special attention has been dedicated to the artists’ rights. Close work with Artists Rights Society and VAGA, in New York, has determined the fees to pay. Estates not represented by those two societies have been contacted individually.

The Spotlights are transient information such as current exhibitions on French sculpture, a press release, or the “Prize list” (which museum has the biggest collection of French sculpture, and which artist is most represented). They can also highlight rediscoveries such as the two busts by Bourdelle at Salisbury House in Des Moines, home of the cosmetic magnate Carl Weeks, or the Merci Train (1949). Articles can focus on specific points (e.g. Despiau’s fortune critique in the US). Spotlights can also be the result of research made by interns from the Ecole du Louvre, Paris, who chose subjects related to the Census for their summer internship. Such a subject could be, for example, French exhibits at International exhibitions in the US.

Among the first 7,000 sculptures, 16th-century sculpture represents 2.7%, 17th-century, 4.6%, 18th-century, 13%, 19th-century sculpture, 48.2%, and 20th-century sculpture, 31.5%. Nineteenth-century sculpture thus represents roughly half of the Census, of which more than 70% is bronze. The fine quality and international reputation of French foundries, as showcased by their participation to the International Exhibitions in the US, are accountable for that high percentage.

Another noteworthy figure is the number of Rodins in the Census: it reaches app. 10%. Several collectors made a deliberate decision of constituting meaningful ensemble of his works and most of these collections are already listed in the Census: Mrs. Simpson’s in New York (collection now at the National Gallery, Washington, D.C.), Thomas Fortune Ryan’s in New York (collection at the Metropolitan Museum of Art, New York), Alma de Bretteville Spreckels’ in San Francisco.


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CONGRATULATIONS AHNCA PRIZE WINNERS!

We are pleased to announce that Anne Helmreich and Pamela Fletcher, with David Israel and Seth Erickson, have received this year’s ARIAH (Association of Research Institutes in Art History) Prize for Online Publication for their article “Local/Global: mapping Nineteenth-Century London’s Art Market.”

Also, congratulations to Elizabeth Buhe, with David Eisenberg, Nicholas Fischer, and Daniel Suo, who was awarded the 2014 NCSA (Nineteenth-Century Studies Association) Article Prize for her article “Sculpted Glyphs: Egypt and the Musée Charles X.” These articles were first published in Nineteenth-Century Art Worldwide.

DIGITAL HUMANITIES AND ART HISTORY SPONSORED BY THE A.W. MELLON FOUNDATION

“Imagining a Nation's Capital: Rome and the John Henry Parker Photography Collection, 1864–1879” by Lindsay Harris and Luke Hollis, with Emily Pugh, Lavinia Ciuffa, and Maria Sule Fabri

ARTICLES

“A Visual Realization of Romantic Art Theory: The Riepenhausen Brothers and Their Etchings for Life and Death of Saint Genevieve” by Ulf Dingerdissen

NEW DISCOVERIES

An Orphan in Church by Pascal-Adolphe-Jean Dagnan-Bouveret

BOOK REVIEWS

The Poster, Art, Advertising, Design, and Collecting, 1860s–1900s

Reviewed by Gabriel P. Weisberg

The American West in Bronze, 1850–1925

Reviewed by Sally Webster

The Camera as Historian: Amateur Photographs and Historical Imagination, 1837–1901

Reviewed by Roberto C. Ferrari

Carrier-Bellėnce, Le maître de Rodin

Reviewed by Caterina Y. Pierre

Peace Breaks Out! London and Paris in the Summer of 1814

Reviewed by Theresa Leininger-Miller

Turner and the Sea

Reviewed by Emily W. Gephart

Sibelius and the World of Art

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Conrad and Rodin

Reviewed by Theresa Leininger-Miller

Casagemas: The Artist Beneath the Myth

Reviewed by Ricard Bru i Turull

Été 14: Les derniers jours de l’ancien monde

Reviewed by Gregory C. Seltzer

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Sculpture Victorious: Art in an Age of Invention, 1837–1901

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WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE

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Dear Fellow AHNCA Members,

I hope this finds you well and ready for spring.

I am glad to report that AHNCA's activities at the 2015 College Art Conference in New York were very successful. Large audiences attended our excellent sessions, chaired by AHNCA's Past President, Elizabeth Mansfield, and by AHNCA member Bridget Alsdorf. We also enjoyed informative off-site visits, one to see highlights from the permanent collection of the Art Students League of New York with its curator, Dr. Jillian Russo, image below, and the other to see Hirschl & Adler's major exhibition of neoclassical American decorative arts with its co-curator, Elizabeth Feld. (Once Feld's tour had concluded, her colleague Dr. Gregory Hedberg showed us 19th-century masterworks stored in the gallery's private viewing rooms, as shown in the image at right.)

Printed in this Newsletter are the official minutes of our annual membership business meeting, meticulously recorded by our Secretary, Roberto Ferrari. I hereby ask you to read them carefully, as there are lots of exciting initiatives highlighted therein, on which AHNCA's Board would appreciate your feedback now.

Speaking of the Board, I am delighted to confirm that two of its busiest members have kindly extended their terms. Treasurer Yvonne Weisberg has agreed to stay on one more year in order to prepare her successor with expertly organized files and instructions. (PLEASE get in touch with me if you are interested in undertaking this key, though not particularly time-consuming, role.) And we are equally grateful that the Editor of this excellent Newsletter, Caterina Pierre, will remain in place. Many thanks to Yvonne and Caterina!

Finally, please see the separate article in this issue for details about the intriguing, and free, gatherings we have organized for AHNCA members in April and May 2015, happening in New Haven, Philadelphia, New York, and Miami. If you have suggestions for similar activities for the summer and fall seasons, please email me directly and we will make them a reality. The summer activities schedule will be emailed to all current AHNCA members soon.

All best wishes, and many thanks as ever for your membership in AHNCA.

Peter Trippi
President
peter.trippi@gmail.com
Minutes of the Membership Business Meeting February 12, 2015, 5:30-7:00 PM Sutton Parlor South, 2nd Floor, New York Hilton Midtown. Minutes recorded by Roberto C. Ferrari, Secretary.

Membership
Peter Trippi gave the update on behalf of Karen Pope, Membership Coordinator. There were recently concerns that 2015 renewals were low, but, just over the past few weeks, they have increased from 197 to 213. Peter added that handing out forms during AHNCA-sponsored sessions seems to be working, as he had already received one back completed. PayPal is working well, though it is currently auto-set for $35, which will be adjusted upward.

There are ongoing concerns about libraries not renewing; their $135 memberships, though small in number, are important. Peter has planned a conversation with a staff member at the Watson Library, Metropolitan Museum of Art, to better understand librarians’ needs. A conversation commenced about that the decline in student memberships. Ideas were shared, but most importantly André Dombrowski, Board Member-at-Large, noted simply that it seems that fewer students are studying 19th-century art, and this may account for lower membership of younger scholars.

Treasurer’s Report
Yvonne Weisberg, Treasurer, reported that the organization is doing well. Her 2014 report is as follows:

**Endowment Account: Capital One**
12.31.14 (Interest $176.49) $44,297.57

**Checking Account: TCF Bank**
Balance 12.19.14 $20,663.93
Balance 1.21.15 $23,136.31

**Income:**
- DUES from Google & PayPal $15,146.27
- DUES Paid by checks $4,139.14
- Direct deposits from EBSCO $3,342.00

**Donations:**
- Mervat Zahid Cultural Foundation $8,500.00
- Michael Schwartz/Galerie Michael $6,500.00
Total: $37,627.41

**Expenses:**
- Editing, Apollo Hosting, Affiliated Societies CAA Fee, Fund Raising, Travel expenses, Expenses for Business Meeting, Web design NCAW & Newsletter & Web Hosting, Tax Preparation, Travel Expenses for graduate student symposium & prize = $21,959.05

Peter noted that the endowment is separate, accepts donations, and helps us pay for Nineteenth-Century Art Worldwide (NCAW). The Mellon grant is separate and intended to be spent down. He also announced that although her term officially has ended, she has agreed to serve one more year to prepare everything for the next Treasurer. Peter noted that we need a volunteer for this key position. Yvonne noted it is not hard work but requires organizational skills; she encouraged people to consider self-nominating as well.

Programs
Patricia Mainardi, Programs Coordinator, reminded us that our “long” (2.5-hour) session this year actually has two parts What Is Realism? chaired by Elizabeth C. Mansfield, plus the shorter session, Future Directions. She noted that CAA generally gives affiliated societies such as AHNCA one long session and one short. The annual Graduate Student Symposium will be held Sunday, Mar. 22, at the Dahesh Museum of Art’s downtown location. Its list of speakers has been posted on www.ahnca.org.

For CAA 2016, the long session will be on albums and chaired by Marilyn Kushner. The session’s call for papers will be going out from CAA soon. A proposal on materiality is being considered for CAA 2017 but has not yet been approved. Alia Nour, of the Dahesh Museum, reminded attendees that on Apr. 2 the Dahesh Salon will be a discussion on the state of 19th-century art history with Patricia Mainardi, Petra Chu, and Sally Webster.

Peter reminded us that the membership handout lists AHNCA-sponsored programs throughout the spring season. He noted that during the Board meeting new events were discussed, particularly programming on the West coast, so there will be more announcements ahead.

He noted that over 200 people attended the first part of What Is Realism? session, an encouraging sign of interest. He also acknowledged that the Dahesh Museum has published a new collection catalogue, authored by Alia Nour, and passed around a copy.

Newsletter
Caterina Pierre, Newsletter Editor, noted that Mar. 1 is the content deadline for the Spring newsletter, which will be disseminated via email Apr. 15. The deadline for the Fall issue is Sep. 1 with delivery on Oct. 15. The cover story for the Spring newsletter is about the new French Sculpture Census. Caterina asked for future cover story ideas, perhaps a report on the Apr. 2 Dahesh Salon on 19th-century
art history for the Fall 2015 issue. Cover articles are usually 1000-1500 words with one photo. Caterina noted that older issues will be posted to www.ahnca.org as PDFs, but she only has files dating back to 2008 and asked members to send her earlier editions. The newest issue will not be freely made available, as it is a privilege of membership, until after the next one is released. Caterina is always seeking colleagues to work on different newsletter sections, e.g. Exhibitions. Caterina also reminded us that if we wish to advertise something like a book or other project, ads can be bought in the newsletter. Peter announced that Caterina’s term as Newsletter Editor has expired, but she has kindly agreed to renew for another two-year term. Leanne Zalewski, Newsletter sub-editor for grants, asked that if anyone knows of new grants, to please send her information.

Petra Chu, Executive Editor of the AHNCA journal Nineteenth-Century Art Worldwide, said the Spring issue should be out by mid-March. She noted that the Andrew W. Mellon Foundation grant-funded essays for the digital humanities are coming to an end. The next issue will contain the 5th Mellon-funded article and the last will appear in the fall. She is now seeking new grants to sustain our momentum. The editorial submission deadline is Mar. 15 for the Fall issue. There will be a special Summer issue edited by Peter and Martina Droth (Yale Center for British Art). Special issues are self-funded, not supported by AHNCA. Petra reminded attendees that the Dahesh Museum supports the Graduate Student Symposium and its Prize for Best Paper, including its publication in NCAW, through the Mervat Zahid Cultural Foundation. Petra thanked Alia Nour and David Farmer for shepherding these projects. Petra asked that if anyone has a connection with a gallery that might be interested in NCAW, please let her know. Petra also reminded us of the “New Discoveries” section, and encouraged submissions for that.

Petra noted that EBSCO, the serial subscription company, which many libraries work with, gives journals like NCAW a user fee whenever a reader accesses them. Thus NCAW recently received from EBSCO $3,342. She noted this situation may relate to the larger library membership issue (see above). Petra may soon approach other serial subscriber services to explore how else we could receive money the same way. A librarian recently joined the NCAW Board and will assist with these issues. Alia Nour asked about European libraries that may be interested in donating. Peter noted that inquiries have shown their funding is often from the government, which makes it difficult to support organizations like ours.

On behalf of AHNCA, Peter presented Petra with a certificate (and a Barnes & Noble gift card) as a follow-up to the CAA 2015 Distinguished Teacher of Art History Award that she had received the day before. Our certificate noted her active role in AHNCA and her establishment of NCAW. This was met with a round of applause.

Spring 2015 Events
Peter noted that our upcoming events include: Penelope Curtis lecturing at Yale (April 25); a Pennsylvania Academy tour (April 25); a tour at Sotheby’s (May 1); and a behind-the-scenes visit at Lowe Art Museum in Miami (May 12). He is seeking ideas for Summer and Fall activities. Scott Allan, Vice-President, noted there are numerous nineteenth-century exhibitions in the Fall on the West coast, so he will provide details to Peter and the newsletter staff. Peter reported that the AHNCA events he organized on Feb. 11 at the Arts Students League and Hirschl & Adler Galleries involved 10 people for each.

Old Business

Book Prizes
Peter revisited this conversation started last February, and then reviewed positively during the Feb. 4 Board meeting. The idea is that AHNCA would offer a non-cash honor bestowed upon a single volume. (This could be a multi-author volume, but probably not a museum catalogue, as the latter are already acknowledged by other organizations.) We need a new AHNCA committee to circulate nominated books and make a decision. He noted that it was important to reference what others have done in this area, such as the Historian of British Art. This committee would meet via conference call, then announce the winner before the annual CAA conference so that its publisher could appropriately advertise/display this book in the exhibit hall. Several Board members have expressed interest in participating.

André noted there could be problems with single vs. multi-author books, so we should either create two prizes or focus on just one, which would also help narrow down the selections. Peter liked the idea of starting small and growing the program over time. Margaret Samu suggested that we could have a two-year span and fluctuate between single author and multi-author works, but Petra and others felt this could cause confusion and recommended single-author books only. Peter said a call for volunteers should go out in the next newsletter to encourage more participation. (Consider this to be the call!) Caterina noted that she could facilitate the provision of books for the committee. Greg Thomas felt there should be more acknowledgment than just a certificate. He also asked how we would define the scope of the nineteenth century. Margaret asked if it would be only open to authors who are AHNCA members (no) and if it would be English language books only (yes). Peter noted that many guidelines would need to be set by the committee. Allison Morehead said the nomination process must be transparent. Elizabeth Mansfield noted that publishers sometime nominate their own books, and, though she cannot imagine the number would be so great for nineteenth century, she felt that requiring publishers to nominate just one of their titles would help minimize the volume of applications. She added that in her current position she could not serve on a committee, but she is happy to advise. Greg brought up the idea of self-nomination, and
Roberto mentioned that self-published books and electronic publications should be addressed during the drafting of guidelines. (Petra and Elizabeth said no to self-published, but agreed that electronic should be considered.) Elizabeth noted that perhaps, in the future, there could be an award for new digital humanities projects. Allison recommended publishing the names of the program’s finalists to shine light on their achievements. David noted that AHNCA could obtain sponsorship from a company or individual to make this a cash prize, though PG noted that “AHNCA” must always appear in the prize’s name. Any newsletter reader with input on this should email Peter at peter.trippi@gmail.com.

**Mentorship Initiative**

Peter brought up this topic, also introduced last February: Does AHNCA want to encourage scholars just out of PhD programs by seeing them mentored by junior and/or senior scholars? He said the Board felt we should ask junior and senior scholars to identify themselves as potential mentors to greet mentees during the annual CAA conference. (They would be matched up, one-on-one, in advance.) Though cost-free, this would obviously necessitate an administrator or small committee. Petra suggested issuing a general call first to see if anyone is interested in doing this for next February’s conference, and if so, let’s see how it goes. Peter thought this could be organized easily and publicized in the Fall 2015 newsletter ahead of CAA 2016. Petra noted that the Alliance of American Museums has done this, as well.

Related to this, Peter reminded attendees that our student memberships are few and that mentoring students generally might be a way to increase their presence. He asked if there should be a student member on the Board. Alia agreed that such a person would bring useful ideas. Leanne noted that some schools arrange for their students and alumni to gather in host cities, which is another model to consider. Petra asked simply if professors in 19th-century art could make their graduate students join. Roberto noted there is competition for students to join many organizations and that this becomes very expensive. Andrew Eschelbacher said graduate students need incentives to make them join and stay involved. Greg mentioned targeted benefits and even multi-year rates that perhaps could include the first year of membership as free. André noted again that we have fewer 19th-century students overall, but we should still bring everyone possible in. He proposed using our annual *Future Directions* session as a way to entice them with special meetings or programs just before or after, partly because some of our session speakers often invite their peers to come support them. Peter agreed that this idea of building upon an existing AHNCA event makes much sense. Brian Hack also brought up the idea of creating ways to contact undergraduates in art history, encouraging them early to consider 19th-century topics.

**Fundraising**

Caterina introduced the idea of commemorating people in the form of donations to AHNCA, targeted for specific activities already pursued by AHNCA. For instance, she could make a donation (beyond her regular membership dues) in memory of her mother to pay for one student-member to attend a conference. Peter noted that such donations could be acknowledged formally in the newsletter, and stressed that the activity supported must already be within AHNCA’s scope. André expressed concern about perceptions of morbidity, and Caterina replied that the standard wording could be “in honor of” rather than “in memory of.” No consensus was reached, but discussion will continue.

**New Business**

There was a general reminder about member Karen Leader’s session the next day, *What Have You Done for Art History Lately?*, for which Patricia Mainardi is a respondent.

**Conclusion**

Peter thanked everyone for attending and adjourned the meeting.

**REMINDER: 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!
Petra Chu Presented with High Honor from CAA

AHNCA is delighted to announce that Professor Petra ten-Doesschate Chu has been named the recipient of the 2015 Distinguished Teaching of Art History Award by the College Art Association.

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


Professor Chu received her award at the College Art Association’s Annual Conference Award ceremony in New York City in February, 2015. We are immensely proud of our Executive editor of AHNCA’s journal!

AHNCA Graduate Student Symposium

The Twelfth Annual Graduate Student Symposium in Nineteenth-Century Art was held on Sunday, March 22, 2015 at the Dahesh Museum of Art in SoHo. The symposium is generously sponsored by the Dahesh Museum of Art. The following is from the museum’s press office:

Asiel Sepúlveda, a student at Southern Methodist University, won the Dahesh Museum of Art Prize for Best Paper at the 12th Annual Graduate Student Symposium in Nineteenth-Century Art, co-sponsored by the Dahesh Museum of Art and the Association of Historians of Nineteenth-Century Art, an organization designed to foster dialogue and communication among those who have a special interest in this field of nineteenth-century art and culture.

Sepúlveda’s paper, “Visualizing the Urban Environment: The Mulata and Tobacco Lithography in Mid-Nineteenth Century Havana,” examined how Havana’s mid-nineteenth century tobacco manufacturers employed printed ephemera and costumbrista types, such as

Peter Trippi (left) presented Petra Chu (right) with a gift from the membership in honor of her CAA Distinguished Teaching of Art History Award, February 12, 2015.

Asiel Sepúlveda (left), Patricia Mainardi, Programs Coordinator (center) and Peter Trippi, AHNCA President (right), posing for a photo after Sepúlveda presented his award-winning paper at the AHNCA Graduate Student Symposium, March 22, 2015.
the mulata, to portray African female sexuality as a disruptive force clashing with modernizing notions of cleanliness (both urban and racial), morality, and civil order in the midst of urban reformation. The winning entry will appear in an upcoming issue of Nineteenth Century Art Worldwide e-journal (http://www.19the-artworldwide.org); the Best Paper prize is $1000, a gift from the Mervat Zahid Foundation.

“The papers presented at the symposium further demonstrate how young scholars continue to find new and innovative means of interpreting the nineteenth century,” said Alia Nour, Curator at the Dahesh Museum of Art. “We are indebted to these young people for continually revitalizing a field of study that attracts more and more scholars.”

The 2015 jury included Nebahat Avcıoğlu, Petra ten-Doesschate Chu, Marilyn Satin Kushner, Patricia Mainardi, and Peter Trippi; the symposium committee includee Caterina Pierre, Margaret Samu, and Mary Frances Zawadzki.

The other presenters and papers were:

**Tamar Mayer.** University of Chicago, “From Ancient to Modern Heroes: Transformations in Jacques-Louis David’s Preparatory Drawing Procedures”

**Christa DiMarco.** Temple University, “Agriculture and Industry in Van Gogh’s Paris-Period Paintings”

**Sophie Lynford.** Yale University, “Spiritualism in Landscape Painting and Photography: William Stillman’s Quest for Truth in Nature”

**Alice J. Walkiewicz.** The Graduate Center, City University of New York, “Transforming ‘The Song of the Shirt’: The Seamstress in Late Victorian Art”

**Emily Doucet.** University of Toronto, “Anticipating Machines Heavier Than Air: Nadar, Photography and the Objects of Technology”

**Nora Labo.** University of St. Andrews, Scotland, “‘Can’t See the Forest for the Trees’: Jacques Huber’s Arboretum Amazonicum (1900-1906): The Difficulties of Representing Amazonian Complexity”

**Giorgi Papashvili.** Tbilisi State Academy of Arts, Georgia, “Gabashvili’s Art: Orientalism or Nationalism?”

**Maika Pollack.** Princeton University, “Unconscious Nature’: Odilon Redon’s Portraits of La Femme Nouvelle, 1899-1910”

**AHNCA Newsletter Seeks Sub-Editor and Volunteers**

The AHNCA Newsletter is currently seeking a sub-editor for the “Calls for Papers, Symposia, and Conferences” section. The position requires that the sub-editor collect CFPs, Symposia announcements and conference information of interest to our membership. The position is unpaid, but would be a significant service to the field and/or an opportunity for a graduate student. Interested individuals should contact the AHNCA Newsletter editor, Caterina Pierre, at caterina.pierre@kbcc.cuny.edu.

The AHNCA Newsletter could always use volunteers who would like to create and/or write content. If you are interested in being more involved with the Newsletter or with AHNCA in a more general sense, please contact Caterina Pierre at the e-mail address noted above.
AHNCA Members-Only Activities Around the Country

All AHNCA members are invited to join in the following free activities, which provide stimulating educational experiences and informal opportunities to know each other better. In all cases, free pre-registration is required via peter.trippi@gmail.com.

**AHNCA Lecture by, and Drinks with, Penelope Curtis, Director of Tate Britain (London)**

New Haven, Connecticut (Yale University’s Loria Center for the History of Art)

**Thursday evening, April 23; exact times to be determined soon**

AHNCA members are invited to attend one of Dr. Curtis’s five Mellon Lectures presented at Yale, collectively titled *Sculpture on the Threshold.* We will hear the third of these talks, *The Closed: From Pandora’s Box to Damien Hirst,* and then meet Dr. Curtis afterward for wine and informal conversation.

**Private tour of the special exhibition *The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920,* led by its organizer, Anna O. Marley, Ph.D. (Curator of Historical American Art)**

Pennsylvania Academy of the Fine Arts, Philadelphia

**Saturday, April 25, 11.00 am**

$10 discounted museum admission; payment is not needed until the morning of the event.

The tour will be followed by an à la carte lunch in the museum’s café, during which AHNCA members can get to know each other even better. The museum will be open for further exploring until 5.00 pm.

**Private tour of the new 19th-Century European Art Sale at Sotheby’s led by assistant vice president Seth W. Armitage**

1334 York Avenue, New York City

**Friday afternoon, May 1, 4.00-5.15 pm**

This is a rare opportunity to hear the inside stories of artworks to be sold by Sotheby’s later (on May 7). We will look closely with our fellow AHNCA member, Seth Armitage, then retire to a private viewing room for tea, coffee, and conversation. Also on public exhibition (for independent viewing earlier in the afternoon) are the Impressionist and Modern Art works to be sold this season.

**Private study of 19th-century artworks in the collection of the Lowe Art Museum**

University of Miami, Coral Gables, Florida

**Tuesday, May 12; exact times to be determined**

$5 discounted museum admission; payment is not needed until the morning of the event.

Although large, the Lowe Art Museum’s holdings of European art are comparatively little-known within the field. The museum’s director and chief curator, Jill Deupi, has kindly offered to show its highlights to AHNCA members, who will also be able to explore the rest of the museum and have lunch together.

**Donatello Exhibition of Interest to 19th-Century Scholars**

AHNCA Members are reminded to visit the exhibition “Sculpture in the Age of Donatello: Renaissance Masterpieces from Florence Cathedral,” currently on view at the Museum of Biblical Art in New York, until June 14, 2015. The exhibition will be the final show at the Museum of Biblical Art’s Lincoln Center space, and is made available due to the generosity of the Italian government. The renovation of the Museo dell’Opera del Duomo in Florence, founded in 1891, will conclude this fall and the works will return to Italy in June. Anyone interested in the influence of the Renaissance on nineteenth-century artists; the neo-Renaissance movement; the Florence Cathedral itself, finished in the nineteenth century; the Museo, opened in the late nineteenth century, and/or the lure of artists to major Italian cities during our period of interest should not miss this exhibition. It is accompanied by a significant catalogue in English with essays by Timothy Verdon, Daniel M. Zolli, Amy R. Bloch, and Marco Ciatti. The exhibition, which contains Donatello’s great masterpiece *Prophet* (possibly Habakkuk, known as “Zucone”) from 1435-36, will have no other venue in the United States.

*AHNCA Members enjoying a private viewing of the historical holdings of the Art Student’s League of New York, February 11, 2015.*
NEW RESOURCES

The Metropolitan Museum of Art Opens Robert Lehman Papers for Research

The Metropolitan Museum of Art announces the availability for research of the Robert Lehman Papers, 97 linear feet of archival material related to the collecting of art by financier Robert Lehman (1891-1969) and his father, Philip (1861-1947). Over the course of sixty years, first Philip and then Robert assembled a collection of thousands of artworks with scholarly knowledge, astute connoisseurship, and skillful negotiation of the art market. Spanning seven hundred years of Western European art, from the fourteenth to the twentieth centuries, the works include paintings, drawings, manuscript illumination, sculpture, glass, textiles, antique frames, maiolica, enamels, and precious jeweled objects. Upon Robert Lehman's death in 1969, he bequeathed 2,600 works to the Metropolitan Museum with the stipulation that they be exhibited as a private collection, reflecting his belief that “important works of art, privately owned, should be beyond one’s own private enjoyment and [that] the public at large should be afforded some means of seeing them.” The Robert Lehman Wing, erected to display the collection, opened to the public in 1975.

The Robert Lehman Papers document the acquisition and cultivation of this magnificent art collection by Philip and Robert Lehman, and include correspondence with galleries, dealers, advisers and museums, invoices, insurance records, object descriptions and inventories. Prominent individuals represented in the papers include art dealers and consultants such as F. Kleinberger, Harry S. Sperling, and Charles Durand-Ruel, as well as art historians Bernard Berenson, R. Langton Douglas, and Max Friedländer. The papers also include photographs and memorabilia regarding the Lehman family, Robert’s military service and travel. This material offers a wealth of historical information that will advance research on one of the finest private collections ever assembled in North America, and that will support scholarship in other arts and humanities disciplines. A comprehensive finding aid to the papers is available here: http://libmma.org/digital_files/archives/Robert_Lehman_papers_b1848688.pdf.

Processing of the Robert Lehman Papers was supported by a generous grant from the Robert Lehman Foundation.

For information about access to the physical materials at The Metropolitan Museum of Art, please email lehmanpapers@metmuseum.org


Pictorialism Research Project

Announcing the launch of the project website: Pictorialism Portal http://piktorialismus.smb.museum

The Pictorialism Portal, an online catalogue of over 2,300 objects, makes public one of the most important and precious collections housed in the Kunstbibliothek. Moreover, the Pictorialism Portal makes available for the first time extensive, customized research relating to the history of art photography at the turn of the last century: its images, publications, and exhibitions. The Pictorialism Portal's point of departure was a 16-month scholarly research project undertaken by the Kunstbibliothek – Staatliche Museen zu Berlin (the art library of the National Museums of Berlin) to examine its own holdings of art photography from around 1900.

At the heart of the project is the collection of Ernst Juhl (1850–1915), one of Pictorialism's most important champions in Germany. The Juhl Collection, which has now been opened up to scholars and conservators, constitutes the core holdings of turn-of-the-century art photography at the Kunstbibliothek – Staatliche Museen zu Berlin, together with the collection of Fritz Matthies-Masuren (1873–1938). In addition to these two major estates, the Kunstbibliothek's Pictorialist holdings include numerous additional individual prints, pieces of job printing, albums, and groups of works. Altogether, some 680 Pictorialist works from the Kunstbibliothek, including 162 from the Juhl Collection and 141 from the Matthies-Masuren Collection, can now be examined through the Pictorialism Portal.

The inclusion of the research archive on Pictorialism assembled by the renowned Berlin-based photo historian Enno Kaufhold has, moreover, made it possible to place the Kunstbibliothek holdings within the broader context of publications and exhibitions in the German-speaking realm circa 1900 and to add an additional 1,700 objects to the database. With a focus on contemporaneous publications and exhibitions in the German-speaking realm, the archive contains references to a total of three hundred periodicals, monographs, and exhibition catalogues as well as seventy exhibitions.

The portal offers various search functions and filters for undertaking specific research on art photography around 1900. It also presents the proceedings of the international symposium “Inspirations – Interactions: Pictorialism Reconsidered,” which was held in Berlin at the Museum für Fotografie from November 21 to 23, 2013.

The research project was made possible by generous support from the German federal government’s commissioner for culture and media.
The Frick Collection is pleased to announce the launch of a new mobile app, which provides instant access to content related to every work of art in the Frick's permanent collection. Via this new platform, users can browse for information about particular objects and search the collection by artist, genre, gallery location, and audio stop number. Works of art can be saved as favorites to enjoy offline or share via email, Facebook, Twitter, Pinterest, and Google+. The app connects to The Frick Collection's database (collections.frick.org) to provide continually updated information.

Also available to users is audio commentary (in English) for select works of art, as well as audio guides to the galleries in six languages (English, Spanish, German, French, Italian, and Japanese). Visitors can listen to audio content, with headphones, on their own smartphones. Access to free Wi-Fi is available in the museum. Additionally, an interactive map allows app users to navigate the galleries and a comprehensive, up-to-date events calendar lists upcoming gallery talks, lectures, and special events.

Director Ian Wardropper, "The mobile app is yet another way the institution is using technology to enhance the understanding and appreciation of the Frick's permanent collection. It may be used by visitors on-site or by art enthusiasts around the world remotely. By providing instant access to content related to the entire collection, as well as enhanced programs information, and with ability to save and share favorites via various social media channels, the app makes our expansive resources available to users as never before."

Floyd Sweeting III, Head of Technology and Digital Media, continues "It is important for us to preserve the serene atmosphere of the museum, so the app provides an interesting yet unobtrusive way to use current technology to deepen the experience and understanding of The Frick Collection."

"To engage youth today we need to provide a digital, technological frame of reference and platform which is relevant to their generation. There was a need at the Frick-hence the app was born. It will revolutionize accessibility of the Frick Collection in our digital world and culture. The reach would be global as well," adds Sandeep Mathrani, who generously funded the application in honor of Ayesha Bulchandani-Mathrani.

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!
CALLS FOR PAPERS (SYMPOSIA), TO APPLY:

Revisiting the Surface, November 13, 2015, National Museum, Oslo (Norway)

This interdisciplinary conference, organized by the Munch, Modernism, and Modernity Research Group at the University of Oslo, the Munch Museum, and the National Museum of Art, Architecture and Design in Oslo, examines the relationship among artist, action, surface, and reception within the modernist tradition. Technical, critical, formal, and historiographic analyses of the notion of the pictorial surface, and what can be “implanted” and “read,” will be considered. The “Surface,” which connotes everything from Clement Greenberg’s “material plane” to the site of performance, simulation, commodity, and materiality, is contested within, and central to, theories of modernism. What lies behind the surface? How do surface/form and meaning/motif interrelate? How does art history as a discipline intersect with conservation, and material history to re-imagine the surface? How have media and screen cultures, and recent theories of visuality and cognition, reconstituted the surface? The conference is organized into three broad conversations: Vision, Touch, and Materials. Papers are invited from art historians, philosophers, conservators, material historians, film and media theorists, neuroscientists, literary theorists, and others who consider the meaning and dynamics of the pictorial surface in modernism, and who are interested in the surface as a discursive arena. Proposals for this conference must include (in English): a) an abstract of maximum 300 words summarizing your argument; b) your academic resume; and c) your full contact information including email. Papers will be 20 minutes in length and will be followed by discussion. Contributions should be sent to Elsebet Kjerschow at elsebet.kjerschow@nasjonalmuseet.no by May 1, 2015. You will be notified by 1st June 2015 of your acceptance.

Animating the Georgian London Townhouse, March 17, 2016, Paul Mellon Centre, National Gallery and the University of London

Following on from the recent ‘Animating the Eighteenth-Century Country House’ conference at the National Gallery, this conference aims to address the themes of the relationship between the town house and the country house, art collecting, display, consumerism, geography, gender roles, architecture and sociability by bringing together scholars working in a range of fields. Proposals are welcomed from art historians and historians working on all aspects of eighteenth and early nineteenth-century town houses, including architecture, painting, sculpture, the decorative arts and garden history. Abstracts for 25 minute conference papers should be no longer than 300 words in length, and should be accompanied by a short biography (of no more than 100 words) detailing any work or recent publications of particular relevance. Please send abstracts and biographies to Ella Fleming (efleming@paul-mellon-centre.ac.uk) at the Paul Mellon Centre by May 8, 2015.


The fall conference of the Center for Historic American Visual Culture (CHAViC) at the American Antiquarian Society will explore the diversity of uses of the printed image in early America. The organizers seek paper proposals that consider imagery found historically in more than one medium in both two and three dimensional format. Examples might include printed scenes reproduced on transfer-printed ceramics or on textiles, daguerreotypes as sources for lithographs, petroglyphs or pictographs reproduced as prints, imagery from maps or published engravings depicted on powder horns, magazines and broadsides as pictorial sources of scrimshaw, tattoo imagery on skin and on paper, uses for pattern book imagery, and the crossover of engravings on paper to silver or glass. Proposals are encouraged from disparate disciplines including art and architectural history, material culture studies, history, media and visual studies, landscape studies, anthropology, English, and American studies. Please send proposals (not to exceed 250 words) for 20-minute presentations along with a CV (not to exceed 2 pages) to Nan Wolverton, Director of CHAViC at nwolverton@mwa.org. The deadline for submissions is May 15, 2015. For further information, please contact Nan Wolverton at nwolverton@mwa.org, or Paul Erickson at perickson@mwa.org. For more information, see the website’s Call for Papers at www.americanantiquarian.org/chavic-call-papers.

Romanticism and the Arts, November 13-15, 2015, Keats-Shelley Association of America, South Atlantic Modern Language Association Conference, Durham, NC

This panel seeks papers related to second-generation Romantic-era British writers and/or their literary circles, so proposals addressing the works of John Keats, Percy and Mary Shelley, Lord Byron, Leigh Hunt, and William Hazlitt will receive priority. Proposals that engage with the conference theme (“In Concert: Literature and the Other Arts”) are especially welcome. Subjects to be considered might include (but are not limited to) Romantic literature in relation to music, concerts, songs, painting, engravings, caricatures, drawings, panoramas, book arts, calligraphy, dance, theatre, opera, architecture, sculpture, china, pottery, ceramics, textiles, and, in later contexts, electronic art, film, and photography. Please send a 250-word abstract, bio or CV (one page only), and audio-visual
requests to Ben P. Robertson at bprobertson@troy.edu, Troy University, by May 15, 2015.

Bacchanalia! The Nude, Ecstasy and Dance in XIXth-Century Art, February 4-5, 2016, Bordeaux (France)
The myth of Bacchus, wandering god of drunkenness, contagious euphoria and creative inspiration, experienced a series of revivals throughout history. In the XIXth century, this “mysterious god”, living “hidden amongst the vines” as Baudelaire once said, reemerged to both trouble and nourish artistic creation. In a time when mythographers rediscover the cult of the Antic god and romantic poets from Schlegel to Schelling, bringing back its Orphic and spiritual depths, the artists of the period also show a lot of interest in the mysterious call of Bacchus and his procession. Long before Nietzsche, bacchanals, orgiastic celebrations, cortege of fauns and satyrs, dancing Maenads and Bacchus’ triumphs invaded the artistic, cultural and social imagination of the period, from Delacroix to Böcklin, from Berlioz to Wagner. To coincide with the “Modern Bacchanalia! The Nude, Ecstasy and Dance in the XIXth Century French Art” exhibition, which will first appear at the Musée des Beaux-arts in Ajaccio in June 2015 and then at the Musée des Beaux-arts in Bordeaux in November 2015, this conference aims to extend the reflection on the polymorphic forms of the God of wine throughout XIXth century art, encouraging a multidisciplinary approach. It will mainly focus on the originality of these modern Bacchanalia in their aesthetic and cultural significance, following the antic myth in all its forms, in order to better understand the caprices of its metamorphoses. Please send an abstract of 300 words and a short biographical note to creationivre@gmail.com before May 30, 2015. Panelists will be notified by June 30, 2015. Travel and accommodation costs will be borne by the organizing committee thanks to the generosity of the Fondation pour la culture et la civilisation du Vin.

Visual Print Culture in Europe: Techniques, Genres, Imagery and Markets in a Comparative Perspective, 1500-1850, December 5-6, 2015, University of Warwick’s Palazzo and Conference Centre, Venice (Italy)
Visual Print Culture in Europe 1500-1850 aims to draw together scholars with a range of disciplinary skills to discuss the methods, representational forms, and distribution of and audience for visual print media in Europe between 1500 and 1850. Its seeks to de-nationalize the study of visual print culture, and to explore the extent to which interactions between engravers and printers, artists and consumers in Europe, and a range of common representational practices produced a genuinely European visual print culture – with local modulations, but nonetheless with a common core. Papers can draw on a range of disciplinary backgrounds in exploring the exchange of techniques and processes, the analysis of imagery, and the identification of markets, and in analysing the conditions under which particular generic forms crossed or failed to cross national boundaries. Although the emphasis is on European visual print culture, the impact of that culture on, and its interaction with, the wider world is also of interest. The conference language will be English. Proposals for papers should be submitted to t.smith.2@warwick.ac.uk by June 1st 2015, but please feel free to contact European History Research Centre Director Mark Philp at mark.philp@warwick.ac.uk in advance with any queries. The conference may be able to provide some financial assistance to those whose home institutions are unable to support their attendance, especially postgraduate students.

Picturing Paradise in 19th Century British and American Art: Past, Lost, Regained, February 2, 2016, Association of Scholars of Christianity in the History of Art (ASCHA), Wesley Theological Seminary, Washington, DC
Paradise is a persistent and varied theme in 19th century American and British art. It is often visualized through local, exotic, and even imagined landscapes, gardens, and plants. Drawing from both the first and last chapters of the Bible (Genesis and Revelation, respectively), as well as literary sources such as Dante and Milton, artists interpreted “paradise” in different contexts. Some described the paradise of the past (the Garden of Eden), the present (the paradise “lost” after the Fall), or the paradise to be “regained” in the future (as the destination of the blessed soul). During a period of increasing industrialization and urbanization in the 19th century, foliated and landscape imagery found particular resonance as a means of drawing on a past and/or projecting a future paradise to address present concerns as various societies, groups, and individuals pursued explorations of spiritual and social perfection.

While the aspiration for paradise is common among a host of world religions, it is particularly prevalent in Christianity and in images influenced by that faith and philosophy produced by individual artists. Although the sublime and pastoral are often contrasted, both of these orientations are potential paths to paradise. Bridging such diverse movements as the Hudson River School and the Pre-Raphaelite Brotherhood, this use of garden imagery in the 19th century expresses a hope for personal and collective harmony. Twenty-minute papers are sought that address this topic in the visual and material culture of either the United States or Great Britain focused on the 19th century. Papers may address how an artist or group imagined and/or interpreted paradise through plant, garden, and/or landscape imagery and how this representation related to the artist’s personal, social, and/or spiritual contexts. The organizers are also interested in topics that approach this subject from a more thematic or conceptual framework. Proposals of no more than 300 words should be submitted, with a cover letter and 2 page C.V. by September 1, 2015 to Dr. Rachel Hostetter Smith at rcsmith@tayloru.edu and Dr. James Romaine at drjamesromaine@gmail.com.
Transnational Ambitions: Women Artists in Europe and America, 1865-1945, SECAC, October 21-24, 2015, Pittsburgh, PA

In an era of increasingly accessible cross-oceanic travel, women artists from varied nationalities explored “foreign” localities in both North America and Europe. They discovered and invented new modernist possibilities, participated in burgeoning urban artistic communities, and escaped from confining cultural stereotypes in their countries of origin. Art training in America and Europe became more accessible, with the well-established cultural capitols of New York and Paris attracting large numbers of young women eager to pursue artistic careers. To what extent were these ambitions realized? Did gender difference continue to shape women’s contributions to the development of early twentieth century realist and modernist art in ways that also reflected new transnational opportunities for artistic engagement? Session chairs: Betsy Fahlman at fahlman@asu.edu, Arizona State University, and Helen Langa, American University. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Nineteenth-Century Art & Architecture: Open Session, SECAC, October 21-24, 2015, Pittsburgh, PA

This session explores original and advanced scholarship in nineteenth-century art and architecture. Papers may address any medium, including decorative and textile art, works on paper, painting, sculpture, architecture, landscape/garden design, etc. Proposals are welcome from diverse methodological approaches on topics that cover the long nineteenth century. Those that address the conference theme of ‘confluence’ are especially welcome, but adherence to the theme is not required. Session chair: Liesbeth Grotenhuis, Hanze University, Groningen, The Netherlands, liesbeth.grotenhuis@gmail.com. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Traversing Borders: The Flâneur in Eastern Europe and Beyond, SECAC, October 21-24, 2015, Pittsburgh, PA

The flâneur has usually been envisioned through Baudelaire’s “Painter of Modern Life”, with Guys and Manet as key figures, he was considered a 19th-century Parisian walker, an observer, an idler. In the 20th century, the flâneur has also been a key figure in surrealism. In recent years, however, scholars have questioned whether the flâneur must be male, a dandy, French, solitary, or even ambulatory. As yet, there has been little exploration of flâneurie in European cities east of Paris and Berlin; this study is in its infancy. This panel seeks to explore ways in which artists in cities such as Prague, Budapest, Bucharest, Krakow, St. Petersburg, Belgrade, Sofia, and Vilna may have acted as flâneurs or made art about the practice of walking the city. As a counterpoint, the organizers would also be interested in papers that consider the existence of flâneurial practice/sensibilities in Pittsburgh, the home of so many Eastern European immigrants, was it possible to be a working-class flâneur there, or did mere survival devour one’s energies? Were other residents describable as flâneurs? Could the irascible antebellum Pittsburgh painter David Gilmour Blythe, for example, be considered a flâneur? Session Chairs Kristen Harkness at kmharkness@mix.wvu.edu, West Virginia University, and Karla Huebner, Wright State University, invite your imaginative and scholarly proposals. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Rust Belt Modernism: American Industrial Design 1850-1960, SECAC, October 21-24, 2015, Pittsburgh, PA

This panel focuses on the evolution of materials, manufacturing methods, and the changing landscapes in American industrial production systems during the Modern period. From the rise of industrialization in the nineteenth century to a burgeoning consumer society of the mid-century, important technological innovations in glass and steel created complex systems of production and consumption that ushered in a Modern notion of architecture, design, and material culture still residually present in discourse and practice today. This panel will reassert the cultural and economic influences of industrial production in the context of Modernism, traditional craft, business, and consumerism. Papers should ideally foster a nuanced discussion of contributions to design practice made by designers, companies, or design schools in Midwestern and/or Northeastern America during this time. In focusing on this region, this panel seeks papers that address American Modern industrial design with regard to consumerism, nationalism, socioeconomics, craftsmanship, critical discourse, or education. Session chair: Michelle Jackson, Parsons, The New School for Design, jacksonmf@newschool.edu. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Open Session: American Art, SECAC, October 21-24, 2015, Pittsburgh, PA

This is a general call for papers on the history of American Art from the colonial period through 1970. Topics on any medium are welcome and those accepted will be organized into specific thematic sessions. Session chairs: Barbaranne Liakos, Washington College and Northern Virginia Community College, bemliakos@gmail.com, and Rachel Stephens, University of Alabama. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Art Nouveau and the Convergence of Style, SECAC, October 21-24, 2015, Pittsburgh, PA

Towards the end of the 19th century the Art Nouveau style emerged in Europe as a new and dynamic movement, often seen in advertising, and a variety of other media. While in Pittsburgh, which is a city
with its own rich history in industrial-era design and art collecting, this session offers an opportunity to share new scholarship on the roots and reception of Art Nouveau. Papers might explore diverse questions related to Art Nouveau scholarship; for instance, how did the eclectic century of disparate revivals (the 19th century) give rise to such a convergent set of trends? Alternatively, amongst certain practitioners, may we consider Art Nouveau an amalgam of earlier ideas, or was it a decidedly unique or modern phenomenon? How did it fit with prevailing aesthetic and critical theories, and how did such ideas impact its reception, either in Europe or abroad? Papers on original topics related to Art Nouveau are welcome, and may vary in methodological and geographical focus. Session chair: Sarah Lippert, University of Michigan-Flint, sarjorlip@charter.net. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Casting the Ancient World for the Modern Worlds, SECAC, October 21-24, 2015, Pittsburgh, PA

This session will consider the plaster and bronze casts of ancient Roman people and sculptures and their reception in the modern world: casts of ancient statues collected by Charles III to take from Naples to Spain; Giuseppe Fiorelli’s discovery of the dead in Pompeii through plaster casts; a university’s collection of plaster casts of antiquities -how they use them today; and Pittsburgh’s casts from a Naples foundry. Session chair: Carol Mattusch at mattusch@gmu.edu, George Mason University. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Satire and Caricature as Mediators of Cultural Trauma, SECAC, October 21-24, 2015, Pittsburgh, PA

This panel examines the function and capacity of caricature to articulate the experience of cultural trauma during the modern era. The verbal-visual dynamic of caricatures in daily news journals increases reader sensibility toward satirized topics. Satiirical caricatures commented on and shaped dialogue regarding social, cultural, and political issues, and, in particular, the traumatic process of urbanization and modernization during the second-half of the nineteenth century. Cultural trauma involves a lived event that shatters and fragments social cohesion. Cultural trauma demands distance, mediation, and representation. The satirical caricatures in the popular press news journal functioned to mitigate the visceral experience of trauma through satire. At the same time, these satirical images were a visual representation of real trauma generated by modernization. This panel invites papers that investigate how caricatures overtly and covertly mediated cultural trauma, undermined power relations, and provided critical distance and laughter; how caricature shaped social dialogue and visual imagery. Session chair: Jennifer Pride, Florida State University, jsp06c@my.fsu.edu. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Global Perspectives on Nineteenth-Century Visual Art, SECAC, October 21-24, 2015, Pittsburgh, PA

What effect did colonialism, imperial ambitions, and travel have on arts of the world? How did gender, race, and class factor into these exchanges? This panel invites current research that investigates cross-cultural exchanges in all areas of the ‘long’ nineteenth century (roughly 1789 through 1914) beyond Edward Said’s Orientalism (1978) and Culture and Imperialism (1993). In Distinction, sociologist Pierre Bourdieu spoke of the ‘logic’ of the international ‘economy of cultural goods.’ What was the process of legitimizing the physical result of borrowed cultures, whether the cultural forms borrowed were from a dominant or subordinate power? Proposals that address the visual culture of Europe, the United States, Latin America, Asia, Africa, and any other area of the world are welcome, as long as they offer comparisons between two or more different cultures or cultural areas such as the art market, world’s fairs, global production sites, art education, architecture, sculpture, photography, decorative arts, paintings, or prints of this era. Conversely, papers can address the consumers of these goods rather than the producers. Session chair: Leanne Zalewski, Randolph College, lmzart@gmail.com. Deadline for abstracts is April 20, 2015. For conference application information, see the SSECAC website at www.secollegeart.org/conference.
U.S. Urban: Representations of the City in American Visual Culture, SECAC, October 21-24, 2015, Pittsburgh, PA

The urban landscape holds a prominent place in the history of American art, one often at odds with our history of natural or agrarian landscape imagery. But, as with scenes of nature in American art, the varied representations of our cities speak to our perceptions of who we are as a culture and nation, all the more so given the distinct appearance of American cities within the broader or global history of urban aesthetics. Whether the progressive boosterism of nineteenth-century print imagery, the gritty or glamorous urban photography of the first half of the twentieth century, Pop Art commentary on place and signage, the role of architecture in defining our urban spaces, or the conflicting ideals of City-Beautiful planning and suburban sprawl reality, the history of the American city as image and aesthetic reflects interests, tensions, and self-perceptions inherent to our identity. This session seeks presentations by artists, art historians or architectural historians that contend with the image of the city in American art from any point in our nation’s history. Presentations might deal with painting, print media, photography, architecture or even urban planning. Session chairs: James Hargrove, Roanoke College at hargrove@roanoke.edu, and Katherine Shortridge, Roanoke College. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website at www.secollegeart.org/conference.

Landscapes for Art: Sculpture Gardens and Parks, SECAC, October 21-24, 2015, Pittsburgh, PA

Papers are invited on the topic of sculpture gardens and parks and their goals, functions and purposes, whether contemporary or historic, domestic or international. Presentations might consider the collections of antiquities and replicas displayed in the gardens of Renaissance villas, Baroque palaces and English country estates to demonstrate power, prestige and erudition or examples of the proliferation of modern and contemporary sculpture gardens at home and abroad. Landscapes for Art: Sculpture Gardens and Parks Papers are invited on the topic of sculpture gardens and parks and their goals, functions and purposes, whether contemporary or historic, domestic or international. Presentations might consider the collections of antiquities and replicas displayed in the gardens of Renaissance villas, Baroque palaces and English country estates to demonstrate power, prestige and erudition or examples of the proliferation of modern and contemporary sculpture gardens at home and abroad. Session chair: Debra Murphy, University of North Florida, dmurphy@unf.edu. Deadline for abstracts is April 20, 2015. For conference application information, see the SECAC website.SSECAC website at www.secollegeart.org/conference.

Between the Covers: The Question of Albums in the Nineteenth Century, Association of Historians of Nineteenth-Century Art, February 3-6, 2016, College Art Association, Washington, DC

People have been assembling albums for centuries. They have been repositories for drawings and print (both fine art and popular), and later, after the invention of photography, the album took on new meanings. Additionally, new technology in the nineteenth century enabled production of commercially produced albums. Who assembled these albums? How were they organized? Who was their intended audience? Did they have themes? How were photographic albums used? Some were private and autobiographical while others charted the narrative of a family or were state-sponsored anthologies of views, costumes, or peoples. How does the nature of albums relate to the sociological and economic context of their era? Where do scrapbooks fit into this narrative? In the nineteenth century commercial albums of popular prints often resembled scrapbooks with small vignettes, many to a page. How are we to conserve albums of various kinds? What are the issues of conservation? Papers relating to any aspect of albums in any medium, their use, and the implications of their structure will be considered. Chair: Marilyn Satin Kushner, New-York Historical Society, marilyn.kushner@nyhistory.org. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

The Modernities of French Art and Its History, 1780 to the Present, February 3-6, 2016, College Art Association, Washington, DC

From now-canonical studies that helped lay the methodological foundations of art history as a discipline to the extraordinary popularity of French art and ideas outside of the academy, the history of French art has become an influential tradition that has often been presented as synonymous with modernism itself. This session proposes a critical interrogation of the diverse histories of French art since 1780 to the present day. The organizers welcome papers that look outside of, challenge, or run counter to hegemonic narratives. What critical possibilities (if any) remain for the study of French art’s modernities? Also encouraged are those approaches that interrelate the histories of specific images, objects, or narratives with reflection on the writing of those histories, or on broader historiographical tendencies, so that a set of fresh perspectives may emerge on this enduring yet highly mutable relationship between art history and modern France. Chairs: Natalie Adamson, University of St Andrews, na14@st-andrews.ac.uk; and Richard Taws, University College London, r.taws@ucl.ac.uk. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.
Mobilities in/of American Art, February 3-6, 2016, College Art Association, Washington, DC

The movements of people and goods have shaped the writing of US histories and mythologies, and commentators from Alexis de Tocqueville to David Brooks have claimed locomotion as a vital national trait. Mobility has also emerged as an important mode of inquiry across the humanities and social sciences, a shift Mimi Sheller and John Urry dub the “new mobilities paradigm.” This panel builds on recent scholarship in American art that explores intersections of movement and artistic practice, including themes of transnational and cross-cultural exchange, the transport of art objects through space, and representations of geographically mobile subjects. Does examining the nexus of mobility and art history alter our understanding of space and place? Could attention to waterways or borderlands help foreground environmental contexts? How might themes of (im)mobility illuminate issues of gender, race, or class? Session Chairs: Lacey Baradel, Crystal Bridges Museum of American Art, baradel@sas.upenn.edu; and Nenette Luarca-Shoaf, University of Minnesota, nluarcaashoaf@gmail.com, welcome papers that use innovative, interdisciplinary methods to uncover the significance of mobilities in/of American art. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

London: Capital of the Nineteenth Century, February 3-6, 2016, College Art Association, Washington, DC

This session challenges the teleological Paris-based account of nineteenth-century art still dominant in textbooks and US museum installations. London, unquestionably the center of the world economy and an imperial capital of unprecedented reach, was equally a prime nexus of artistic innovation and of structural change in the production, dissemination, and reception of the visual arts. Papers may focus on avant-garde strategies, patronage structures, spaces and strategies of display and marketing, the emergence of mass media, the illustrated press, the panorama, and popular entertainments in London. The organizers welcome contributions on fine art, photography, graphic media, architecture and urban planning, and the economics and institutions of the art market, and seek a broad spectrum of papers engaging with the nineteenth century’s visual and material modernities. Arguments might engage with the lineage of conceptions of modernism enshrined in the writings of Charles Baudelaire, Walter Benjamin, and T.J. Clark, or may propose alternative theorizations. Session Chairs: Tim Barringer, Yale University, at timothy.barringer@yale.edu; and Jason Rosenfeld, Marymount Manhattan College at jrosenfeld@mmm.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Landscape into History, February 3-6, 2016, College Art Association, Washington, DC

Art history and landscape studies have a common origin and shared scholarly trajectories, yet the extent of their reciprocal influence is by no means certain. This session will look both forward and back, exploring the fluctuating and sometimes problematic historical connections between art history and landscape studies while investigating the potential for more productive interchange between the two disciplines in the future. In what ways could the close attention paid by landscape historians to environment, physical and social experience, spatial analysis, and mapping enhance the methods of art history? How might art-historical emphases on materiality, viewing, cultural context, and artistic process contribute to landscape studies? What models do landscape studies have to offer that could address pressing ecological issues while also engaging with questions of representation and aesthetics? Papers should consider this not just as a theoretical challenge but as one to be worked through by a discussion of specific landscapes. Session Chairs: John Beardsley, Dumbarton Oaks Research Library and Collection, beardsleyj@dooks.org; Jennifer Raab, Yale University, jennifer.raab@yale.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Montage before the Historical Avant-Garde: Photography between 1839 and 1914, February 3-6, 2016, College Art Association, Washington, DC

This panel will explore the history and significance of photographic montage before it became an avant-garde practice in the twentieth century. Praised by Adorno, Bürger, Buchloh, and others as central to avant-garde art’s criticality—its ability to resist aestheticism and assume a diagnostic stance toward social reality—montage was crucial to numerous forms of vernacular and artistic photographic practice since nearly the medium’s inception. Papers could consider any form of photographic montage prior to 1914: composite photography, photographic books and newspapers, stereoscopy, photo albums, chronophotography, spirit photography, “comic foregrounds,” fantastic postcards, soldier portraits, or the art photography of Gustave Le Grey, Henry Peach Robinson, and Oscar Gustave Rejlander, among others. Are vernacular montage practices like those of avant-garde art or are they different? Why did montage seem to fail as art in the nineteenth century, only to succeed in the twentieth century? What is the relationship between photographic montage and gender, race, and class? Session Chair: Matthew Biro, University of Michigan, mbiro@umich.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.
Public Art and Historical Memory in the United States Capitol Rotunda, February 3-6, 2016, College Art Association, Washington, DC

Although recognized primarily as the seat of the federal government’s legislative branch and a national symbol, the United States Capitol also functions as a museum of American art and history, housing an extensive collection of murals, paintings, and sculptures dating from the early nineteenth century to the present day. Works of art located in the rotunda play a central role in constructing an “official” visual narrative of American history, culture, and politics as conceptualized at different moments in the nation’s past. The art, the chronology of its placement, and its architectural context all reflect an evolving historical narrative that continues to shape shared memory with regard to the persons, places, and events depicted.

This session seeks papers that explore a range of interdisciplinary perspectives on the art and architecture of the US Capitol rotunda and the dialogic relationship between these elements. Session Chairs: Michele Cohen, Office of the Architect of the Capitol, mcohen@aoc.gov; and Debra Hanson, Virginia Commonwealth University and US Capitol Historical Society, dhansonva@gmail.com. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Art and Invention in the US, Association of Historians of American Art, February 3-6, 2016, College Art Association, Washington, DC

Shortly after exhibiting his Gallery of the Louvre, Samuel Morse adapted a canvas stretcher to create a telegraph receiver, transforming a tool of his art practice into a medium of technological experimentation. Throughout the nineteenth century the US government revised patent and copyright procedures, changing perceptions about creativity and intellectual property. Technological developments have profoundly transformed all aspects of artistic production, consumption, and display. Artists worked as technical illustrators and model makers; industrially produced pigments altered the materiality of painting itself; photography and chromolithography fostered competition and anxieties about the status of art; and new visual spectacles altered the very act of perception. This session explores the explosion of inventiveness from art-historical perspectives and considers art through the lens of the history of technology. How did new media affect expectations for art and industry? What relationships developed between artists and inventors? How did inventions change the look of modernity? Session Chairs: Ellery Foutch, Middlebury College, efoutch@middlebury.edu; and Hélène Valance, The Courtauld Institute of Art, helenevalance@gmail.com. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

“Very Generally Ignorant, Flippant”: Art Criticism and Mass Media in the Nineteenth Century, February 3-6, 2016, College Art Association, Washington, DC

Art criticism—and the art that is ostensibly its subject—is the product of specific, intimate relationships between artists, writers, editors, patrons, publishers, and politicians, among others. Yet little investigation has occurred into how those networks in an age of mass media operate to confer value and erase their own existence. This session invites papers that take art criticism as a discourse, with its own economies, rhetoric, institutions, and agendas—aesthetic and otherwise. How were the terms of criticism in the long nineteenth century tied to particular social groups and their interests? How does art criticism function differently in Honolulu than in Boston? How does the language and arguments operating in metropoles like London get selectively adapted elsewhere? Does art criticism in an era of expanded markets and multiplying voices serve an interest in decentering and contesting or consolidating aesthetic authority and tradition? Session Chairs: Eleanor Harvey, Smithsonian American Art Museum, harveye@si.edu; and Wendy Katz, University of Nebraska-Lincoln, w Katz2@unl.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Mines and Matter: How Images Make Meaning of an Industry, February 3-6, 2016, College Art Association, Washington, DC

This panel showcases research about the visual culture of mining practices and outcomes. Submissions may consider topics like historical trade of mined matter and objects created with it, gendered effects of the industry, mapping, industrial advertising, scientific visuals, geological impact, union graphics, visions by artists and photographers and miners themselves, cottage artistic production reflective of the mines alongside which they developed, and tourism and heritage (or the lack thereof ), among others. The panel is open to any place or period. What happens when mines close in social, cultural, and environmental spheres, and what collective memories survive? How do the choices of consumerist societies affect those who labor(ed) within mines? How have technological advances altered our visual experience of mines, their operations, and relationships among parties invested in them? What qualities does mining possess that prompt its regular use as metaphor for deep scholarly treatment of many subjects? Session Chair: Shannen Hill, independent scholar, shannenhill@gmail.com Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Copy That: Painted Replicas and Repetitions before the Age of Appropriation, February 3-6, 2016, College Art Association, Washington, DC

Marcel Duchamp’s Boîtes-en-valise, which contained “authorized
‘original’ copies” of his previous works, makes a farce out of the modern myth of authenticity. We now recognize the critique of originality inherent in the reproducibility and multiplicity of certain media, but what of painting? Artists from Jacques-Louis David and Gilbert Stuart to Henri Matisse and Clyfford Still have copied and made variations of their own paintings. Originals, copies, imitations, replicas, variants, versions all circulate in art-historical discourse, carrying different meaning, significance, and value depending on the time period and area of study. This panel seeks papers on art from any era up to the rise of postmodernity that explore autograph replicas of paintings. In what ways might such an inquiry change ingrained notions of painting? In what ways do the art market and other factors contribute to the production of such copies? How have countries or cultures handled autograph replicas and repetitions differently? Session Chair: Valerie Hellstein, Willem de Kooning Foundation, vhellstein@gmail.com. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Formalism before Clement Greenberg, February 3-6, 2016, College Art Association, Washington, DC

This panel seeks to historicize formalist ideas and methods by recovering the conditions that led artists, critics, and art historians between 1880 and the 1920s to view form as an independent, expressive language. What defined these formalist methods in art criticism, art practice, and art history, and what, if anything, did these different discourses that shaped them have in common? How were ideas on form and its perception shaped by economic, social, and scientific developments? To what degree was the analysis of form consistent with historical methodology, and to what degree did it seek to uncover universal constants? How did formalism (or reactions to it) shape disciplinary approaches to non-Western art? On what basis did artists articulate formal continuities in art, and what led them to invent radical, nonobjective languages? Session Chairs Katherine Kuenzli, Wesleyan University, kkuenzli@wesleyan.edu, and Marnin Young, Yeshiva University myoung2@yu.edu, invite papers that explore the multiple and varied meanings assigned to form by late-nineteenth- and early-twentieth-century artists, critics, and art historians. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Surface and Significance, February 3-6, 2016, College Art Association, Washington, DC

This panel explores how the validity and vitality of sculpture have been writ on its surface. In Passages in Modern Sculpture, Rosalind Krauss suggests that Rodin’s animation of sculptural skin and his estrangement of surface from structural core constitute a modern vision for the formation of the self in experience, a break with rationalist aesthetics, and a new emphasis on process. If surface has been thus revealing (and revelatory), so too has it obscured. From the debate over polychromy to the introduction of novel surface effects through nontraditional materials, this panel invites perspectives on the perceptual possibilities, formal developments, and conceptual significance of sculptural surface. How has “medium specificity” been articulated in relation to such surface? Can we undo the assumption that surface is the opposite of literal and metaphorical depth? To what extent has the legibility or illegibility of sculptural surface figured in our dreams of communicability and selfhood? Session Chairs: Lisa Lee, Emory University lisa.lee2@emory.edu; and Kate Nesin, The Art Institute of Chicago. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

South to North: Latin American Artists in the United States, 1820s–90s, February 3-6, 2016, College Art Association, Washington, DC

Drawing upon inter-American studies, this session examines the cultural presence of Latin Americans in the US from Independence through the Columbian Exposition. It challenges the accepted wisdom that North and South American cultures took their cues from Europe, not from each other. As an art student at Mexico’s Academy of San Carlos, Felipe Santiago Gutiérrez transported lessons from the New World’s oldest academy to San Francisco and New York. Residing in New York City in the 1880s and 1890s, the Cuban poet José Martí impacted US politicians, writers, and artists. The venerable landscapist José María Velasco supervised Mexico’s display in Chicago in 1893. Papers might explore such individual figures; art schools as nexus for hemispheric interactions; artists on US–Latin American scientific surveys; or theoretical implications of Martí’s “Our America.” Collectively they undergird a more nuanced history of art of the Americas and argue that Latin Americans in major US cities provided conduits of aesthetic knowledge that informed and enriched their host’s embryonic art worlds. Session Chair: Katherine Manthorne, The Graduate Center, City University of New York, kmanthorne@gc.cuny.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Pprecolumbia in Nineteenth-Century Art and Science, February 3-6, 2016, College Art Association, Washington, DC

The term “Precolumbian,” which describes the periods of the Americas prior to European arrival in the New World, first appeared in academic discourse in the mid-nineteenth century. Alongside the emerging concept of “Latin America,” it was imbued with modern sensibilities of independence, nationalism, Neoclassicism, and Romanticism that bind the ancient New World to the social, political, and cultural theories and events of the Americas and Europe in the nineteenth century. This session will examine the reception and historiography of ancient American forms and subjects in artistic
and scientific projects beyond the traditional realms of archaeology and antiquarianism. Topics may include but are not limited to the fine arts, theater, music, fashion, photography, lithography, travelers’ accounts, medical or naturalist inquiry, politics, pedagogy, or world expositions. Conference organizers John F. López, University of Chicago, johlopez@uchicago.edu, and Lisa Trever, University of California, Berkeley, ltrever@berkeley.edu, invite proposals for papers that address how and why things Precolumbian functioned within visual practices of the nineteenth century. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

From Wood Type to Wheat Paste: Posters and American Visual Culture, February 3-6, 2016, College Art Association, Washington, DC

This session will investigate the complex relationship between posters and American art and visual culture. Once considered too closely aligned with advertising for serious study, posters now appear often in academic essays and museum exhibitions as important forms of visual and material evidence. Who designs, prints, and distributes posters, and who benefits from their display in a specific historical moment? What is the ideological relationship between established forms of fine art and these mass-produced objects traditionally seen in spaces outside the museum’s hallowed halls? This session will consider posters used for various purposes in the United States since the early nineteenth century, including commercial advertising, war propaganda, political causes, and artistic expression. While discussions of typographic innovation and mechanical developments in printing are welcome, papers that explore the role of posters in American social history are strongly encouraged. Session Chair: Austin Porter, Kenyon College, austinleeporter@gmail.com. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Biblical Imagery in the Age of Spectacle, February 3-6, 2016, College Art Association, Washington, DC

In the past century and a half, the word “biblical” has come to denote not only Judeo-Christian scripture but also more broadly the epic, the sublime, and the spectacular. This can be traced in large part to the centrality of biblical narratives in the visual culture of spectacle in the nineteenth and twentieth centuries. The most formative arenas of spectacular culture—the panorama, photography, World’s Fairs, and early cinema, for instance—drew from a plethora of biblical material, and audiences flocked in great numbers to witness these spectacular entertainments. This panel will begin to unpack the spectacularization of the Bible in the past two centuries through a series of case studies. Topics may include but are not limited to panoramic representations of the Holy Land, the use of spectacular images in Christian missionary campaigns, biblical epics in early cinema, and televangelism and the megachurch movement. Session Chair: Sarah C. Schaefer, Columbia University, sxs2143@columbia.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

The Hudson River School Reconsidered, February 3-6, 2016, College Art Association, Washington, DC

After a long series of blockbuster and quasi-blockbuster exhibitions beginning with the Metropolitan Museum of Art’s American Paradise (1987), now is the perfect time to take a fresh look at the history of the Hudson River School and its offshoots. This session provides an opportunity to assess what has been learned over the past three decades and to explore further the influence of new social formations, new cultural practices, and new technologies of vision on American landscape representation in the period 1800–80. The session welcomes papers on every aspect of the school and its history. Possible topics include but are not limited to the influence of new technologies of vision and representation; relevant cultural practices and discourses; the historiography of the Hudson River School; patronage and the rise of a patron class; and the scholarly debate over Luminism. Session Chair: Alan Wallach, College of William and Mary, Emeritus, axwall@wm.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Transforming Japonisme: International Japonisme in an Age of Industrialization and Visual Commerce, February 3-6, 2016, College Art Association, Washington, DC

This session will examine issues larger than stylistic influences surrounding the japonisme phenomenon in the West, which began after the opening of the country in the early 1850s. These include ways in which Japan modernized itself through trade connections, producing all types of “new art” objects for sale in the West. These contributed to a form of reverse japonisme that also saw Japanese creators adopting Western conventions in paintings and prints. The collecting and bartering of Japanese art by those who either went to Japan or had agents working for them stationed in the country, the emergence of independent scholars who assessed Japanese creativity in articles and books, and ways in which the “new Japan” appeared during the Meiji era will be considered. Papers should address any and all aspects of japonisme in its latest phases, including the continuation of japonisme in the twentieth and twenty-first centuries in areas of visual commerce. Session Chairs: Gabriel P. Weisberg, University of Minnesota, weish001@umn.edu; and Elizabeth Fowler, independent scholar, vooni1942@aol.com. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

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The Mystery of Masonry Brought to Light: Freemasonry and Art from the Eighteenth Century until Now, February 3-6, 2016, College Art Association, Washington, DC

Recent studies by the historians Margaret Jacob, Paul Kléber Monad, and others have drawn attention to the significance of Freemasonry, with its unique blend of reason and mystery, in eighteenth-century thought and politics. Art held an important, if as yet underappreciated, position in the evolution of Freemasonry, the very name of which reflects the fundamental place of architecture in its vision. To what effect were the arts enlisted to present Freemasonry’s promotion of constitutional government or to portray its cryptic symbols? Of what consequence were the satires that mocked Freemasonry (including by Hogarth, himself a Freemason)? What impact did Freemasonry’s advocacy of religious tolerance have on art (was Goya a Freemason)? Proposals are invited for papers exploring the role of art, and of individual artists, in the rise, development, self-image, and/or criticism of Freemasonry, whether in Europe, the Americas, or elsewhere. Session Chair: Reva Wolf, State University of New York at New Paltz, wolfr@newpaltz.edu. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Art, Race, and Christianity, Association for Critical Race Art History, February 3-6, 2016, College Art Association, Washington, DC

Since its arrival in the Americas, Christianity has been inextricably linked to issues of racial identity. The religious foundations of the European immigrants who colonized the New World diverged from the practices of indigenous and uprooted African populations, often resulting in a conflict of spiritual identities, a struggle that frequently found its place in artistic expression. This panel seeks papers focusing on the relationship between race and faith in North American and Caribbean art created from the nineteenth century to the present. How does art function as a site in which intersecting racial and religious tensions have been expressed, debated, or potentially resolved? How does an artist (or community of artists) negotiate an identity that is situated between or within racial and religious identities? In what ways does racial identity or racial difference influence depictions of Christian subjects and themes? What specific contexts allowed for or required the negotiation of racial identity and Christian subjects? We welcome broad conceptions of race and a range of media for exploration. Session Chairs: Phoebe Wolfskill, Indiana University, pwolfski@indiana.edu; and James Romaine, Nyack College, drjamesromaine@gmail.com. Deadline for abstracts is May 8, 2015. For conference application information, visit www.collegeart.org/pdf/2016CallforParticipation.pdf.

Reforming Pre-Raphaelitism in the Late 20th and 21st Centuries: Examining New Context, Concepts, and Visions, Historians of British Art Session, February 3-6, 2016, College Art Association, Washington, DC

Since its formation in 1848, the Pre-Raphaelite Brotherhood and the phenomenon of Pre-Raphaelitism have continued to evolve and reinvent themselves, and in the late 20th and early 21st centuries has been revived in ways that transmit and transform its style, ideas, themes, and influence. This has occurred for numerous reasons, from admiration for selected Pre-Raphaelite tenets and artists (especially Dante Gabriel Rossetti, John Everett Millais, William Morris, and others in their circle) to nostalgia for certain aspects of its imagery in a new, post-modern era of industrial/technological revolution. The heterogeneous responses have proven global, with some ties stronger and more self-consciously claimed, and others more tenuous and subtle. These creative extensions and transformations of Pre-Raphaelitism have generated considerable fluidity in manifestations throughout various media, from the fine arts to film, fashion, literature, photography, book illustration, graphic novels, music performance, popular culture, Steampunk, and in the digital realm, innumerable special websites, blogs, and databases. There are new generations of advocates, including couturiers like Valentino, magazines such as Vogue and Vanity Fair, and reiterations of stunners in super models-cum-muses like Lily Cole. Some materializations of expression come from individuals, others from loosely allied groups who overtly admired Pre-Raphaelitism and were interested in re-adapting and remediating it to their own art, purposes, and era. The online presence is especially reviving and powerful, e.g., as conveyed via Twitter, Facebook, Instagram, Pinterest, and Tumblr, all testimony to the modes in which Pre-Raphaelitism has not just survived, but thrived in the 21st century. Participants are invited to explore these fields and other extensions and reformations of Pre-Raphaelitism as well as the possible reasons for this renewal and even renaissance of focus. An open discussion with the audience about assumptions concerning Pre-Raphaelitism’s place in modern visual culture is an integral goal of this session. Subjects from the 1970s onwards in any regional, national, or international contexts are encouraged, e.g., the Brotherhood of Ruralists in the UK, the Studio and American artists such as Barry Windsor-Smith, children’s book illustrators like Ruth Sanderson, and Terri Windling’s and Kinuko Y. Craft’s blending of fantasy, fairy, and mythic styles and tales in books and journals that reflect Pre-Raphaelite styles and themes. Please email a title, abstract (1–2 pages, double-spaced) and brief CV (1–2 pages) to Susan Casteras by May 31 (note that it’s slightly later than the regular CAA due date). For conference application information, see the visit www.collegeart.org/pdf/2016CallforParticipation.pdf.
SYMPOSIA, TO ATTEND:

The Romantic Eye, 1760–1860 and Beyond, April 17-18, 2015, Yale University Art Gallery, New Haven
This symposium examines Romanticism as a shape-shifting cultural phenomenon that resists easy categorization. Focusing on the period from 1760 to 1860, the symposium embraces the amorphousness that has been ascribed to Romanticism historically by eschewing any limiting definition of it, seeking instead to explore the broad range of art and visual culture characterized as “Romantic” during this hundred-year span. Topics will include what the Romantic “eye” pursued and perceived, and how it set itself the task of recording those perceptions. This symposium coincides with a major collaborative exhibition organized by the Yale Center for British Art and the Yale University Art Gallery, *The Critique of Reason: Romantic Art, 1760–1860*, at http://artgallery.yale.edu/exhibitions/exhibition/critique-reason-romantic-art-1760-1860, which opened on March 6, 2015. The exhibition comprises more than three hundred paintings, sculptures, medals, watercolors, drawings, prints, and photographs by such iconic artists as William Blake, John Constable, Honoré Daumier, David d’Angers, Eugène Delacroix, Henry Fuseli, Théodore Géricault, Francisco de Goya, John Martin, and J. M. W. Turner.

*The Image Affair: Dreyfus in the Media, 1894-1906* examines the infamous wrongful conviction for treason, and eventual exoneration, of Jewish officer Alfred Dreyfus as it played out in the French media at the turn of the last century. Encompassing the full range of the period’s print culture including the illustrated press, broadsheets, photography, postcards, films and even board games, the exhibition draws almost entirely from the Lorraine Beitler Collection of the Dreyfus Affair at the University of Pennsylvania, one of the largest such collections in the world.

**Tuesday, April 21, 2015**
1:30 – 3:00 pm: Public conversation between Lorraine Beitler and Norman L. Kleeblatt, Kislak Center Room 627
Conversation about collecting and curating the sensitive visual material related to the Dreyfus Affair between Lorraine Beitler (Ed.D., collector/curator, The Lorraine Beitler Collection of the Dreyfus Affair) and Norman L. Kleeblatt (Susan and Elihu Rose Chief Curator, The Jewish Museum, New York, and curator of the 1987 exhibition *The Dreyfus Affair: Art, Truth, and Justice*).
4:00 – 6:00 pm: “Art, Print Culture, and Radical Politics, c. 1900” – A Symposium
Class of 1978 Orrery Pavilion, Kislak Center with Hollis Clayson, Professor of Art History and Bergen Evans Professor in the Humanities, Northwestern University, and Vanessa R. Schwartz, Professor of History, Art History and Critical Studies, University of Southern California.

Please email the organizer, André Dombrowski, for further questions: adom@sas.upenn.edu. The full list of papers and events for the day can be found at www.library.upenn.edu/exhibitions/dreyfus_2015.html

Friend or foe: Art and the Market in the Nineteenth Century, May 22, 2015 (Netherlands Institute for Art History), and May 23, 2015 (De Mesdag Collection), The Hague, Netherlands
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). 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.

**CFP: The Arts and Feeling in Nineteenth-Century Literature and Culture, July 16-18, 2015, Birkbeck College, University of London (UK)**
This conference will explore the ways in which nineteenth-century authors, artists, sculptors, musicians and composers imagined and represented emotion and how writers and critics conceptualised the emotional aspects of aesthetic response. How did Victorian artists represent feeling and how were these feelings aestheticised? What rhetorical strategies did Victorian writers use to figure aesthetic response? What expressive codes and conventions were familiar to the Victorians? Which nineteenth-century scientific developments affected artistic production and what impact did these have on affective reactions? The conference will consider the historically specific ways in which feeling is discussed in aesthetic discourse. It will also, however, encourage reflection about the limits of an historicist approach for understanding the emotions at play in nineteenth-century aesthetic response and the possibility of alternative methodologies for understanding the relation between feeling and the arts. See more at the Birkbeck College website www.bbk.ac.uk/english/news/cfp-the-arts-and-feeling-in-nineteenth-century-literature-and-culture.
LECTURES

Daniel Sutherland, Distinguished Professor of History, University of Arkansas, “James McNeill Whistler and His Mother,” May 2, 2015, 4:00-5:00pm, Norton Simon Museum, Pasadena, CA.

Lecture is in conjunction with the exhibition Tête-à-tête: Three Masterpieces from the Musée d’Orsay at www.nortonsimon.org/tete-a-tete-three-masterpieces-from-the-musee-d-orsay (on view through June 22, 2015). James McNeill Whistler created over 2,700 paintings, drawings, etchings and lithographs, besides writing several pamphlets about the roles of art and the artist in society. He may legitimately be hailed as the most complete of all American artists. Yet, Whistler is most often remembered for a single painting, a portrait of his mother, Anna. Arrangement in Grey and Black No. 1, or “Whistler’s Mother,” as it is universally known, marked a turning point in his thinking about art and helped, no less than the woman herself, to shape the course of his life. Lecture, www.nortonsimon.org/james-mcneill-whistler-and-his-mother, is free with museum admission.

David Bomford, Chair of the Department of Conservation and Head of European Art, Museum of Fine Arts, Houston, “Revolutions in Technique: Manet, Monet and the Impressionists at Work,” May 9, 2015, 4:00-5:00pm, Norton Simon Museum, Pasadena, CA. Lecture is in conjunction with the exhibition Tête-à-tête: Three Masterpieces from the Musée d’Orsay (on view through June 22, 2015), www.nortonsimon.org/tete-a-tete-three-masterpieces-from-the-musee-d-orsay. Although Manet was closely associated with the Impressionists, he remained quite distinct from the formal group of painters that bore the name. He exhibited in none of the eight Impressionist exhibitions and consistently declined invitations to participate. While the Impressionists—and especially Monet—established clearly defined ways of working, Manet’s technical trajectory is more complex and difficult to define. This lecture explores Manet’s working methods in paintings such as Émile Zola and compares them with the “classic” Impressionist techniques of Monet. By doing so, we come closer to understanding the differing aims and objectives of both artists. Lecture, www.nortonsimon.org/revolutions-in-technique-manet-monet-and-the-impressionists-at-work, is free with museum admission.
GRANTS AND FELLOWSHIPS

FOR PRE- AND POST-DOCTORAL CANDIDATES

The Amon Carter Museum seeks applications for the Davidson Family Fellowship. Established in 1996, the fellowship provides support for scholars working toward the Ph.D. or at the postdoctoral level to research topics in the history of American art and culture that relate to objects in the museum's permanent collections. The museum collections cover the period between 1835 to 1950 in painting, sculpture, drawings and prints, photography from its beginnings to the present, and rare books. Proposals from qualified individuals in related disciplines are also welcome. The stipend rate is $3,000 per month. The fellowship may range from a minimum one-month to a maximum four-month period of full-time research at the museum. Deadline not yet posted. Housing and travel expenses are to be managed by the fellow, although the museum is available for assistance in locating accommodations. More information, please email samuel.duncan@cartermuseum.org; application form is available at: www.cartermuseum.org/library/davidson-family-fellowship.

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


The Columbia University Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities. The $61,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. Fellows also receive a $5,000 stipend for research. To qualify, applicants must have received the Ph.D. between 1 January 2013 and 1 July 2015. Deadline October 8, 2015. For further information and application materials, write: The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, 2960 Broadway, New York, NY 10027. Web: www.columbia.edu/cu/societyoffellows/.

The German Center for Art History in Paris, offers approximately six fellowships a year for students (any nationality) to pursue their research in the arts and the humanities of Germany and France in the context of a pre-determined theme. Recipients are expected to be in residence for the duration of the fellowship and to participate in the activities of the Center. Deadline not yet posted. For information, contact: Deutsches Forum für Kunstgeschichte/Centre allemand d’histoire de l’art, 10 place des Victoires, F-75002 Paris. Web: www.dt-forum.org/bourses.html E-Mail: gwedekind@dt-forum.org Tel.: 01.55.35.02.33.

Henry Moore Foundation Post-doctoral Research Fellowships will support a small number of two-year post-doctoral research fellowships in the field of sculpture studies at a British university. Managed by the Henry Moore Institute, these fellowships assist scholars who have recently completed doctoral studies to prepare a substantial publication or similar research output. The Foundation will award a grant of up to £21,000 per annum towards the fellowship. Applicants must have an affiliation with a university department who will act as the host to the Fellow. Fellows will be expected to present the development of their work every six months to the Henry Moore Institute, a centre for the study of sculpture based in Leeds. The fellowships run for two years, however if the Fellow does not fulfills his/her obligations to the University in the first year, the second year’s funding could at the Foundation’s discretion be revoked. Deadline not yet posted. Contact: Kirstie Gregory [Research Programme Assistant], Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, kirstie@henry-moore.org. For more information and full application details visit www.henry-moore.org/hmi/research.

Four Ph.D. Fellowships in Communication, Psychology, Art History, and Computer Science at the interdisciplinary Research Center Visual Communication and Expertise (VisComX), Jacobs University Bremen, Germany. Fellowships cover living expenses and tuition fees and will initially be awarded for 1 year with the possibility of performance based extension for up to 3 years in total. Please
address your application to: Prof. Dr. Marion G. Müller, Director Research Center VisComX at Jacobs University Bremen. Deadlines for applications are: May 1, 2015 and June 15, 2015 (upon special recommendation only). Applications will be considered immediately, and until the positions are filled. Electronic admission application form on the graduate admission website www.jacobs-university.de/graduate-admission.

Kislak Fellowship for the Study of the History and Cultures of the Early Americas Sought by the John W. Kluge Center at the Library of Congress. The Kislak Fellowship offers a postdoctoral scholar the opportunity to conduct research related to the discovery, contact and colonial periods in Florida, the Caribbean and Mesoamerica. It supports research projects in the disciplines of archaeology, history, cartography, epigraphy, linguistics, ethno-history, ethnography, bibliography and sociology using the Jay Kislak Collection and other collections of the Library of Congress. The Kislak Fellowship is open to scholars worldwide. It is awarded for a period of up to 4 months at a stipend of $4,200 per month. Deadline: TBA. Information: John W. Kluge Center, phone: (202) 707-3302, fax: (202) 707-3595, email: scholarly@loc.gov; www.loc.gov/loc/kluge/fellowships/kislakhshort.html.

The Pre-Doctoral Diversity Fellowship program at Ithaca College supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure track appointments within liberal arts or comprehensive colleges/universities. The Fellowship in Art History will support a doctoral student in one or more of the following areas: Latin American Art, Latino Art, the Arts of Africa or the Arts of the African diaspora. Qualifications: Enrollment in an accredited program leading to a Ph.D. degree at a U.S. educational institution and commitment to a career in teaching at the college or university level are required. Prior to August 15, 2015, the fellow must be advanced to candidacy at his or her home institution with an approved dissertation proposal. This fellowship is non-renewable. The fellow will receive a $20,000 stipend, housing or a housing allowance of $8000, $5000 in research support, office space, and access to Ithaca College and Cornell University libraries. Interested individuals should apply online at www.ithaca.edu/hls/predodiversityfellowship/. Questions should be directed to the Office of Human Resources at (607) 274-1207.

Barra Postdoctoral Fellowship at the McNeil Center for Early American Studies will appoint a recent recipient of the PhD as a Postdoctoral Fellow for a two-year term. The fellow will receive a starting stipend of at least $43,000; health insurance; private office space in the Center’s building at the northeastern gateway to the University of Pennsylvania’s historic campus; library, computer, and other privileges at the university; and access to the Philadelphia area’s magnificent manuscript, rare book and museum collections. Modest funds for travel and research are available. During the two-year term of appointment, the fellow will teach two courses in an appropriate department at the University of Pennsylvania. All McNeil Center fellows are expected to be in residence during the academic year and to participate in the Center’s program of seminars and other activities. The remainder of the fellow’s time will be devoted to research and writing. While this fellowship is particularly appropriate for projects designed to turn a doctoral dissertation into a publishable monograph, any project dealing with the histories and cultures of North America in the Atlantic world before 1850 will be considered. Proposals dependent on the use of Philadelphia-area archives and libraries are particularly welcome. Applicants must have earned the PhD no earlier than 2008 in American History, American Literature, American Studies, or a closely allied field and must have completed all requirements for the degree when the term of appointment commences. Candidates who have received McNeil Center funding for a related project at the pre-doctoral stage will not be considered. Submit all materials to: McNeil Center for Early American Studies, University of Pennsylvania, 3355 Woodland Walk, Philadelphia, PA 19104-4531. The postmark deadline not yet posted. www.mceas.org/postdoctoralfellowships.shtml.

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

The Society for the History of Technology offers the Brooke Hindle Post-Doctoral Fellowship. The award is for $10,000 and may be used for any purpose connected with research or writing in the history of technology for a period of not less than four months period of not less than four months during the year following the award. Applicants must hold a doctorate in the history of technology or a related field, normally awarded within the preceding four years or expect to have graduated by time of award. Deadline: April 1, 2015 For information see www.historyoftechnology.org/awards/hindle.html.
Fellowships & Grants – All Career Stages

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

The American Council of Learned Societies offers Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of $75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence). Deadline: TBA. Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclsonline.org; web: www.acls.org/programs/burkhardt/. Applications must be submitted through the ACLS Online Fellowship Application system http://ofa.acls.org/.

The American Council of Learned Societies, together with the Social Science Research Council and the National Endowment for the Humanities, fund approximately eight ACLS/SSRC/NEH International and Area Studies Fellowships. Scholars who are at least two years beyond the Ph.D. may apply for 6-12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, East Europe and the former Soviet Union. The Fellowship stipend is set at three levels based on associate, full professor rank, funded at $35,000, $45,000, and $65,000. Approximately 20 fellowships will be available at each level. Deadline: Fall 2015 Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclsonline.org; www.acls.org/programs/acls/.

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

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

The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers grants-in-aid to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than $1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the Henry Belin du Pont Fellowship to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center’s scholars. Tenure must be continuous and last from two to six months. Stipends are no more than $1,600.
The Hagley Museum and Library offers several fellowships and grants. **Henry Belin du Pont Fellowships** support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mo.) may offer up to $1,600 per month. **Deadline: November 15.** Dr. Roger Horowitz, Center for the History of Business, Technology, and Society, PO Box 3630, Wilmington DE 19807-0630; email: rhorowitz@hagley.org.

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

The **Getty Grant Program** offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. A full description of the current theme appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available. **Deadline (all programs) (receipt): November 2015.** Address: The Getty Grant Program, Getty Foundation, 1290 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): researchgrants@getty.edu. Web: www.getty.edu/grants or www.getty.edu/learn/apply/.

The **Gilder Lehrman Institute of American History** offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Ten Gilder Lehrman Fellowships of $3,000 each will be awarded. Fellowships are awarded twice a year. **Deadlines (postmarked): May 1, 2015.** 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: www.gilderlehrman.org/programs-exhibitions/fellowships.

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

The **Institute of European History, Department of General History,** awards ten fellowships for a six- to twelve-month research stay at the **Institute in Mainz,** for research in the field of German and European history since the 16th century. The selection is made by the department’s fellowship commission, which meets three times a year, in March, July and November. **Consult website for stipend amounts and deadlines.**
The **Jacob M. Price Visiting Research Fellowships** facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of $1000 are available for graduate students and junior faculty whose work would benefit from use of the library’s resources. Fellows must spend at least one week at the Clements Library. **Applications accepted between October 1 and January 15 each year.** Contact: Price Fellowship Coordinator, William L. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI. 48109-1190. Ph: (734) 764-2347; E-mail: briand@umich.edu. Web: www.clements.umich.edu/fellowship.php.

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

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

**Kluge Center Fellowships**, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry a stipend of $4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library. **Deadline: Varies by Fellowship, check website for details.** Contact: American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398; 212-697-1505; email ruth@acls.org; web: www.loc.gov/loc/kluge/fellowships. Kluge Fellowships, Office of Scholarly Programs, Library of Congress, L120, 101 Independence Ave., SE, Washington, DC 20540-4860. E-Mail: scholarly@loc.gov.

The **National Endowment for the Humanities** offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 is for 9-12 mo.; $24,000 for 6-8 mo.). **Deadline: Varies by fellowship, check website for details.** Shorter projects may be funded by NEH summer stipends ($3,000 for two consecutive months of full-time independent study and research). Summer stipend application **deadline: September 30, 2015.** Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged). Collaborative Research grants **deadline: December 9, 2015.** Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, DC 20506. Tel: 202-606-8200. E-mail: fellowships@neh.gov, collaborative@neh.gov. Website: www.neh.gov/grants

The **National Endowment for the Humanities** announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of musical notation, are also eligible. Awards are made for one to three years and range from $50,000 to $100,000 per year. **Deadline: December 9, 2015.** Guidelines posted online, summer, 2008. Contact: (202) 606-8200 or e-mail: editions@neh.gov or write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Web: www.neh.gov/grants/guidelines/editions.html.
The National Humanities Center offers 40 residential fellowships for advanced study in the humanities during the academic year, September through May. Applicants must hold doctorate or equivalent scholarly credentials. Fellowships up to $50,000 are individually determined. **Deadline: October, specific not yet posted.**

Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, North Carolina 27709-2256. Ph: (919) 549-0661; Fax: (919) 990-8535. Web: www.nhc.rtp.nc.us/fellowships/fellowships.htm, email: nhc@nationalhumanitiescenter.org

### National Endowment for the Humanities Summer Stipends

Support individuals pursuing advanced research that contributes to the understanding of the humanities. Summer Stipends support full-time research and writing ($6,000/two consecutive months) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers. **Deadline: September 30, 2015.** Contact: National Endowment for the Humanities, Division of Research Programs, Rm 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. www.neh.gov/grants/guidelines/stipends.html; email: stipends@neh.gov. Phone: (202) 606-8200. Applications submitted online at www.grants.gov.

### National Gallery of Art - Senior Fellowships for Advanced Study in the Visual Arts

Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one Paul Mellon Fellowship, and four to six Ailsa Mellon Bruce and Samuel H. Kress Senior Fellowships. **Deadline: October 15, 2015.** The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: Up to $50,000 (plus housing). Consult website for eligibility and application information. www.nga.gov/resources/casvasen.shtml#application. Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785. Tel. (202) 842.6482. Email: fellowships@nga.gov.

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

The National Humanities Center in Research Triangle Park, NC, offers fellowships for advanced study in all fields of the humanities. Fellows are assisted in finding suitable housing and must be in residence for the academic year (September-May). Resources include the libraries at Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, and the Center maintains a reference collection. Senior and younger scholars are eligible; younger scholars should be engaged in research well beyond their dissertations. Terms: Fellowships up to $50,000 are individually determined, depending upon the needs of the Fellow and the ability of the Center to meet them. Fellowships are intended to maintain scholars at full salary during their year of research. **Deadline: October 1st (Tentative).** Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256. Tel: 919-549-0661; email: nhc@nationalhumanitiescenter.org. Web: www.nhc.rtp.nc.us/fellowships/appltoc.htm.

The Radcliffe Institute for Advanced Study is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe’s historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $70,000 for one year.
with additional funds for project expenses. **Deadline: TBA.** Contact: Radcliffe Fellowship Program, 8 Garden Street, Byerly Hall, Cambridge, MA 02138. Tel: 617-495-1234; email fellowships@radcliffe.harvard.edu, or www.radcliffe.edu/fellowship_program.aspx.

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

The **Sterling & Francine Clark Art Institute** offers 15-20 Clark Fellowships each year. Tenure = less than a month to ten months (year runs July 1-June 30) with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution’s collections and library, all located together with the Williams College Graduate Program in the History of Art. The **Beinecke Fellowship** is endowed by the devoted chair of the Research and Academic Program Trustee Committee, Frederick W. Beinecke, and is awarded to a noted senior scholar for one semester. The **Clark/Oakley Humanities Fellowship**, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The **Clark/Centre Allemand Fellowship** is awarded for a project centered on French art and culture. **All deadlines (receipt): October 15, 2015.** All applicants must complete an application form, available on this website. For more information, call 413 458 0469, or e-mail Research and Academic Program (online form). Web: www.clarkart.edu/About/employment/positions/Associate-Director-Research-Academic-Program.

The **University of Delaware Library and the Delaware Art Museum** announce a joint **Fellowship in Pre-Raphaelite studies.** This short-term, one-month, residential Fellowship (stipend is up to $3,000) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The Fellowship is open to those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. **Deadline: October 2015 (Tentative).** For more information write to Pre-Raphaelite Studies Fellowship Committee, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806 USA, or visit www.delart.org/about/opportunities/

**University of Delaware/Delaware Art Museum Fellowship in Pre-Raphaelite Studies.** This short-term, one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions’ proximity to other collections, such as the Winterthur Museum and Library, the Philadelphia Museum of Art, the Princeton University Library, and the Bryn Mawr College Library. Each recipient is expected to participate in an informal colloquium on the subject of his or her research during the course of Fellowship residence. Up to $5,000 is available for the one-month Fellowship. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. The deadline is **October 2015 (Tentative).** Web: www.delart.org/about/opportunities/

The **William T. Grant Scholars Program** supports promising early career researchers from diverse disciplines. Each fellow receives $300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant’s institution, providing support of $60,000 per year. The William T. Grant Scholars Award must not replace the institution’s current support of the applicant’s research. **Deadline: July 9, 2015.** Contact: William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837, 212/752-0071. Web: www.wtgrantfoundation.org/.
The American Academy in Rome announces its Rome Prize competition. Each year, through a national competition, the Rome Prize is awarded to 15 emerging artists and 15 scholars (working in Ancient, Medieval, Renaissance and early Modern, or Modern Italian Studies). Rome Prize winners receive room and board and a study or studio. Six- and 11-month fellowships are awarded, carrying stipends. Winners of 6-month and 11-month fellowships receive stipends of $14,000 and $26,000, respectively. The Academy community also includes invited Residents and international Affiliated Fellows. Deadline: November 1, 2015. To determine eligibility, etc., visit www.aarome.org or contact the American Academy in Rome, 7 East 60th Street, New York, NY 10022, Attn: Programs Department. T: (212) 751-7200; F: (212) 751-7220; email: info@aarome.org.

The American Historical Association offers several book prizes for outstanding works in the field of history. The Herbert Baxter Adams Prize for a work in the field of European history from 1815 through the 20th century; the James A. Rawley Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before the twentieth century; the J. Russell Major Prize for the best work in English on any aspect of French history and the George Louis Beer Prize in European international history since 1895 century. The Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present. Deadline for all submissions: May 15, 2015. For complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3889. Tel. (202) 544.2422, email: jfolmer@historians.org; web: www.historians.org/prizes/index.cfm.

The Dactyl Foundation offers a $1,000 award for essays on literary, aesthetic, or cultural theory. Essays may be submitted by the author or nominated by another individual. Length open. Published or unpublished, no deadline. Send via regular mail to Victoria N. Alexander, 64 Grand Street, New York, NY 10013. Web: www.dactyl.org; email: essays@dactyl.org.

Historians of British Art awards three prizes for books on British art in the following categories: pre-1800, post-1800, and multi-authored book. To nominate a publication, please contact the committee chair, Douglas Fordham, at Fordham@virginia.edu.

Travel Awards are designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference. The award of $750 is intended to offset travel costs. To apply, send a letter of request, a copy of the letter of acceptance from the organizer of the conference session, an abstract of the paper to be presented, a budget of estimated expenses (noting what items may be covered by other resources), and a CV to Renate Dohmen, Prize Committee Chair, HBA, London7806@aol.com. Deadline: September 2015 (Tentative). See www.historiansofbritishart.org/Prizes.asp.

The Phi Beta Kappa Society has been granted the opportunity to foster continuing education through two foreign study fellowships. The Mary Isabel Sibley Fellowship ($20,000) is awarded annually to young women who wish to study Greek or French language and literature. The Walter J. Jensen Fellowship ($10,000) aimed to help educators and researchers improve the study of French in the U.S., is awarded annually for six months of study in France. Phi Beta Kappa also recognizes those who work to preserve and promote the liberal arts and sciences. The Sidney Hook Award ($7,500) recognizes national distinction by a single scholar in each of three endeavors: scholarship, undergraduate teaching and leadership in the cause of liberal arts education. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. The Fellows Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa. Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, DC 2009. Tel. (202) 265-3808. Email: info@pbk.org. For deadline and application information, consult website: www.phi-kappaphi.org/Web/Awards/Fellowship.html.

The Rudolf Jahns Prize (10,000 Euros) is given every two years to art historians, journalists and curators/exhibition organizers early in their careers who are engaged in projects related to Rudolf Jahns and/or his period. Both already completed and planned projects are eligible. Deadline TBA. Contact: Staatliche Museen zu Berlin, Kunstbibliothek, Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zunz Weg 9, D-32756 Detmold. Web: www.rudolf-jahns-stiftung.de.
On January 20, 2015, the Dahesh Museum of Art announced that it has selected a townhouse at 178 East 64th Street as its new headquarters and exhibition space. This coincides with the 20th Anniversary of the Dahesh, America’s only institution dedicated to collecting and exhibiting European and American academic art of the 19th and 20th Centuries. The five-story townhouse has been selected for its convenient location and spacious gallery-like parlor. The Dahesh is currently consulting with architects, with an opening date to be announced later this year.

The new home for the Dahesh Museum was built in 1899 and had a limestone and brownstone façade. The building is 20-feet wide, comprising of approximately 7,000 square feet of space. Original details include two fireplaces with imported French Louis XV marble mantles and a marble foyer. The new location also includes a beautiful finished outdoor space of Italian stone.

“There is no better way to celebrate our 20th anniversary than to announce our new location,” said Amira Zahid, one of the DMA’s founding Trustees. “For 20 years, the Dahesh Museum of Art has demonstrated that there is a receptive, appreciative and vocal audience for the great academic tradition of the 19th and early 20th century. Our new home will provide viewing space for our masterworks, as well as the location for our many events, lectures and academic symposia.”

For the last seven years, the Dahesh has functioned as a museum-without-walls, developing traveling exhibitions within the United States and abroad, while lending important works from its collection to museums worldwide. The Dahesh has continued its program of acquisitions to build the collection, and just published Academic Splendor: 101 Masterpieces from the Dahesh Museum of Art. The Gift Shop at 145 Sixth Avenue will continue with scheduled events during renovations at the new location.

“When the Dahesh first opened 20 years ago,” said J. David Farmer, Director of Exhibitions at the Dahesh, “We seemed a lone voice in the wilderness. Since that time, we have made the case through our scholarship, our collection and our audience that the academic tradition is vital, alluring and eminently worthy of study and appreciation. Many other major museums have since followed our lead by incorporating more 19th-century academic work into their collections, or mounting successful shows highlighting the era. With our new space, the Dahesh will resume its position as America’s premiere institution dedicated to the academic tradition.”

Updates on the renovation and the ramp-up to the opening date will be available on the Museum’s website at www.daheshmuseum.org and on its Facebook page.
California

Los Angeles. The Getty Center
J. M. W. Turner: Painting Set Free
Through May 24, 2015
Zeitgeist: Art in the Germanic World, 1800-1900
Through May 17, 2015
In Focus: Daguerreotypes
Noir: The Romance of Black in Nineteenth-Century French Drawings and Prints
February 9 – May 15, 2016

Los Angeles. Hammer Museum
Apparitions: Frottages and Rubbings from 1860 to Now

Los Angeles. The Huntington Library, Art Collections and Botanical Gardens
Working Women: Images of Female Labor in the Art of Thomas Rowlandson
Through April 13, 2015
Samuel F.B. Morse’s Gallery of the Louvre and the Art of Invention
Through May 4, 2015

Pasadena. Norton Simon Museum
Tête-à-tête: Three Masterpieces from the Musée d’Orsay
This formidable trio from the former train station consists of Whistler’s Arrangement in Grey and Black No. 1 (Portrait of the Artist’s Mother); Manet’s Portrait of Émile Zola; and Cézanne’s Card Players.
Through June 22, 2015
A Revolution of the Palette: the First Synthetic Blues and their Impact on French Artists

Sacramento. Crocker Art Museum
Toulouse-Lautrec and La Vie Moderne: Paris 1880–1910
Through April 26, 2015

San Francisco. de Young/Legion of Honor, Fine Arts Museums of San Francisco
J.M.W. Turner: Painting Set Free
June 20, 2015 – September 20, 2015 [de Young]
Luminous Worlds: British Works on Paper, 1760-1900
July 11, 2015 – November 29, 2015 [Legion of Honor]
Jewel City: Art from the Panama-Pacific International Exposition
October 17, 2015 – January 10, 2016 [de Young]

Stanford. Cantor Arts Center, Stanford University
American Battleground: Photographs of the Civil War, 1861-1865
Through August 17, 2015
Into the Forest: Landscape as Subject and Studio in 19th-Century France
August 26, 2015 – January 4, 2016

Connecticut

Fairfield. The Bellarmine Museum of Art
Gari Melchers: An American Impressionist at Home and Abroad
Through May 22, 2015
<table>
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<th>Location</th>
<th>Museum/Exhibit</th>
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| Hartford         | Wadsworth Atheneum Museum of Art  
*Gothic to Goth: Romantic Era Dress and Its Legacy*  
March 5, 2016 – July 10, 2016 |
| New Haven        | Yale University Art Gallery  
*The Critique of Reason: Romantic Art, 1760-1860*  
Through July 26, 2015  
*Whistler in Paris, London and Venice*  
Through July 19, 2015 |
| Delaware         | Wilmington. Delaware Art Museum  
*Oscar Wilde's Salomé: Illustrating Death and Desire*  
Through May 10, 2015  
*Poetry in Beauty: The Pre-Raphaelite Art of Marie Spartali Stillman*  
| Florida          | Gainesville. Samuel P. Harn Museum of Art, University of Florida  
*Monet and American Impressionism*  
Through May 24, 2015 |
| Orlando          | Charles Hosmer Morse Museum of American Art  
*Focus Exhibition: Lockwood de Forest's The Week*  
Through September 27, 2015  
*Revival & Reform: Eclecticism in the 19th-Century Environment*  
Ongoing  
*Lifelines—Forms and Themes of Art Nouveau*  
Ongoing |
| Saint Petersburg | Museum of Fine Arts  
*Monet to Matisse: On the French Coast*  
Through May 31, 2015  
*Images of the Floating World and Beyond: Japanese Woodblock Prints*  
May 9, 2015 – August 16, 2015 |
| Georgia          | Athens. Georgia Museum of Art  
*The History of the American Band, 1830-1900: Art, Instruments and Ephemera from the Collection of George Foreman*  
| Atlanta          | High Museum of Art  
*American Encounters: The Simple Pleasures of Still Life*  
| Hawaii           | Honolulu Museum of Art  
*Impressionists, Post-Impressionists, Neo-Impressionists: 19th-Century Prints and Drawings*  
Through May 24, 2015 |
| Illinois         | Art Institute of Chicago  
*Ireland: Crossroads of Art and Design, 1650-1840*  
Through June 7, 2015  
*Chicago. Smart Museum of Art*  
*Expressionist Impulses in German and Central European Art, 1890-1990*  
October 1, 2015 – January 11, 2016 |
| Iowa             | Ames. Brunnier Art Museum, Iowa State University  
*Beauty Through Experiment: The Ceramics of Wedgwood*  
Through July 31, 2015  
*Sophisticated Simplicity of the Victorian Era: Selections from the Iowa Quaker Glass Collection*  
Through July 31, 2015 |
| Louisiana        | New Orleans Museum of Art  
*Orientalism: Taking and Making*  
Through December 31, 2016 |
| Maine            | Waterville. Colby Museum of Art, Colby College  
*Whistler and the World: The Lunder Collection of James McNeill Whistler at the Colby College Museum of Art*  
September 15, 2015 - January 10, 2016  
*Aesthetic Harmonies: Whistler in Context*  
| Massachusetts    | Museum of Fine Arts, Boston  
*Hokusai*  
Through August 9, 2015  
*Williamstown. Sterling and Francine Clark Art Institute*  
*Van Gogh and Nature*  
June 14, 2015 – September 13, 2015 |
| Massachusetts    | Worcester Art Museum  
*American Folk Art, Lovingly Collected*  
July 15, 2015 – November 29, 2015 |
| Michigan         | Flint Institute of Arts  
*Beauty, Passion, and Bliss: 19th-Century Masterworks from the Dahesh Museum of Art*  
May 16, 2015 - August 16, 2015 |
| Minnesota        | Minneapolis Institute of Arts  
*Eugene Delacroix and Modernity*  
| Missouri         | Kansas City. Nelson-Atkins Museum of Art  
*A Shared Legacy: Folk Art in America*  
Through July 5, 2015  
*American Folk Art from the Collection of The Nelson-Atkins Museum of Art*  
Through November 1, 2015 |
| New Jersey       | Jane Voorhees Zimmerli Art Museum at Rutgers University  
*The Doctor is In: Medicine in French Prints*  
Through July 31, 2015 |
New-York Historical Society
Audubon’s Aviary: The Final Flight
Through May 10, 2015

Poughkeepsie. Frances Lehman Loeb Art Center
Through the Looking Glass: Daguerreotype Masterworks from the Davon of Photography
April 10, 2015 – June 14, 2015

NORTH CAROLINA
Blowing Rock Art and History Museum
Romantic Spirits: 19th-Century Paintings of the South from the Johnson Collection
August 10, 2015 – November 9, 2015

OHIO
Cleveland Museum of Art
Painting the Modern Garden: Monet to Matisse
October 11, 2015 – January 5, 2016

Cincinnati. Taft Museum of Art
An Eye for the West: Paintings and Sculptures from Local Collections
Through May 17, 2015

PORTLAND ART MUSEUM
Gods and Heroes: Masterpieces from the École des Beaux-Arts, Paris
June 13, 2015 – September 13, 2015

Rolling Hills, Satanic Mills: The British Passion for Landscape
May 9, 2015 – August 2, 2015

University Park. Palmer Museum, Pennsylvania State University
Hidden Mother
Through April 26, 2015

Francisco Goya: Los Caprichos
Through May 10, 2015

SOUTH CAROLINA
Greenville County Museum of Art
Romantic Spirits: 19th-Century Paintings of the South from the Johnson Collection
Through May 31, 2015

TENNESSEE
Knoxville. McClung Museum of Natural History and Culture, University of Tennessee
The Flora and Fauna of Catesby, Mason, and Audubon
Ongoing.
Knoxville Museum of Art
Romantic Spirits: 19th-Century Paintings of the South from the Johnson Collection
August 1, 2015 – November 1, 2015

Memphis. Memphis Brooks Museum of Art
A Shared Legacy: American Folk Art
November 7, 2015 – February 28, 2016

TEXAS
Austin. Blanton Museum of Art
Impressionism and the Caribbean: Francisco Oller and His Transatlantic World
June 14, 2015 – September 6, 2015

Dallas. Meadows Museum of Art
Goya and Lópex: A Conversation/Ambassador Loan from the Musée du Louvre, Paris
Through May 3, 2015
Treasures from the House of Alba: 500 Years of Art and Collecting

Fort Worth. Amon Carter Museum of American Art
Remington and Russell
Through May 24, 2015
American Still Life
Through August 2, 2015
Audubon’s Beasts
Through August 2, 2015
Samuel F.B. Morse’s Gallery of the Louvre and the Art of Invention
May 23, 2015 – August 23, 2015
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

Houston. Menil Collection
Becoming Modern: Nineteenth-Century French Drawings from The Morgan Library & Museum and the Menil Collection
Through June 14, 2015

UTAH
Salt Lake City. Utah Museum of Fine Arts
The British Passion for Landscape: Masterpieces from National Museum Wales
August 29, 2015 - December 13, 2015

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

VIRGINIA
Norfolk. Chrysler Museum of Art
Shooting Lincoln: Photography and the 16th President
Through July 5, 2015
The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920
June 16, 2015 – September 6, 2015

Richmond. Virginia Museum of Fine Arts
Van Gogh, Manet and Matisse: The Art of the Flower
Through June 21, 2015
Félix Bracquemond: Impressionist Innovator
Through October 4, 2015

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

WASHINGTON
Bellingham. Whatcom Museum
Mingled Visions: Images from The North American Indian by Edward Curtis
Through May 10, 2015

Seattle Art Museum
Samuel F.B. Morse’s Gallery of the Louvre
Intimate Impressionism from the National Gallery of Art
October 1, 2015 – January 10, 2016

Seattle. Frye Art Museum
1900: Adornment for the Home and Body
Through May 3, 2015
INTERNATIONAL EXHIBITIONS

AUSTRALIA
Sydney. Art Gallery of New South Wales. The Photograph and Australia. Photography and nationalism from the 19th century to today. March 21–June 8

AUSTRIA


BELGIUM

Brussels. Musées royaux des Beaux-Arts de Belgique. Focus Exhibition: Jean Portaels and the Call of the Orient (1841–1847). Highlighting the work of an important but little-studied artist (1818–1895). Through May 31


CANADA


CZECH REPUBLIC

DENMARK
Charlottenlund. Ordrupgaard. Fritz Syberg–Art And Love. Reveals the private side of this landscape and peasant painter. Through May 10.

Copenhagen. Thorvaldsens Museum.
The gift of a British monarch and the Royal Court. From April 17

ENGLAND

Birmingham. The Barber Institute of Fine Arts.
Revolutionizing Fashion. The depiction of fashionable dress in 18th- and early 19th-century British miniatures from the Barber and two private collections. Through April 26


Evelyn De Morgan: Artist of Peace. De Morgan’s pacifism and reactions to the Boer War (1899–1902) and World War I. April 24–Sept. 13

Cambridge. Fitzwilliam Museum, University of Cambridge.
Modern Heroism: Printmaking and the Legacy of Napoleon Bonaparte. Through June 28

Compton. Watts Gallery.
Liberating Fashion: Aesthetic Dress in Victorian Portraits. The first exhibition to tell the story of the Aesthetic Dress movement from its origins in the 1850s to the opening of the Artistic and Historic Costume Studio at Liberty & Co. Through June 7

The Art of Bellam: Richard Dadd. The gifted (and troubled) early Victorian artist, known for his imaginative Shakespearean images. June 16–Nov. 1

Grasmere. Wordsworth Trust.
Wortsworth, War & Waterloo. Hand-written manuscripts, pictures, satirical cartoons, and objects present the first consideration of Wordsworth and his contemporaries as “war poets.” March 16–Nov. 1

Bonaparte and the British: Prints and Propaganda in the Age of Napoleon. Through Aug. 16

Goya: The Witches and Old Women Album. The first reunion of surviving drawings from the album, a highly private work created in the last decade of Goya’s life. Through May 25.

Unfinished... Works from the Courtauld Gallery. Paintings, drawings, prints, and sculpture from the Renaissance to the early twentieth century that have all been described as unfinished. June 18–Sept. 20

London. Dulwich Picture Gallery.
Pierre-Paul Prud’hon: Napoleon’s Draughtsman. Focusing on the artist’s life studies in white and black chalk. June 23–Nov. 15

Homes of the Homeless: Seeking Shelter in Victorian London. Paintings, photographs, objects, and personal stories offer insight into the places the poor inhabited. March 24–July 12

London. The National Gallery.
Inventing Impressionism. The legacy of Paul Durand-Ruel, the entrepreneurial art dealer who discovered the Impressionists. March 4–May 31. Continues at the Philadelphia Museum of Art


Wellington: Triumphs, Politics and Passions. Portraits, including rarely seen loans, are the backbone of the first gallery exhibition devoted to the Duke of Wellington, on the 200th anniversary of the Battle of Waterloo (June 18, 1815). March 12–June 7

London. The Queen’s Gallery, Buckingham Palace.
Painting Paradise: The Art of the Garden. Paintings, works on paper, books, manuscripts, and decorative arts from the Royal Collection explore the garden’s inspirational impact on artists and craftsmen between 1500 and 1900. March 20–Oct. 11

Building a Dialogue: The Architect and the Client. The growth of the architectural profession from Elizabethan to Victorian times, including case studies and never before seen drawings, documents, and models. Through May 9

London. Tate Britain.


Yinka Shonibare MBE: The William Morris Family Album. For the Gallery’s first major commission, Waltham Forest residents helped Turner Prize nominee Shonibare recreate photographs of Morris’s family. Until June 7

Manchester. Manchester Art Gallery.

Manchester. The Whitworth, University of Manchester.

Norwich. Sainsbury Centre for Visual Arts.
Francis Bacon and the Masters. Over 25 major works by Bacon alongside old and modern masters including Velázquez, Rembrandt, Titian, Michelangelo, Rodin, Van Gogh, Picasso, and Matisse. Continues from the
State Hermitage Museum, St. Petersburg. April 18–July 26


An Elegant Society: Adam Buck (1759–1833), 18th–20th centuries from the National Museums Liverpool. May 1–Sept. 27

Sheffield. Museums Sheffield. The Illustrated Aviary. Works by notable bird artists such as John James Audubon, Edward Lear, and John Gould, acquired in the mid-1800s by naturalist Thomas Campbell Eyton. Through June 14


ESTONIA


FINLAND


FRANCE


Pius VII Facing Napoléon: The Tiara in the Eagle’s Grasp. Nearly 130 objects, including loans from the Vatican Museums and the Pontifical Sacristy, illustrate a clash that was at once religious, political, and artistic. March 28–June 29

Giverny. musée des impressionnismes. Degas, An Impressionist Painter? March 27–July 19


Paris. Musée Marmottan Monet. The Toilette: The Birth of Intimacy. The first exhibition devoted to the subject, displaying works from the 15th century to the present. Through July 5


GERMANY


**Jaipur and Aner in 19th Century Photography**—*Between Documentation and the Picturesque Tradition*. Through June 28

**Berlin. Museum für Fotografie.**


**Bremen. Kunsthalle.**


**ITALY**

**Milan. Pinacoteca di Brera.**

*The Kiss by Francesco Hayez, Italy between Unification, Youth and Love.* A multimedia project considering the painting’s sources, history, replication, and meanings. Aug. 4–Sept. 27

**Rovigo. Palazzo Roverella.**

*Henri Rousseau: Archaic Candor.* In collaboration with the Musée d’Orsay and Musée de l’Orangerie, Paris. March 6–July 5

**Venice. Palazzo Ducale.**

*Caricature—Press—Freedom. Honoré Daumier and Visual Satire in France.* A collaboration with the Gábor Conder. Art by Kawanabe Kyosai (1831–1889), from Nihonga (Japanese-style paintings) to ukiyo-e, caricatures, and picture diaries, as well as works by his pupil, the English architect who designed the original Mitsubishi Ichigokan. The items displayed will be rotated, June 27–Sept. 6

**JAPAN**

**Tokyo. Bridgestone Museum of Art.**

*Best of the Best.* Before closing for renovation, the museum presents highlights from its collection of modern Western and Japanese art. Through May 17.

**Tokyo. Mitsubishi Ichigokan Museum.**

*Intimate Impressionism from the National Gallery of Art, Washington.* Until May 24.

Kyosai, Master Painter and His Student Josiah Conder. Art by Kawanabe Kyosai (1831–1889), from Nihonga (Japanese-style paintings) to ukiyo-e, caricatures, and picture diaries, as well as works by his pupil, the English architect who designed the original Mitsubishi Ichigokan. The items displayed will be rotated, June 27–Sept. 6

**KARLSRUHE. STAATLICHE KUNSTHALLE.**

*Grandville, Daumier, Travis – « L’Association mensuelle ». Works from the Kupferstichkabinett.* Illustrations published between 1832 and 1834 as a special monthly supplement to the journal *La Caricature*. Through May 10

**MUNICH. NEUE PINAKOTHEK.**

*Images of the Artist: Self-Fashioning and Tradition. Works from the collection and selected loans highlight the image of the artist in the 19th century.* Through June 8.

Photography in the *New Pinakothek. The Dietmar Siegert Collection.* 19th-century Italian images. May 21–Sept. 21

**MUNICH. PINAKOTHEK DER MODERNE.**


*Rudolf Von Alt—The Importance and Origin of the Painter’s Works. Landscapes and cityscapes by one of Austria’s best-known 19th century artists; also considers recent provenance research on watercolors by Jakob and Rudolf von Alt that were seized by the Nazis and transferred to the Staatsliche Graphische Sammlung in 1959.* July 23–Oct. 11

**STUTTGART. STAATSGALERIE.**


**HUNGARY**

**BUDAPEST. MAGYAR NEMZETI MÚZEUM.**

*Affinities and Transformations. 18th and 19th-century Hungarian paintings in private collections.* A collaboration with the Gábor Kovács Art Foundation. March 23–Aug. 25

**IRELAND**

**DUBLIN. CHESTER BEATTY LIBRARY.**

*Seven Treasures: Japanese Cloisonné Enamels from the Victoria and Albert Museum, London.* Clóisonné enameling became one of Japan’s most successful forms of manufacture after its renaissance about 1840. It reached a peak
THE NETHERLANDS
Amsterdam. Hermitage.
Alexander, Napoleon & Josephine. A Story of Friendship, War and Art from the Hermitage. Paintings, sculptures, costumes, objets d’art and weapons evoke the monarchs’ fascinating story. March 28–Nov. 8

Amsterdam. Rijksmuseum.
Chiaroscuro in Photography. Early photographs from the collection, presented alongside the Late Rembrandt exhibition. Includes paper negatives, backlight to make them visible. Through May 17

Dordrechts Museum.


Haarlem. Teylers Museum.

Van Gogh & Co. Crisscrossing the Collection. Van Gogh’s still lifes, images of nature, cityscapes, and depictions of the human figure alongside works in the same genres by his predecessors, contemporaries, and followers. Complemented by the program A Summer with Van Gogh, including concerts, lectures, art workshops, a digital game, and a cycle route. April 25–Sept. 27

Rotterdam. Museum Boijmans van Beuningen.
Hamnershu Meets the Collection. The recently purchased The Balcony Room at Spureskijul (1911), in context with more than sixty works in the collection. Until May 17

Design from the County of the Potato Eaters. Contemporary design from Brabant that resonates with the themes Van Gogh engaged during his time there: simplicity, nature, and farmland. Through April 26

NORWAY
Oslo. Munchmuseet.

Oslo. Nasjonalmuseet.
The Magic North. Finnish and Norwegian Art around 1900. A joint exhibition with the Ateneum, Helsinki. Through May 16

POLAND
Warsaw. Muzeum Narodowe.
Olga Boznańska (1865–1940). Retrospective of a leading Polish proponent of Impressionism. Through May 2

Doha. Museum of Islamic Art.

RUSSIA
Moscow. Pushkin State Museum of Fine Arts.
Mihaly Munkaczy. The first Russian exhibition dedicated to the Hungarian artist (1844–1900).

Moscow. State Tretyakov Gallery.

Pavel Kuznetsov. Day Dreams. Works, many recently restored, by the founder of “Blue Roses”, the pioneering association of Russian pictorial symbolism, with an emphasis on Kuznetsov’s ongoing fascination with symbolism and Orientalism. Sept. 9–Dec. 13

St. Petersburg. Hermitage Museum.

SCOTLAND
Edinburgh. The Queen’s Gallery, Palace of Holyroodhouse.

SPAIN
Madrid. Fundación Mapfre.
The Swan Song. Academic Painters from the Musée d’Orsay. Through May 3

Madrid. Museo Nacional del Prado.
Monumental Views of Spanish Cities. The Romantic Painter Genaro Pérez Villaamil. This previously unpublished group of works from 1835–1839 comprises 42 views painted on tin plates and assembled by the artist.
as a diptych, resulting in a unique work within the context of Spanish Romanticism. Through Sept. 6

**Madrid. Museo Thyssen-Bornemisza.**
*Paul Delvaux: A Walk with Love and Death.*
Treating the themes of Eros and Thanatos; the reclining Venus; the Double; classical architecture and train stations; and the Dance of Death. A collaboration with the Musée d’Ixelles (Belgium). Through June 7

**SWEDEN**

**Gothenburg. Göteborgs Konstmuseum.**

**Stockholm. Konstakademien.**
*100 Great Paintings.* Highlights from the Nationalmuseum, Stockholm, on view while it is closed for renovation. June 11–Aug. 30

**SWITZERLAND**

**Basel. Fondation Beyeler.**
*Paul Gauguin.* Focusing on the Tahitian period. Through June 28

**Basel. Museum für Gegenwartskunst.**
*Cézanne to Richter. Masterpieces of the Kunstmuseum Basel.* On view while the Kunstmuseum is under renovation. Through Feb. 21, 2016

**Bern. Kunstmuseum.**
*Toulouse-Lautrec and Photography.* Although he never took pictures, Lautrec often had himself and his models photographed. The exhibition juxtaposes his paintings, drawings, lithographs, and posters with contemporary photographs, many of which he used in his work. Aug. 28–Dec. 13

**Lausanne. Fondation de l’Hermitage.**
*From Raphael to Gauguin: Treasures from the Jean Bonna Collection.* Primarily graphic works. Through May 25

**Ligornetto. Museo Vincenzo Vela.**
*Marcello, Adele d’Affy, duchessa di Castiglione Colonna (1836-1879).* First major retrospective of this artist’s work since 1980. April 23-August 30, 2015.

**Lucerne. Kunstmuseum.**
*Face-to-Face: Fuseli, Böcklin, Rondinone and Others.* Figural works from the collection. Through Nov. 22

**Martigny. Fondation Pierre Gianadda.**
*Anker, Hodler, Vallotton… Masterpieces from the Fondation pour l’art, la culture et l’histoire.*
Through June 14

**Winterthur. Museum Oskar Reinhart.**
*The English Face: Portrait Miniatures from the Tudors to Queen Victoria.* From the collection donated to Winterthur by Dr. Emil S. Kern. Through July 5.

**Zurich. Kunstmuseum.**
*Monet, Gauguin, Van Gogh: Japanese Inspirations.* In collaboration with the Museum Folkwang, Essen. Through May 10
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