Teaching Intercultural Interaction in the Nineteenth Century

Greg M. Thomas

The study of cross-cultural (or better, intercultural) interactions is gradually emerging as a significant new dimension of nineteenth-century art history. Yet published works have appeared in piecemeal fashion over the past twenty years, treating a wide variety of topics and various types of interaction, written by specialists of various geographical locations. Some pioneering books include those by Partha Mitter and Tapati Guha-Thakurta (for India), Timon Screech and Toshio Watanabe (Japan), Fred Bohrer (Ottoman Empire), Annie Coombe (Africa), and Roger Benjamin and Darcy Grimaldo Grigsby (France), along with edited volumes by Tim Barringer, Julie Codell, and Mary Roberts. The increasing number of such works is finally making it plausible for teachers from various subject areas to create undergraduate courses focusing on intercultural interaction. This article shares insights gained from my own experience developing and teaching such a course (called simply “Cross-Cultural Interactions in the Nineteenth Century”) since 2001 at the University of Hong Kong.

Several special issues arise in conducting such a course. Intercultural interactions cross regional sub-areas of Western and non-Western art history, requiring team-teaching or a single teacher with broad interest and knowledge (I teach my course alone). This geographical diversity precludes making a systematic survey, necessitating instead case studies of scattered examples, with individual readings tailored accordingly; a textbook on the subject is probably impossible. The material examined can also be very diverse, including some famous works and artists alongside mediocre art by less known or anonymous artists and craftsmen, augmented by the study of interactive processes: museums and art schools, looting and art collecting, art criticism, and so forth. All of these factors, finally, can make the course especially difficult for undergraduate students, who likely have limited background knowledge and who have to read some highly sophisticated art historical writing.

These same challenges, however, also bring unique benefits. Mixing various areas of Western and non-Western art fosters an internationalist perspective on the nineteenth century and de-centers the European modernist tradition. Case studies allow in-depth exploration of specific art events, while the move away from famous works and artists helps students better appreciate historical context, institutional history, and the relativity of artistic interpretation. The classroom experience also benefits in several ways. Students with various knowledge concentrations (European, Asian, African art) come together to share diverse knowledge and methods. The variety of topics creates endless continued page 29
Board Greetings

We were delighted to see so many of you at CAA in Atlanta, particularly during the two AHNCA sessions and an animated business meeting/reception. We are especially grateful to Elizabeth Mansfield for treating us to an abundant wine and cheese reception.

One of the main items that was discussed at the meeting is the sad fact that many AHNCA members are in arrears on their dues. Some have not contributed for several years, even though they have received the Newsletter and have benefited from AHNCA's numerous other activities, such as the journal, the listserv, and the website.

All members will shortly receive a letter from our new membership coordinator Janet Whitmore to remind them to pay their 2006 dues. I would urge you to pay immediately. Though we will not charge you retroactively, you may want to be extra generous this time around and contribute at a higher than normal level. Please note that AHNCA and its activities can only exist with your support. Even though every member of the board volunteers her/his time, there are costs involved in the printing and production of the newsletter as well as the maintenance of the website. A small part of the dues also goes to the maintenance of Nineteenth-Century Art Worldwide, though most of the funds for this journal are raised separately by its editors.

We thank all of you who have stood by us over the years and hope you will continue your support.

Best wishes from us all,
Petra ten-Doesschate Chu, President
Elizabeth Mansfield, Secretary
Colleen Denney, Treasurer
Janet Whitmore, Membership Coordinator
Patricia Mainardi, Program Chair
Aruna D'Souza, Newsletter Editor
Jonathan Walz, Webmaster
Therese Dolan, Member at large
Alan C. Braddock, Member at Large
Ting Chang, Member at large.

Minutes of the Annual Business Meeting
February 23, 2006, Boston

AHNCA's annual business meeting took place on Wednesday, March 22, during the College Art Conference. President Petra ten-Doesschate Chu convened the meeting at 5:30pm. After approving the minutes of last year's business meeting, Petra invited Newsletter Editor Aruna D'Souza to deliver her report.

Aruna began by announcing Emily Shapiro's resignation from the post of the Newsletter's New Books Editor and thanking her for her years of service. Keeping track of recent publications in nineteenth-century art history is no easy task given the liveliness of the field, and Emily's work was valued by all readers of the Newsletter.

Petra next introduced Treasurer Colleen Denney, who reported that AHNCA's account currently holds $17,280.33. Colleen noted that most of this money is earmarked for the on-line journal Nineteenth-Century Art Worldwide. So this money is not available to support the Newsletter, which should be supported wholly through membership dues.

The state of AHNCA membership was the subject of the next report, given by President Chu. After many years of unflagging service as AHNCA's membership coordinator, June Hargrove has stepped down from this post. Thanks were expressed by the members for June's work in this area.

AHNCA's membership remains strong, though an alarming number of members have neglected to pay their dues in recent years. A letter will be sent to members to remind them to pay their dues. Members will be reminded of the benefits of membership, which includes a subscription to the Newsletter. The possibility of receiving the Newsletter electronically is being pursued, as is a means for allowing members to register and pay their dues on-line. Members are invited to share their views on electronic membership services with AHNCA officers.

The continuing success of AHNCA's on-line journal, Nineteenth-Century Art Worldwide (NCAW), was the next topic for discussion. The peer-reviewed journal generates several thousand hits and several hundred "visits" (visitors who peruse multiple pages) each month. NCAW remains the only peer-reviewed journal dedicated to scholarship in nineteenth-century art. NCAW is free to all via the internet, and the editors have received notes of thanks from users around the country, one of whom explained that library cutbacks at her school have made NCAW the only scholarly art history journal available to her and her students!

To maintain the NCAW's high quality and availability, an endowment must be generated. An endowment of $500,000 would ensure the journal's long-term viability. Toward this end, Gabe Weisberg announced several recent gifts that will serve as seed-money for an endowment. AHNCA extends its deepest thanks to the Fine Art Dealers Association, Gallery Michael, and a generous Anonymous Donor whose gifts have provided timely and essential support to NCAW.

AHNCA's commitment to supporting scholarship was emphasized again as discussion turned towards the organization's sponsorship of conferences and symposia. Petra reminded members of the Annual Graduate Student Symposium sponsored jointly by AHNCA, the Dahesh Museum, and the CUNY Graduate Center held on March 4, 2006. Members supported the suggestion that AHNCA seek additional opportunities to sponsor panels or sessions at allied conferences or to co-sponsor symposia. Members are invited to bring such opportunities to the attention of AHNCA's Program Chair, Pat Mainardi.

Elections of new officers rounded out the agenda. Colleen Denney's term as treasurer was set to expire this year, and June Hargrove's resignation necessitated election of a new membership coordinator. Colleen accepted her nomination for another term and was re-elected unanimously. Janet Whitmore was elected by acclaim to the post of membership coordinator.

Thus, with business concluded, Petra adjourned the meeting and members enjoyed an hour of informal conversation over wine and hors d'oeuvres.

Respectfully submitted,
Elizabeth Mansfield, Secretary
NCAW: A librarian’s perspective

Wendy Hadlock

As an academic librarian, I spend a lot of time teaching students to find, evaluate, and use information effectively. A key component of this instruction is helping students to learn the difference between a scholarly and a popular publication. I go over the key markers of scholarly literature, including a discussion of the peer review process, a detailed explanation of the role of editorial board, and scholarly credibility. The type of text was that format was a clue, but many scholarly journals are now published electronically that this is no indication of scholarly quality. Neither is price, as scholarly publications can range in price from free to $20,000 per year for a library subscription.

So if I were to ask a student whether Nineteenth-Century Art Worldwide (NCBW) was a scholarly publication, the answer would likely be no. Most students I have spoken to have not heard of this journal, and they struggle to describe it. Therefore, it is important for students to learn how to judge the quality of a publication.

The continuing success of the NCAW's online journal, Nineteenth-Century Art Worldwide (NCBW), was the topic of discussion for the peer-reviewed journal at the Nineteenth-Century Art Worldwide conference held from October 26-28, 2006. The conference brought together researchers and scholars from around the world to discuss the latest developments in the field of Nineteenth-Century art.

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A special thanks to the anonymous donors whose contributions have enabled this project. To the many individuals and institutions who have supported NCAW, we extend our deepest appreciation.

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The NCAW is in need of a financial partner to support the journal's future. This is an excellent opportunity for any institution, university, or alumni group that wishes to support this important and distinguished journal. For more information, please contact us.

Wendy Hadlock is a librarian at the University of California, Berkeley. She is a member of the NCAW editorial board and serves as the journal's editor-in-chief. She has a PhD in English literature from the University of California, Los Angeles.

Many interested scholars, however, are unable to take advantage of this technology due to lack of resources and training. Why is this the case? And what can publishers do to ensure that all of our students and educators have access to the latest research and literature? This is a pressing issue, and one that we must address if we are to continue to advance our field.

Note: For a summary of the scholarly communication conference, see the website for Create Change, a library organization dedicated to creating a more inclusive and equitable academic environment. For more information, please visit http://createchange.org/home.html.

Wendy Hadlock is Coordinator of Library Instruction, Utah State University.

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Spring 2006 NCAW Newsletter

Page 3
Edgar Degas: Six Friends at Dieppe
Maura Coughlin

Rather than assuming an insatiable public appetite for the pure optical pleasure of French Impressionism or the modernist construction of the misunderstood solitary genius, Maureen O'Brien, curator of painting and sculpture at the Rhode Island School of Design Museum mined the (admittedly fantastic) resources of this university museum to produce an exhibition at whose heart was Edgar Degas’ large pastel of 1885, Six Friends at Dieppe. Fifty related paintings, drawings, prints, photographs and books articulate a vibrant social history of Dieppe and a historical and artistic context for each of the portrait’s subjects.

While on summer holiday on the Normandy coast in 1885, as a guest of the Blanche family, Degas produced this large pastel bearing witness to his network of male friendships forged there. This portrait groups together academic painter Henri Gervex, his student Jacques-Emile Blanche, the young British painter Walter Sickert; also included are the librettist Ludovic Halévy, Halévy’s son Daniel, and theatre and concert censor Albert Boulanger-Cavé. O’Brien structured the exhibition around an exploration of the personal relationships and artistic interests that brought together the depicted gathering of artists, writers, musicians and idlers. Although Degas’s time in Dieppe was surely not devoid of female company (as O’Brien mentions in her catalogue essay) the centerpiece of this show, the pastel, stages a homosocial world of male bonding: men and their biological offspring, artists and pupils, patrons and patronized.

Unusual for a group portrait, Degas’s image is marked by a sense of psychological discord among the individuals depicted rather than a shared professional, local, familial or avant-garde affiliation. Because this quality of disconnection has been taken as an organizing metaphor, the show does not have the effect of restoring a lost unity, rather it evokes the web of human relationships that are continuously spun together and rent apart but can momentarily cohere in time and place.

Although the image provides scant visual reference to the Channel coast town of Dieppe, its depicted male community came together there at a moment when it was a chic summer hangout for artists and tourists both French and British. The exhibition’s audience was very specifically located in this place and moment by the popular prints and other items of popular culture depicting Dieppe’s beaches, boardwalks and seaside chalets that led into the show and set the stage for the group portrait. Its ephemeral Impressionist moment is apprehended by the exhibition’s viewer as that of an eclectic community of men that assembled briefly in a transient place. Many of these bonds of friendship would later dissolve due to jealousies, bickering, and the polarizing political effects of the Dreyfus Affair. A further catalytic event occurred in 1903 when Degas took offense that Blanche had allowed a less than flattering portrait that he had painted of the aging artist (included in the exhibition) to be reproduced in The Studio magazine. In a fit of pique, Degas returned Blanche’s portrait to the artist and demanded the return of this pastel that he had presented to the Blanche family almost 20 years earlier. It is only because this rep ossessed work later found its way onto the art market that it became part of the RISD collection in 1931.

Edgar Degas: Six Friends at Dieppe ran concurrently with the survey exhibition Degas at Harvard at the Sackler Museum on the Harvard campus, Cambridge Mass.; the two shows, however, could not have been much more different in approach. Art history students at both Brown University and RISD visited these exhibitions and analysed the constructions of art historical narratives via exhibition strategies. Although both museums drew extensively from their own collections, RISD courageously asked its public to read extensive wall texts and to engage with complex social relationships that straddled the boundaries of avant-garde and academic art and that gave prominence to popular visual culture relating to place. A recent panel of art historians, curators, studio art faculty, museum docents and high school teachers that convened at the RISD museum agreed that a great range audiences had benefited from this very successful exhibition. It is truly refreshing to see such complex relationships in nineteenth-century art visually demonstrated in a framework that is both intelligent and accessible to a wide public.

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Nineteenth-Century Art Worldwide

Vol. 5, Issue 1

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AHNCA at CAA

This Association of Historians of Nineteenth Century Art sponsors two season at the College Art Association Annual Conferences. Next year’s conference will take place in New York City, February 14-17. Paper proposals are due by May 5, 2006; see http://www.collegeart.org/conference/2007-call-papers.html for an online version of the call for participation.

AHNCA-Sponsored Sessions

Now Really: Art and Theory of Realist Art in the Nineteenth Century

Theresa Dolen, Tyler School of Art, Temple University; e-mail: tdolen@temple.edu

In her report on the Salon of 1861 for L’Artiste, Hector Callias remarked: “Millet’s realism is not that of Gourbet, which itself differs from X’s; thus, there are several kinds of realism: or rather each artist has his own way of regarding nature.” Callias’s observation testifies to how definitions of realism remained problematic throughout the nineteenth century as artists and critics grappled with what term meant in pictorial and literary terms. Courbet’s contention that the label was thrust upon him suggests that the term had been contaminated in some way by mid-century. The theoretical complexity of the term realism continues to offer opportunities to investigate its definition and the struggle over the control of its meaning. This session seeks to interrogate nineteenth-century examples of realism and the tensions between mimetic and abstraction that arose during the century, along with a history of the various forms of visual representation contained under the rubric of realism.

Future Directions in the History of Nineteenth-Century Art

Mark Ledbury, Associate Director, Research and Academic Program, The Sterling and Francine Clark Art Institute, 225 South St, Williamstown, MA 01267 e-mail:mlledbury@clarkart.edu

This session is open to graduate students and recent recipients of Ph.D. degrees whose works offer new perspectives on the history of nineteenth-century art. Papers relating to topics in all geographical areas and employing all methodological and theoretical approaches are welcome. Please send proposals written in accordance with CAA guidelines.

In the current issue of Nineteenth-Century Art Worldwide

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http://www.lib.ohio-state.edu/cls/19c-worldwide/19c-worldwide.html

Articles:

Theresa Dolen: “En garde: Manet’s Portrait of Emilie Ambre in the Role of Bizet’s Carmen”

Gianluca Maccio: “This man is Michalakapi: Octave Mitrebe, Auguste Rodin and the Image of the Modern Sculptor”


Reviews:

Pietra Chu on The Essence of Line: French Drawings from Ingres to Degas (exh cat) by William R. Johnson et al.

Nancy Scott on Italian Memorial Sculpture, 1820-1840: A Legacy of Love by Sandra Berresford et al.

Charles Stanway on Cassandre and Provence: The Painter in His Culture by Nina Maria Almazogou-Kalymy

Amy Von Lint on The Ris of the Cult of Rembrandt: Reinventing an Old Master in Nineteenth-Century France by Ailson McQueen

Gabriele Weisberg on Gustave Doré, ouvres de la collection du Musée d’Art Moderne et Contemporain de Strasbourg

Brooks Beusku on Grockie (1967-1854)

John Zarobell on Jean Charles Langlois 1789-1870: Le Spectacle de la Nature

Armans Brown Price on Gauguin’s Vision

This issue introduces New Discoveries, a new feature of the journal that brings to light unknown aspects of nineteenth-century art-recent acquisitions by museums, works in private collections, and paintings, sculptures or important pieces of decorative art that are new to the art market. In the spring issue, James H. Rubín writes on Eugene Delacroix’s Portrait of Charles de Hemricourt, 1825-26

Spring 2006

AHNCA Newsletter

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Prizes and Awards

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 AHA 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. Additionally, the Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present. Deadline for all submissions: May 15. For complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3889. Website: www.theaha.org/prizes/

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. Website: www.dactyl.org. E-mail: essays@dactyl.org.

The Society for the History of Technology offers prizes for outstanding work in the history of technology, broadly defined. The Edelstein Prize of $3,500 is awarded to the outstanding book published in the history of technology during the period 2003-2005. Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize; send one copy to EACH of the committee members. Deadline for receipt of books is April 1. Contact committee chair: Leonard N. Rosenband, Department of History, Utah State University, Logan Utah 84322-0710. The Sally Hacker Prize is awarded for the best book published during the period 2003-2005. The prize of $2,000 recognizes books in the history of technology that are directed to a broad audience, including students and the interested public. Publishers and authors are invited to nominate titles; Deadline for receipt of books is April 1. Contact committee chair: Joyce Bedi, Lemelson Center, National Museum of American History, Room 1016, MRC 604, Smithsonian Institution, P.O. Box 37012, Washington, DC 20013-7012. The Levinson Prize of $400 and a certificate is awarded to a graduate student for an unpublished paper that explicitly examines a technology or device/process within the framework of social or intellectual history. Deadline for nominations: April 15. Contact committee chair: Christopher McKenna, University Lecturer, Said Business School, University of Oxford, Fellow and Tutor, Brasenose College, Oxford, Brasenose College, Radcliffe Square, Oxford OX1 4AJ. For more information about these and other SHOT programs and prizes, contact: contact the secretary at: SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011. Tel.: (515) 294-8469. E-mail: shot@iastate.edu. Website: http://shot.press.jhu.edu.

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

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2007 NCSA Article Prize. The prize recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of $500 to be presented at the annual meeting of the Nineteenth Century Studies Association in mid-March 2007. Articles published between September 1, 2005 and August 31, 2006 are eligible for consideration for the 2007 prize and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. Submission of interdisciplinary studies is especially encouraged. Essays written in part or in whole in a language other than English must be accompanied by translations in English. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. The deadline for submission is November 15, 2006. Send three off-prints or photocopies of published articles/essays to the Chair of the Article Prize Committee: Professor Joan DePilla, Department of Art History, Simon's Rock College of Bard, 84 Alford Road, Great Barrington, MA 01230. Inquiries may be addressed to Professor DePilla at: delpilla@simons-rock.edu. Applicants should provide an SASE or postcard so receipt of their submissions may be acknowledged.

The Newsletter announces a change in its editorial staff

After several years of hard work and service to the Association of Historians of Nineteenth Century Art, Emily Shapiro is stepping down as New Books Editor at the newsletter. Emily took on the onerous task of keeping us up to date on the literature in the field, and we thank her most sincerely for her efforts.

A new AHNCA member, Karen Leader, who is a PhD candidate at the Institute of Fine Arts, NYU, has most generously volunteered to take over the position. We would like to take a moment to welcome Karen, and to thank her in advance for the time and effort she will devote to her new responsibilities. If you have books that you would like to have announced in the next newsletter (deadline: August 1), please e-mail Karen at karen.leader@nyu.edu.

As of the Fall 2005 issue of the newsletter, we have a new Symposia and Lectures editor on board, as well. Maura Coughlin, who teaches at Brown University, graciously agreed to take on this task, and has proved to be a valuable addition to the team. She can be contacted at mauracoughlin@verizon.net.
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 American history from 1815 through the 20th century; the AHA Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before 1850; and, additionally, the Albert J. Beveridge Award in American history distinguishes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present. Deadline: for all awards: May 15. Complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3899. Website: www.theaha.org/prizes/

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After several years of hard work and service to the Association of Historians of Nineteenth Century Art, Emily Shapir is stepping down as New Books Editor and as the newsletter's Editor in Chief. It is with great enthusiasm and excitement that the Newsletter announces the onerous task of keeping us up to date on the literature in the field, and we thank her most sincerely for her efforts.

A new AHCA member, Karen Leader, is a PhD candidate at the Institute of Fine Arts, NYU, who has most generously volunteered to continue as the titles of books and to welcome Karen, and to thank her in advance for the time and effort she will devote to her new responsibilities. If you have books that you would like to have announced in the next newsletter (deadline: August 1), please e-mail Karen at karen.leader@nyu.edu.

As of the Fall 2005 issue of the newsletter, we have a new Symposia and Lectures editor on board, as well. Maura Coughlin, who teaches at Bournemouth University, graciously agreed to take on this task, and has proved to be a valuable addition to the team. She can be contacted at maureacoughlin@vorton.net.

The Alkazi Collection of Photography

The Alkazi Collection of Photography (ACP) is a privately owned archival repository of over 75,000 nineteenth- and early twentieth-century photographs of Asia, North Africa, and the Middle East. Amassed over the years, the Collection is today accessible to scholars in three locations: New York, London and New Delhi. The core of the Collection comprises nineteenth-century photographs (primarily of photographic albums, single prints, paper negatives and glass-plates negatives from the collections of Afghanistan and Tibet. Almost every region that has a history touched by the British Raj is represented. The Collection is particularly strong in areas such as archaeology, architectural history, the urban development of colonial cities, military history, princely India, anthropological studies of the people of South Asia, as well as landscapes and topographical views. At the same time, photographers whose contribution to the history of photography in these areas is significant are well represented, including Dr. John Murray, Felice Beato, Samuel Bourne and Lala Deen Dayal.

In recent years the ACP has been catalogued and documented. The Collection is now being made available to the academic community through a series of publica-

resources

James Waterhouse, Nawab Unciam Dalha, Dehra Dun, November 1852. Albumen silver picture. Courtesy of the Alkazi Collection of Photography


Sura Levine has been promoted to full professor of art history at Hampshire College. Her article, “Constantin Meunier’s Monument to Labour in Meudon: A Study in Art and Architecture” appears in Hildes van Gelder, ed.; Constantin Meunier A Dialogue with Allan Sekula. (Leuven: Leuven Gewarto Research Centre for Photography and Visual Studies Series, volume 2; Leuven University Press, 2005).

Kristel Smoczek has been named Andrew W. Mellon Curatorial Fellow at the Phil Creative Library, New York 2005-2007. Julie Codel was selected to give one of the prestigious Mctintire Lectures at the University of Virginia, Spring 2006; the title of her lecture is “Endless object attraction: Colonial Photography’s Identities and Interactions.”

Aruna D’Souza was invited to participate in the Silberman lecture series at the Institute of Fine Arts on February 19, 2006; her talk was titled "(Not) Looking: Seduction, Visual Culture and the Department Store in 19th Century Paris.”

Joyce Zucker, Painting Conserver at the New-York State Bureau of Historic Sites in Waterford, New York, will give a lecture at the Painting Specialty Group, AIC Meeting in Providence, Rhode Island in June. The title of the talk is "Opaque to Transparent and Opaque to Transparent: Variable Transparency from the Hudson River School and the Church of the Archangel.


Jen Dewilde announces two new publications: Karl Catteloe, Jan Dewilde and Arnild Vandenbunde, Wandelen, Langs alle kanten. Onderzoek naar schoolknaapshuizen voor het Lage land, leden (18 blijke), catalogus van een administratie van het Stedelijk Museu, lezer 9 April-27 November 2005; and Jan Dewilde, Eduard Fiers 1822-1894, catalogus of an exhibition held at the Stedelijk Museum in 2005. Fiers was a lettere- based academic sculptor.

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HICNA Newsletter/Vol. 15, No. 1

Serafini Della Monica
The Baltimore Museum of Art appointed Rena M. Hoisington Associate Curator of Prints, Drawings & Photographs. Hoisington, who held positions at the Wadsworth Atheneum Museum of Art in Hartford, the Philadelphia Museum of Art, and the Pierpont Morgan Library, will head a department whose strength lies in its nineteenth-century French prints and drawings and includes the collection of George A. Lucas.

The Blanton Museum of Art at the University of Texas at Austin will open the Mari and James A. Michener Gallery Building on April 30. The first of the two-building complex is 124,000 square feet and will house permanent collections and temporary exhibitions. The museum's collection of over 15,000 works on paper is especially strong in early nineteenth-century British printmaking, Romantic lithography, the etching revival in Britain and France, and modern wood engraving. A new print and drawing study center with wireless capabilities and access to reference materials will enhance the study of these materials.

The Museum of Fine Arts, Boston, broke ground November 14, 2005, on a major expansion and renovation project that will increase space for the museum's encyclopedic collection, educational programs, conservation facilities and special exhibitions. Central to this plan is a new American Wing, which will house the museum's renowned collection of paintings by John Singer Sargent, among other things.

In January The Cleveland Museum of Art announced the appointment of Timothy Rub as new Director and Chief Executive Officer, replacing Katherine Lee Reid who recently retired. Rub has served as the Director of the Cincinnati Art Museum for the past six years where he enhanced access by eliminating the museum's general admission charge and acquired important works by Renoir, Derain, Bierstadt, and Dove. Prior to his tenure in Cincinnati, he served as Director of the Hood Museum of Art at Dartmouth College and earlier was the curator of the Cooper Hewitt Museum, New York.

The Dahesh Museum of Art, New York, was awarded a grant from the Institute of Museum and Library Services to fund an assessment of the conservation needs of its growing permanent collection. This conservation survey is the first phase of a ten-year campaign of treatment and storage upgrades planned to preserve this important collection of nineteenth-century art.

The Meadows Museum at Southern Methodist University in Dallas has named Mark A. Roglán director retroactive to January 1, 2006. Roglán, a native of Madrid and a specialist in Spanish art, had served as interim director of the museum since May 2005, when he succeeded former director Edmund Pillsbury.

On July 1, the National Portrait Gallery and the Smithsonian American Art Museum will open after undergoing extensive renovations. The museums, located on a two city block site between Seventh and Ninth streets and F and G streets, N.W., will be the cultural centerpiece of a revitalized downtown Washington. The National Portrait Gallery will unveil America's Presidents, an extended display of multiple images of 42 U.S. presidents, including the "Lansdowne" portrait of George Washington by Gilbert Stuart.

The National Gallery in London has bought An Afternoon in the Tuileries Gardens by Adolph Menzel - the first painting by this artist to enter a UK collection. An Afternoon in the Tuileries Gardens is a particularly apt Menzel purchase for the National Gallery. It is thought the artist painted it after seeing Edouard Manet’s painting Music in the Tuileries Gardens (1862) at an exhibition in Paris in 1867 - this Manet work entered the National Gallery collection in 1917 as part of the Lane Bequest. Menzel’s painting hung in the Galerie Neue Meister of the Staatliche Kunstsammlungen Dresden for 70 years. The gallery acquired the painting in 1935 from the family of Fritz Meyer, a Jewish banker from Berlin, who had purchased it from Menzel himself in 1888. Early in 2005, and following concerns over the 1935 sale, An Afternoon in the Tuileries Gardens was returned to Meyer’s descendants. They then sold the painting to an American collector, in partnership with a Munich art dealer. The National Gallery identified the work of Menzel as a priority for acquisition several years ago, in a bid to widen its 19th century collection with non-French works.

The Historians of Nineteenth-Century Art Newsletter is published twice yearly, in April and October. Submissions may be sent to:
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- Karen Leader (karen.leader@nyu.edu) is the incoming New Books editor.
- Laurie Dahlberg (dahlberg@bard.edu) is the Fellowships Editor.
- C.W. Markham (cmmarkham@temple.edu) is the US Exhibitions editor.
- Cheryl Snay (cherylsnay@earthlink.net) edits the International Exhibitions and Museum News columns.
- Maura Coughlin (mauracoughlin@verizon.net) is the Symposia and Lectures editor.

The submission deadline for the next issue is August 1.

Advertising rates are as follows: full page: $200; half page: $125 (horizontal format); quarter page: $75. Reduced rates are available for insertions in two issues: full page: $300; half page: $200; and quarter page: $125.

The Newsletter is a benefit of membership in the Association of Historians of Nineteenth Century Art. To join, or to inquire about your membership status, contact: Janet Whitmore, Membership Coordinator, Association of Historians of Nineteenth-Century Art, 5924 North Magnolia Ave., # 2, Chicago, IL 60660, <janetwhitmore@earthlink.net>.
Museum News

The Ballroom Museum of Art appointed Rena M. Hosking as Associate Curator, Curatorial Affairs, and Photographs. Rena M. Hosking, who held positions at the Wadsworth Athenaeum Museum of Art in Hartford, the Philadelphia Museum of Art, and the Frampton Museum of Art, will lead a department whose strength lies in its nineteenth-century French prints and drawings and includes the collection of George A. Lucas.

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Symposia and Lectures

For Papers

The 28th Annual Conference of the Nineteenth Century Studies Association will be held March 15-17, 2008 with the theme of "Reaching Across Continents and Centuries." The conference will be held at Susquehanna University, Selinsgrove, Penn. Interdisciplinary papers and panel discussions are invited that explore all aspects of the visual arts and culture of the late 18th- and 19th-century world; religion and race; religion and ethnicity as social or identity categories; nationalism; race relations; imperialism and global connections; themes related to gender, philosophy, religion, anthropology, sociology, anthropology, race, ethnicity and gender; indigenous populations and theories of racial identity; race and ethnicity as a social construct; racism; race, justice and the law; geographies of race and ethnicity; land use, ecology, and control of ethnic groups; industrialism and race; the aesthetics of ethnicity; the influence of race on music and literature, or architecture and city planning; the history, art and social movements of racial slavery; race and the women’s movement; race, gender and the art world. Add 2006 in Indiana, Illinois. Papers are sought from historians in the fields of art history, history, literature, and related disciplines.

The Modernist Studies Association 6th Annual Conference: “Out of the Archive” will meet October 15-22, 2006 at the Downtown Doubletree Hotel in Tulsa, Oklahoma. This promises to be an interdisciplinary study of the arts in their social, political, cultural, and intellectual contexts from the late nineteenth through the twentieth century. For detailed information about the conference and updated call for papers, contact the conference website. For updates regarding the conference website, you may visit www.utulsa.edu/gjm/msa or send email inquiries to: mail@utulsa.edu. Deadline for submission of panel and paper proposals is January 15, 2006.

The Centre for Romantic Studies (CRS) at the University of Bristol (UK), will host the 2007 BARS/NASCR Conference July 26-29, 2007. The event will combine the respective conferences of the British Association of Romantic Studies (BARS) and the North American Society for Victorian Studies (NASCR) for only the second time in the history of the organizations. Interdisciplinary themes of ‘Romanticism, Liberation, Freedom’ for the conference, which will enable scholars from a variety of disciplines to participate. For details and updated call for papers information visit http://www.bristol.ac.uk/romanticsstudies/events/ 2007/centre.html.

The Victorian Interdisciplinary Studies Association of the Western United States (VISAWS) announces its eleventh annual conference: “The Possession of the Past in the Victorian Age” to be held Oct. 26-28, 2006 at Pepperdine University, Malibu, CA at the Warner Center Marriott. Suggested topics include but are not limited to: The Arthritic Revival; Neo-Gothic style; The revival of classical art and literature; Aestheticism and antiques; Classical philosophy and history and the Victorian political economy of art; Pre-Raphaelites and the ‘Primitives’; Victorian concepts of history and the writing of history; The Italian Renaissance in Victorian culture; Dante among the Victorians; The Victorians and Anglo-Saxon history; Victorian ‘harrowing’ of such figures as Chaucer, Shakespeare, Milton, etc.; The persistence of the Middle Ages into the later years of the 19th century; Religious art after Scott; The possession of the history of the novel in the novel; Victorian psychology of memory; Religious history and its implications for art theory and practice; The Victorians and 18th- and 19th-century portraiture conventions; Late-19th-century critiques of the Victorian period as past and passed. Proposals for either full papers (30-minute full papers; 15-minute abstracts) are invited that address any aspect of the theme topic, including discussions in both Victorian and contemporary contexts.

Proposals should be submitted electronically, best by e-mail. All proposals and abstracts should be submitted by April 1, 2006. Proposals should be not more than 250 words in length. Full papers (proposals for full papers must be accompanied by a two-page paper abstract) and abstracts (proposals for abstract papers) should be submitted by April 1, 2006. For more information, please contact the conference chairs: Prof. Mark J. O’Connell, at the Department of English, University of California, Los Angeles, Los Angeles, CA 90095, or Prof. Carolus Clancy, at the Department of English, University of Nebraska at Omaha, Omaha, NE 68182.

Aurora magazine is currently seeking articles for Vol. VII (2007). Submissions on information about annual conventions, subscriptions, board of advisors, etc. via www.aurorajournal.org. Aurora is a peer reviewed journal and publishes articles dealing with all time periods, cultures, modes of methodologies within the field of the art history of British and Irish art. All papers are reviewed by a group of experts for possible publication. The deadline for this year’s submission is April 1, 2006.

Radical History Review invites submissions of articles for a forthcoming thematic issue "Performance, Politics, and History," exploring the intersection of visual or cultural productions, their historical contexts, and their political implications. "Performance" includes all forms of public display (cinema, museum exhibitions, monuments, photographs, video, digital media, etc.). Submissions that bridge the disciplinary divide among historical disciplines are especially welcome. The editors of the final performance studies are sought that explore the political meanings produced by the interaction of performance, audience, location, and historical context.

Potential contributors are encouraged to explore the following, among other possibilities: National and/or imperial history; data, public, and private; functional and aesthetic; tourism and entertainment; exhibitions; politics of art history; performance; contributions to the larger context of the 19th century. The editors of the final performance studies are sought that explore the political meanings produced by the interaction of performance, audience, location, and historical context.

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famous expeditions); Public executions, funerals, weddings; Performance in architecture and the built environment (World's Fairs, Euro Disney, Heritage sites); How bodies are presented and represented in performance Public oratory; The performative aspect of identities; the role of performance in identity politics; and Performance and social justice movements or liberation struggles. Radical History Review solicits article proposals from scholars working in all historical periods and across the disciplines, including performance studies, art history, history, anthropology, religious studies, media studies, sociology, philosophy, political science, gender, and cultural studies. Submissions are not restricted to traditional scholarly articles. To be considered manuscripts should conform to the RHR style guidelines (available at http://chnm.gmu.edu/rhr/styleguide.htm) and should be submitted electronically, preferably in Microsoft Word or rich text format. Deadline: May 1, 2006. Essays should be submitted electronically, as an attachment, with "Issue 98 submission" in the subject line. For preliminary e-mail inquiries, please include "Issue 98" in the subject line. Inquiries: The Radical History Review, Tamiment Library, NYU, 70 Washington Square South, New York, NY 10012. Email: rhr@igc.org; website: http://chnm.gmu.edu/rhr/rhr.htm

Resources in Art History for Graduate Students: Visit members.ebn.org/~acdr/resources.html for an online newsletter listing opportunities of all sorts for graduate students in art history, visual arts, and many areas of the humanities.

Symposia Past

The Nineteenth Century Studies Association Annual conference had the theme this year of "Travel, Tourism, and Resorts." Held at Salisbury University, Salisbury, Maryland, March 16-18, three days of sessions included the following papers: Thomas J. O'Brien, SUNY-Suffolk, "Arabifying Pictures": Horace Vernet's 1846 Lecture to the Académie des Beaux-Arts on the Use of the Modern Inhabitants of the Orient as Models for Biblical and Historical Paintings"; Maura Coughlin, Brown University, "Cézanne in the Alps: The Accidental Tourist"; John Fagg, University of Birmingham, "Amateur Jotting and Professional Practice: Stephen Crane and the Late-19th-Century Traveller's Sketch"; Dorothy Barrenscott, University of British Columbia, "Picturing 'Yankee City' on the Periphery of Europe"; Michelle Swindell, University of Texas at Dallas, "Migrating Mujeres and Gender Bending in 19th-Century Spanish Painting"; Peter Zylstra, Tecnológico de Monterrey, Campus Sonora Norte, "The Artist as Tourist: Picturing Latin American Landscape"; Jenny McComas, Indiana University Art Museum, "Amateur Artists on Tour: The Travel Drawings of Edward Jones and Henry Byam Martin"; Claire Black McCoy, Longwood University, "Making Michelangelo: Florence's Michelangelo Festival, 1875"; Ting Chang, McGill University, "French Travellers Abroad; or, the Politics of Transportation"; Daniel Sipe, Iowa State University, "Travel Guides of the Second Empire (1852-1870): The Palatability of History"; and Maria P. Gindhart, Georgia State University, "Food as a Tool for Traveling Through Time and Space at the 1889 Universal Exposition in Paris".

A full listing of papers can be accessed at http://www.msu.edu/~floyd/ncsa/ where calls for papers for the 2007 conference will be posted by mid summer 2006.

To Attend

May 2. Juliet Wilson-Bareau, independent scholar, will speak at the Frick Collection in New York City, in conjunction with the exhibition, Goya: The Late Works. Her lecture, titled "Plumbing the Depths of the Human Heart in Goya's Graphic Work" will examine Goya's late drawings, which sum up a lifetime's experience while still exploring new paths:

May 5-6. In October 2005, "Love Revealed," a major exhibition about the work of the Jewish and homosexual Victorian artist Simeon Solomon, opened at the Birmingham Museum & Art Gallery in the UK. To mark this important intervention in nineteenth-century British cultural history, the Yale Center for British Art is holding a symposium that takes the extraordinary career of Solomon as a starting point for an examination of marginality in late Victorian Britain and beyond. Papers will explore the social, sexual and political contexts in which he worked, and will address the nature of marginality. Sessions on aestheticism, on the classical tradition and sexuality, and on history and Jewishness will complicate our understanding of the relationship between margin and center in Victorian Britain and its Empire. The keynote lecture on Friday 5 May at 5.30 will be given by Colin Cruise (University of Staffordshire), curator of the Solomon exhibition and editor of the accompanying publication. Other participants will include: Joe Bristow (UCLA), Jonathan Shirlan (University of York), Elizabeth Brettjohn (University of Bristol),

A Century of Cézanne at the National Gallery of Art

In conjunction with the exhibition Cézanne in Provence, a symposium will be held from 11 am - 5 pm in the East Auditorium of the National Gallery of Art. The lectures will address Cézanne's paintings of Provence, the countryside of his childhood and greatest source of inspiration. A panel discussion will follow. The speakers will be joined by Philip Conisbee, senior curator of European paintings and curator of French paintings, National Gallery of Art; Nina Kallmyer, professor of art history, University of Delaware; and Joe Rishel, senior curator of European painting, Philadelphia Museum of Art.

Cézanne's Very Particular Truth
Joachim Pissarro, The Museum of Modern Art

The Distance Traveled: Cézanne, War, and Mass Culture (1870-1871)
André Dombrowski, Smith College

Cézanne's Failure
Kathryn A. Tuma, The Johns Hopkins University

Cézanne and Puget
Theodore Reff, Columbia University

Cézanne in the Wild
Richard Shiff, University of Texas at Austin
Symposia and Lectures

Symposia Past


A Century of Cádiz at the National Gallery of Art

In conjunction with the exhibition Cádiz in Province, a symposium will be held on Thursday, April 26. This event is sponsored by the East Auditorium of the National Gallery of Art. The lectures will address Cádiz’s paintings of Cadiz, the country of his childhood and his work and the greater source of inspiration: A panel discussion will follow. The speakers will be joined by Philip Conibeere, senior curator of European paintings and curator of French paintings, National Gallery of Art, Nina Kallmayer, professor of art history, University of Delaware; and Joe Rishel, senior curator of European painting, Philadelphia Museum of Art.

Cádiz: A Very Particular Truth

Joachim Pissaro, The Museum of Modern Art

The Distance Traveled: Cádiz, War, and Mass Culture (1870-1871)

Andre Dombrowski, Smith College

Cádiz’s Failure

Kathryn A. Turna, The Johns Hopkins University

Cádiz and Paget

Theodore Reff, Columbia University

Cádiz in the Wild

Richard Stith, University of Texas at Austin

Mona O'Neill (Yale Center for British Art), David Feldman (Bibliography of American Art), Paul Syme (Yale University, College of Arts and Sciences). The symposium is free and open to the public. Advance registration is required. To register or for more information, contact National Geurettte at 203.432.7192 or e-mail serena.guerette@yale.edu.

May 6 - "Cádiz’s Provenos" is a series of lectures at the National Gallery, Washington, in conjunction with the exhibition Cádiz in Provenos. The speakers include Joaquin Pissarro, American University, "The Provenan Provenzale National Gallery of Art; Nina Kallmayer, professor of art history, University of Delaware; and Joe Rishel, senior curator of European painting, Philadelphia Museum of Art. Visit www.nga.gov/programs/education/for details. (See sidebar)

June 4 - "Art and Patronage: The Sterling and Stephen Clark Story." In celebration of the opening of "The Clark Brothers: Collectors - Impressionist and Early Modern Paintings from the Collections of Sterling and Stephen Clark," director Michael Conforti will provide an overview of the fascinating stories "and the collections, and the museums they founded and/or patronized.

July 2 - At the Clark Art Institute, Williamstown, Mass., director of education Michael Caissie will give a public lecture: "Sterling Clark: Collecting Impressionists."

July 5-6, "Intercontinentalism and the Arte: Anglo-European Cultural Exchange at the Fin de Siecle" will be a conference to be held at Magdalen College, Cambridge, UK. This conference addresses two intertwined issues which are central to our understanding of European cultural and national identities, past and present: the nature and extent of artistic and intellectual exchange between Britain and Europe at the turn of the nineteenth century, and the rise of a (Eurocentric) international cultural identity in an era of competing nationalisms. Linked by the Franco-Prussian war (1870-71) and the Great War, the fin de siecle era witnessed a spate of international cultural exchanges - art, music, literature, in the arts, the sciences, the humanities. Themes of national consolidation, isolation and aggression have become key to any analysis of the period. What this conference seeks to explore is the concomitant drive toward an international political and cultural identity. Interdisciplinary panels will examine how artistic and intellectual exchange contributed to a sense of community and European identity, to a certain extent, to a countryman spirit, to a cultural identity that will be perceived as political, internationalist optimism. Discussion will focus on the following topics: The visual arts and their international infrastructures - cosmopolitan architecture and interior design; the international Arts and Crafts movement; international exchange in the performing arts; Anglo-German cultural relations; Anglo-Belgian cultural relations; international journalism; cosmopolitan individuals: Speakers include: Anna Gruezner Robins (University of Reading, UK), Andrzej Szczerbiak (University of Krakow, Poland), Andreea Timisoara (University of Bucharest, Romania), Drew Maloney (University of Cambridge, UK), Emily Eells (University of Paris-X Nantes), Tom Riem (University of Oslo, Norway), Anne Leonard (Smith University, University of Chicago USA), M. Lynskey (University of Kent, Belgium), Michael Hatt (Yale University, College of Arts and Sciences, University of Glasgow, UK), Neil Stewart (University of Bonn, Germany), Wolfgang Sonne (University of Strathclyde, UK), Catherine Coles (University of Hull, UK), Petra Rau (University of Southampton, UK), and Marina Dinh-mUA-Enghorn (University of Leipzig, Germany). The language of the conference is English. To book or more information, contact the conference organizer, Caroline Hall, Herschel Road, Cambridge CB3 9AL, UK. Tel: (01223) 767 294, email gcb23@cam.ac.uk. Bookings must be made by 16 June 2006.

July 6-9. An interdisciplinary Nineteenth-Century Studies conference will be held at the Centre for Nineteenth-Century Music & Art "Clague" Centre, Durham University, UK. Visit www.dur.ac.uk/icns/conference/ for more details.


September 26-30. "American Art in a Global Context" is a symposium to be held at the Smithsonian American Art Museum, Washington, D.C. This symposium will look at American visual art in a global context - from trans-Atlantic migrations in the eighteenth century to the impact of European training, trans-Pacific contacts, and immigration patterns on Americans in the late nineteenth century. This conference is sponsored by the U.S. Department of State, and is co-hosted by the American Art Council. For more information: www.americanart.org
calendar_opportunities-symposium.clm. Queries may be sent to: SAAMsymposium@si.edu.

October 27-29. "Constructions of Death, Mourning, and Memory" is an interdisciplinary conference patrolled by the WPA/AC Organization that will be held at Woodfield Lake, New Jersey. Topics include the commemoration of the dead, death as a result of war, the plague, old age and preparation for death, national memory, and the commemoration of war. For more information: see www.soc.syr.edu/unit/andrej/conference%20sessions.html.
Fellowships

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 $55,000 for one year with additional funds for project expenses. Deadline: Applications for 2007-08 available by April 30, 2006, deadline t.b.a. Contact: Radcliffe Institute Fellowships Office, 34 Concord Ave., Cambridge, MA 02138. Tel.: 617-495-1324. E-mail: fellowships@radcliffe.edu. Website: http://www.radcliffe.edu/fellowships/index.php

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

The Society for the History of Technology offers the Brooke Hindle Post-Doctoral Fellowship 2006-2007. 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 between 1st September 2006 and 31st August 2007. Applicants must hold a doctorate in the history of technology or a related field, normally awarded on or after 1st August 2002, or expect to have graduated by 1st August 2006. Deadline (received): April 1, 2006. For information: Amy Bix, SHOT Secretary, 603 Ross Hall, History Dept., Iowa State University, Ames, IA 50011. Tel.: (515) 294-8469. E-mail: shot@iastate.edu. Website: http://shot.press.iwu.edu/Awards/hindle.htm

The Center for the History of the 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 $1,400 per month. Applications for all fellowships are reviewed three times per year. Deadlines: March 31, June 30, October 31. For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630. Tel.: 302-569-2400. E-mail: scr@udel.edu. Website: http://www.hagley.lib.de.us/grants.html. For Henry Belin du Pont Dissertation Fellowships contact: Dr. Roger Horowitz, Center for History of Business, Technology, and Society, PO Box 3630, Wilmington, DE 19807-0630. E-mail: rhorowitz@hagley.org. Website: http://www.hagley.lib.de.us/grants.html.

The Liguria Study Center for the Arts and Humanities grants Bogliasco Fellowships to qualified persons doing advanced creative work or scholarly research. Bogliasco Fellowships are scheduled during the two semesters of the traditional academic year: Sept. 11-Dec. 15, and Feb. 12-May 18. Fellowships provide room, board, and separate private studios in a villa setting. Fellowships typically have a duration of either one month or a half-semester (48 days). In special circumstances, residencies of other lengths may be approved. Deadlines: January 15, 2006 for residencies during the fall-winter semester beginning in September 2005 and April 15, 2006 for the winter-spring semester beginning in February 2007. All application materials, including letters of reference, must be postmarked by the application deadlines. Contact: The Bogliasco Foundation 10 Rockefeller Plaza, 18th Floor, New York, N.Y. 10020-1903. E-mail: info@bfyny.org. Website: http://www.liguriastudycenter.org/english/home.cfm.

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 is for 9-12 mo.; $24,000 for 6-8 mo.). Deadline: received May 1. Shorter projects may be funded by NEH summer stipends ($5,000 for two consecutive months of full-time independent study and research). Summer stipend application deadline: received October 2. Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged). Collaborative Research grants deadline: received November 1. New guidelines will be available online in the summer of 2006. Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, D.C. 20506. Tel: 202-606-8200. E-mail: fellowships@neh.gov, collaborative@neh.gov. Website: http://www.neh.fed.us/grants/index.html.

The Social Science Research Council sponsors fellowship and grant programs on a wide range of topics, and across many
The Radcliffe Institute for Advanced Study is a scholarly community wherein researchers across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scientists, scholars, artists, and writers in the production of new and demonstrat ed accomplishments. In recognition of Radcliffe’s historic mission, the Radcliffe Institute sustains a continuing commitment to women’s education and women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residency in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $55,000 per year with one additional fund for projects and activities. Applications for all fellowships are reviewed three times per year.

Deadlines: March 31, June 30, and September 30. For information and application materials, please visit http://www.radcliffe.edu/index.php.

The National Humanities Center in Research Triangle Park, NC, offers fellowships for advanced study in all fields of the humanities. Fellowships are awarded in history, literature, philosophy, language, religion, art, music, and architecture. Stipends are funded up to $55,000 per year with one additional fund for projects and activities. Applications for all fellowships are reviewed three times per year.

Deadlines: March 15, June 15, and September 15. For information and application materials, please visit http://www.nationalhumanitiescenter.org/index.php.

The Liguria Study Center for the Arts and Humanities in Italy, sponsored by Begis Vintage, offers fellowships to artists, writers, and scholars engaged in creative work or scholarly research. Begis Fellowships are scheduled during the two semesters of the academic year. Spring: Sept. 11-Dec. 15, and Feb. 12-Mar. 16. Fellowships provide room, board, and separate private studios in a villa setting. Fellowships typically have a duration of either one month or six consecutive weeks. In social circumstances, residencies of other lengths may be approved. Deadlines: January 15 for fellowships during the fall semester beginning in September 2005 and April 15, 2005, for the spring semester beginning in February 2007. All application materials, including letters of reference, must be postmarked by the application deadline. Contact: Liguria Study Center, 10 Postino Plaza, 18th Floor, New York, NY 10002-1903. E-mail: info@bth.org. Website: http://www.liguriastudycenter.org/english/home.html.

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 individual nonsalaried scholars. Fellowships normally cover a period of from six to twelve months ($40,000 for 6-12 mos; $24,000 for 6-8 mos). Deadline: received May 1. Shorter fellowships than those funded by NEH are also available for two consecutive months of full-time independent study and research. Summer stipend application deadline: received October 1. Other grants application deadline: received October 1. Applications must be submitted in January. For more information about NEH grants, contact the Office of Fellowships and Grants, 400 7th Street, NW, New York, NY 10017-6785. E-mail: grants@neh.org. Website: http://www.neh.gov/grants.html.

The American Council of Learned Societies supports scholars in all disciplines of the humanities and-related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or any cultural or linguistic group. Deadline: September [date to be posted in June]. Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795. E-mail: grants@acls.org. Website: http://www.acls.org/fell-comp.htm.

The American Philosophical Society offers the Franklin Research Grant to support research in all areas of scholarly knowledge except those in which government or corporate enterprise is more appropriate. The program does not accept proposals for dissertation research or other writing for general readership; the preparation of textbooks, casebooks, anthologies or other teaching aids. Award is up to $8,000 for one year. Contact: The American Philosophical Society, Franklin Research Grant, 333 Market Street, Philadelphia, PA 19106. Deadline: received 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 working in the humanities. The fellowship is designed to give scholars a year of uninterrupted time to pursue research and writing on a scholarly project related to the history of the Americas. The fellowship may be used to support work in the fall or spring semester, or to support research during the summer. The fellowship is available annually to investigators at all stages of their careers. For information and application materials, please visit http://www.amphilsoc.org/grants.

The American Council of Learned Societies offers Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals In interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or any cultural or linguistic group. The fellowship carries a stipend of $75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential/research centers. The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, School of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the National Endowment for the Humanities, the American Academy in Rome, and Villa I Tatti (Florence). Deadline: September [date to be posted in June]. Contact: Office of Fellowships and Grants, ACHS, 400 7th Street, NW, New York, NY 10017-6785. E-mail: grants@acls.org. Website: www.acls.org/burbguides.htm.

The Huntington Library, the Library of Congress, the Medieval Academy of America, and other sister institutions joined together to develop a social program that celebrates the history of the Americas. The program is open to individuals who have completed a Ph.D. in history, political science, or related fields. Stipends are funded up to $50,000 per year with one additional fund for projects and activities. Applications for all fellowships are reviewed three times per year.

Deadlines: March 1, June 1, and September 1. For information and application materials, please visit http://www.huntington.org/rlf.

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 for dissertation research or other writing for general readership; the preparation of textbooks, casebooks, anthologies or other teaching aids. Award is up to $8,000 for one year. Contact: The American Philosophical Society, Franklin Research Grant, 333 Market Street, Philadelphia, PA 19106. Deadline: received 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 working in the humanities. The fellowship is designed to give scholars a year of uninterrupted time to pursue research and writing on a scholarly project related to the history of the Americas. The fellowship may be used to support work in the fall or spring semester, or to support research during the summer. The fellowship is available annually to investigators at all stages of their careers. For information and application materials, please visit http://www.amphilsoc.org/grants.

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 2, 53173 Bonn, Germany. Tel.: (30) 0228-93-00. Fax: 0228-93-09. E-mail: h-berufstitel@acv.de. Website: http://www.humboldt.de.

The Columbia University Society of Fellows in the Humanities will appoint eight resident postdoctoral fellows in the humanities for the academic year 2005-2006. The stipend is $25,000. Candidates must be scholars who have completed half to full teaching load in the undergraduate program in general education. To qualify, applicants must have received the Ph.D. between January 1, 2005, and December 31, 2005. Deadline: postmarked date to be posted in June. For further information and application materials, write: The Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Columbia University, 2930 Broadway, New York, NY 10027. Website: www.columbia.edu/cu/societyoffellow.

The Historical Society of Southern California offers Haynes Research Stipends to support research periods of one to four weeks of the Los Angeles Historical California. Open to Ph.D. or equivalent, independent scholars and doctoral candidates at the dissertation stage. Amount of grants: $300/ week for up to four weeks. Deadline: postmarked date to be posted in June. For further information and application materials, write: The Director, Historical Society of Southern California, 200 East Avenue 43, Los Angeles, CA 90031. Attention Robert Montoya. Grants Coordinator: Tel.: 323/225-0564. E-mail: robert@sochistory.org. Website: www.sochistory.org.

The National Gallery of Canada offers fellowships for advanced research in Canadian Art and the History of Photography (The Model-Blum Fellowship). All fellowships emphasize the use and interpretation of the holdings of the National Gallery of Canada, including those of the Library and Archives. Tenure consists of three to five months of full-time residency, within the period 1

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September 2006 to 31 August 2007. Awards may be up to $5,000 a month, including expenses and stipend, to a maximum of $30,000 (Canadian). Specify for which fellowship the proposal is intended. **Postmark deadline: April 30, 2006.** For further information, contact: Murray Waddington, Chief, Library, Archives, and Research Fellowship Program, National Gallery of Canada, P. O. Box 427, Station A, Ottawa, Ontario, K1N 9N4. Tel.: (613) 990-0586, fax: (613) 990-6190. E-mail: mwadding@galery.ca. Website: http://national.gallery.ca/english/default_74.htm.

The **National Endowment for the Humanities** announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of musical notation, are also eligible. Awards are made for one to three years and range from $50,000 to $100,000 per year. **Deadline: November 1, 2006.** Guidelines posted online, summer, 2006. Contact: Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Tel.: (202) 606-8200. E-mail: editions@neh.gov. Website: www.neh.gov/grants/guidelines/editions.html.

The Library of Congress invites qualified scholars to conduct research in the **John W. Kluge Center** using the Library's collections and resources for tenure periods of six to eleven months (stipend $4000 per mo.). The Center especially encourages humanistic and social science, interdisciplinary, cross-cultural, or multilingual research. Scholars must have received a terminal advanced degree within the past seven years. **Deadline: August 15, 2006.** Contact: The John W. Kluge Center, Office of Scholarly Programs, Library of Congress, L1J20, 101 Independence Avenue, SE, Washington, DC 20540-4860. Tel.: 202-707-3302; fax: 202-707-3595. E-mail: scholarly@loc.gov. Website: http://www.loc.gov/loc/kluge/kluge-fellowships.html.

The **Longfellow National Historic Site** in Cambridge, Massachusetts houses a significant archive of materials (letters, photographs, and objects) on a variety of subjects from the 17th to early 20th century. To encourage their use, the Friends of the Longfellow House have established the Diana Korzenik Fellowship (stipend of $1200) and the Stanley Paterson Fellowship (stipend of $1200). Both stipends are intended to defray the expenses of researchers who wish to use the Longfellow House archives/collections and other Boston-area archives. Recipients must be in residence in the area for at least two weeks while conducting their research. Preference given to applicants whose research plan makes maximum use of the Longfellow collections. **Deadline: September 30, 2005.** Contact: Dr. Rebecca Blevins Faery, chair of the Fellowships Committee, 23 William St. Cambridge, MA 02139. E-mail: faery@mit.edu. Website: http://www.lpf.org/fellowships/announcements.php.

The **Indianapolis Museum of Art** offers 9-month fellowships for junior scholars who wish to pursue curatorial careers. The fellowship will support scholarly research related to the Clowes Collection at the IMA and will provide curatorial training in the field of European painting and sculpture. Applicants must be enrolled in a graduate course of study leading to an advanced degree or have received the Ph.D. within the last three years. Fellows will receive a stipend of $16,000, housing, and an educational travel allowance of $2,000. **Deadline (receipt): May 15, 2005.** Contact: Ronda Kasl, Associate Curator of Painting and Sculpture before 1800, Indianapolis Museum of Art, 4000 Michigan Rd., Indianapolis, IN 46208-3326. http://www.museum-employment.com/jobint.html.

The **James Marston Fitch Charitable Foundation** will award a $25,000 research grant to a mid-career professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including landscape architecture, architectural conservation, urban design, architectural history, and the decorative arts. The grant supports projects of original research or creative design that advance the practice of historic preservation in the U.S. There are also smaller grants of up to $10,000 that are provided at the discretion of the trustees. **Deadline: Sept. 15, 2006.** Contact: Tel.: (212) 252-6809; fax: (212) 471-9887. E-mail: info@fitchfoundation.org. Website: www.fitchfoundation.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 for 2006-07 will be posted online. **Deadlines vary by grant.** Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009. Tel.: (202) 686-4000. E-mail: appreqest@cies.iie.org. Website: www.iie.org/cies/

The **German Historical Institute** awards short-term fellowships of one to six months to German and American doctoral students and postdoctoral scholars in the fields of German history. These fellowships are also available to German doctoral students and postdoctoral scholars/habilitationen in the field of American History. For postdoctoral applications, the GHI will give priority to post-doc projects that are designed for the "second book." Research projects must draw upon source materials located in the United States. The monthly stipend is Euro 1,600 for doctoral students and Euro 2,800 for postdoctoral scholars. **Deadline: May 20 and October 15.** Contact: German Historical Institute, Doctoral/Postdoctoral Fellowships, 1607 New Hampshire Ave., NW, Washington, DC 20009-2562. Website: http://www.ghi-dc.org/scholarship_doc.html.

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. Tel.: (734) 764-2347. E-mail: brianc@umich.edu.
Exhibitions: United States

Please confirm all dates before visiting museums, as advance schedules are subject to change. Traveling exhibitions are listed only once at the most current venue. Dates are 2006 unless otherwise noted. Many exhibitions are accompanied by catalogues of the same name. Where full information is available on exhibition catalogues, they are listed separately in our New Books section.


Alabama
Birmingham Museum of Art. The Essence of Line: French Drawings from Ingres to Degas. Through May 14. From revealing preparatory sketches to beautiful finished watercolors, more than 150 works from the renowned collections of The Baltimore Museum of Art and the Walters Art Museum will be on display simultaneously at both institutions. Travels to the Tacoma Art Museum, Washington June 9-Sept. 17.


California


Degas at the Getty. Through June 11. This exhibition brings together the Getty Museum’s 14 artworks by the late-19th-century French artist Edgar Degas. These paintings, drawings, and photographs highlight three themes that occupied Degas throughout his career: portraits, bathers, and scenes from modern life.


San Diego Museum of Art. Winslow Homer: American Illustrator. June 3-Sept. 3. This exhibition of 55 wood engravings by Winslow Homer from the Museum's collection celebrates the master artist's ability to capture the essence of the American experience during the second half of the 19th century.


Connecticut


Delaware


District of Columbia
Corcoran Gallery of Art. Joan of Arc. Sept. 30-Dec. 31. The exhibition surveys more than 200 French and American images produced over five centuries that Joan of Arc inspired. Central to the exhibition are two treasures from the Corcoran's collection, created during the height of Joan of Arc's popularity, by the great French artist-illustrator Louis-Maurice Boutet de Monvel (1851-1913); a series of six highly decorative oil and gold-leaf paintings based on the life of Joan of Arc and a brilliantly illustrated deluxe picture book, Jeanne d'Arc (1886).

Freer Gallery of Art. Pretty Women: Freer and the Ideal of Spring 2006/HNCA Newsletter
Exhibitions: United States

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Connecticut


Delaware


District of Columbia


Freer Gallery of Art. Pretty Woman: Freer and the Ideal of Spring 2006/HNC Newsletter

Feminine Beauty. Through Sept. 17. This exhibition will bring together 34 of the most beautiful paintings and works on paper that Charles Lang Freer ever acquired in order to explore some of the meanings these representations of beautiful women would have had for the artists who created them, for contemporary viewers, and for Freer.

Artists of Edo 1800-1860. Through May 29. This exhibition presents approximately 30 paintings and prints representing the distinctive styles of early nineteenth-century artists active in the large metropolis of Edo.

National Gallery of Art. Cézanne in Providence. Through May 7. Cézanne in Provence will be the principal international exhibition marking the centenary of the death of Paul Cézanne (1839-1906).

Henri Rousseau: Jungles in Paris. July 16-Oct. 15. The most impressive selection of jungle scenes produced in the great French Neo-impressionist's life will be on view in the first major American retrospective of the artist's work in over twenty years.


The Renoir Returns: A Celebration of Masterworks at The Phillips Collection. April 15-July 30. Renoir's Luncheon of the Boating Party returns home to Washington following a record-breaking four-year tour. The Boating Party, along with approximately 60 of the museum's most-loved paintings and sculpture, will be reinstalled, including major works by some of the most important European artists intimately associated with the development of modernism.

Arthur M. Sackler Gallery. Hokusai. Through May 14. The extraordinarily large variety of the artist's works will range from view on large, colorful folding screens and scrolls and fans to small drawings and sketches, prints, and printed books.

Florida

Vero Beach Museum of Art. An Impressionist Eye: Painting and Sculpture from the Philip and Janice Levin Foundation. This collection includes works by Degas, Monet, Pissarro, and Renoir. Through Apr. 23.

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Georgia


Illinois

Art Institute of Chicago. Giotto: Romantic Rebel. Through Apr. 30. The first retrospective in the United States devoted to the works of Giotto, the exhibition assembles more than 100 seminal works (about 60 paintings and 40 drawings) that demonstrate the artist's impressive range as a painter as well as a draftsman. Travels to the Metropolis Museum of Art, New York, May 24-Aug. 27.


Kentucky


Maine


Maryland

Baltimore Museum of Art. Henry Ossawa Tanner and the Lure of Paris. Through May 28. This exhibition features four major paintings by Tanner, the first African American artist to acquire international acclaim. Also included are more than 60 paintings, drawings, photographs, and prints by French and European artists who were likely influences, including Eugene Delacroix, Jean-Joseph Benjamin-Constant, and Camille Pissarro.

A Collector's Palette: 19th-century French Art from the Lucas Collection. Oct. 11-Dec. 30. The exhibition includes glimpses of Parisian life by Manet and Whistler, domestic interiors by Cassatt, sculpture by Barye, and rural scenes by
Exhibitions: United States

Barbizon masters Theodore Rousseau and Corot, as well as some of the artists' painting palettes.

Massachusetts
Amherst. Mead Art Museum at Amherst College. The Print, the Pear, and the Prostitute: Art, Politics and Society in 19th-Century France. May 17-Aug. 20. This exhibition will explore the power of the print as a vehicle of political and social commentary in France in the nineteenth century. From the satirical representations of King Louis-Philippe to images of the various types of women who defined Parisian society, the exhibition will center on the caricatures of Daumier. Drawn largely from the collection of the Mead, the exhibition will feature selections from the recent gifts of Boris Baranovic of over 150 Daumier prints.


Williamstown. Sterling and Francine Clark Art Institute. Pastels: Special Installation. Through June 18. As part of the Clark's fiftieth anniversary celebrations, a selection of favorite pastels will be placed on view, including Pissarro, Cassatt, and Millet. The Clark Brothers Collect: Impressionist and Early Modern Paintings from the Collections of Sterling and Stephen Clark. June 4-Sept. 4. This is the first exhibition to bring together masterpieces from the remarkable collections of the Clark brothers.

New York


New York City, The Frick Collection. Goya's Last Works. Through May 14. The exhibition features approximately fifty works by Goya, including oil portraits of friends and family who accompanied and aided him in his final years, drawings from his last two albums made primarily for himself, lithographs—the new medium that he quickly mastered—and experimental tiny paintings on ivory.

New York City. Metropolitan Museum of Art. Samuel Palmer (1805-1881): Vision and Landscape. Through May 29. This exhibition—the first major retrospective of his work in nearly 80 years—will unite approximately 120 of Palmer's finest watercolors, drawings, etchings, and oils from public and private collections in the United Kingdom, Canada, Australia, the Netherlands, and the United States.
Exhibitions: United States

Barbizon masters Theodore Rousseau and Corot, as well as some of the artists' painting palettes.

Massachusetts
Amherst, Mead Art Museum at Amherst College. The Print, the Paper, and the Printmaker: Politics and Society in 19th-Century France. May 17-Aug. 20. This exhibition will explore the role of the print as a vehicle of political and social commentary in France in the nineteenth century, through the satirical representations of King Louis-Philippe to images of the various types of women who defined Parisian society, the exhibition will center on the caricatures of Daumier. Drawn largely from the collection of the Mead, the exhibition will feature selections from the recent gifts of Boris Baranovic of over 150 Daumier prints.


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Minnesota
Minneapolis Institute of Arts. Cézanne; Picasso: Neoclassical Views of Love. Through Aug. 20. Gilardi's famous painting, Cézanne and Picasso, will be on temporary loan to The Minneapolis Institute of Arts from the Louvre during through the summer of 2008. A small dossier exhibition, it will feature relevant works from the Institute's permanent collection including Works on Union of Love and Friendship, Peau's bronze Picasso Abandoned, and supplementary works on paper. Focusing primarily on Cézanne and Picasso, the content in which these works were created will be explored, including the neoclassical movement in France, Jacques Louis David and his pupils, the artist's penchant for mythological subject matter, the popularity of the Cupid and Psyche theme.

Missouri


New Mexico

New Jersey


New York


New York City, The Frick Collection. Goya's Last Works. Through May 14. This exhibition features selections from Goya's last fifty works by Goya, including oil portraits of friends and family who accompanied and aided him in his final years, drawings from his last two albums made primarily for himself, lithographs—a new medium that he quickly mastered—and experimental tiny paintings on ivory.

New York City, Metropolitan Museum of Art. Samuel Palmer (1805-1881): Vision and Landscape. Through May 25. This exhibition—the first major retrospective of his work in nearly 80 years—will unite approximately 120 of Palmer's finest watercolors, drawings, etchings, and oils from public and private collections in the United Kingdom, Canada, Australia, the Netherlands, and the United States.

Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde. Sept. 13-July 7. This exhibition will include highlights from some of Vollard's greatest exhibitions: Cézanne's 1895 exhibition; a particularly important Van Gogh retrospective in 1886, and a Gauguin exhibition in 1898 that focused on Where Do We Come From? What Are We? Where Are We Going?

New York City, Museum of Modern Art. Edward Munch: The Modern Life of the Soul. Through May 8. This is the first major retrospective of Edward Munch since 1924. The exhibition brings together a large number of works, including 140 paintings, 150 prints, 120 drawings, and 30 large-scale works on paper. Munch's most famous paintings are shown alongside lesser-known works, offering an intriguing view of the artist's life and work.

Ohio
Columbus Museum of Art. American Impressionism. Through June 4. This exhibition highlights works of American Impressionism held in both private and public collections in Ohio. The Quiet Landscapes of William B. Peat. Sept. 16-Jan. 20, 2007. This exhibition consists of 60 subtle landscape photographs dating 1890-1910, drawn entirely from The Minneapolis Institute of Arts' permanent collection. Post-Impressionism: 1891-1917. This exhibition includes the first photographs to make creative images with the camera, associated with Alfred Stieglitz and presenting his pictures in the leading photographic periodical, Camera Work.


Tulsa, Philbrook Museum of Art. The Essence of Laughter: Satire through the Ages. Through June 25. This exhibition offers a wide range of works, including paintings by Hogarth, Daumier, Chagall, and many other artists who have used their art to convey their messages with wit.

Oklahoma

Tulsa. Philbrook Museum of Art. Walking Dreams. Apr. 25-July 2. This exhibition explores the characteristics of the Pre-Raphaelite movement as practiced by its most important members through oil paintings, water-colors, drawings, ceramics, jewelry, and furniture.

William Bouguereau and His American Students. Sept. 17-Dec. 31. This exhibition brings together approximately sixty paintings and prints by Bouguereau and his leading American students, including Cecilia Beaux, E. Irving Couse, Elizabeth Gardner, Robert Henri, and Linton Parker.

Philadelphia


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Fierce Friends: Artists & Animals, 1750-1900. Through August 23. This exhibition features works by Carnegie Museum of Art and the Van Gogh Museum, exploring the ways that artists of the period addressed the issue of humanity's relationship with nature as exemplified through our treatment of animals.

Tennessee
Chattanooga, Hunter Museum of American Art. Winslow Homer in America. Apr. 23-Aug. 6. This exhibition includes 125 wood engravings covering the years 1857 to 1880, with subject matter ranging from the Civil War and natural landscapes to camp life during the Civil War, to life in a rural school house.

Texas
Dallas Museum of Art. Van Gogh: Sheaves of Wheat. Oct. 22- Jan. 7, 2007. This exhibition will include nearly fifty works of art by van Gogh. The work of additional artists such as Emil Bernard, Jules Breton, Charles Francois Daubigny, Julien Dupre, Paul Gauguin, Leon-August Lhertoire, Jean-Francois Millet, Claude Monet, Paul Signac, and Felix Vallotton will also be included to illustrate specific aspects of van Gogh's vision.


Virginia
Norfolk, Chrysler Museum of Art. Collecting the Impressionists: Masterpieces from The Sterling and Francine Clark Art Institute. Through Aug. 26. This exhibition features twelve major paintings by Renoir, Monet, Degas, Pissarro, Manet, Sisley, and Morisot. Among the highlights of the exhibition is Renoir's Girl Crocheting, the first of 39 paintings by the artist that Sterling Clark acquired. Girl Crocheting has not been on view outside of Williamsburg since 1946. The exhibition will also include Monet's Duck Pond and Spring in Giverny, which traveled from the Clark only once before.


Wisconsin
Milwaukee Art Museum. Géricault to Toulouse-Lautrec: Nineteenth-Century French Prints. May 25-Sept. 4. Biedermeier: The Invention of Simplicity. Sept. 16-Jan. 1, 2007. This long-running international exhibition focuses on the Biedermeier period in Central Europe from 1815 to 1835. It brings together the first time almost 300 outstanding examples of German, Austrian and Czechoslovakian paintings, furniture, related decorative arts and works on paper that document in depth the innovative character of the period and demonstrate how it is a precursor to modernism.
International Exhibitions

Please confirm all dates before visiting museums as advance schedules are subject to change. Traveling exhibitions are listed only once at the most current venue. All dates are 2006 unless otherwise noted. Where information is available on exhibition catalogues, they are listed separately in our New Books section.

Australia


Austria

Belgium


Canada

Denmark

England


Mary Cassatt: Prints. Through May 7.


Cézanne in Britain. Marking the centenary of the artist’s death, the National Gallery has organized an exhibition of 40 works by Cézanne drawn from British private and public collections. Oct. 4-Jan. 7, 2007.

London. National Portrait Gallery. Born in 1856. An exhibition focusing on the generation of exceptional individuals who were born in 1856, the year the National Portrait Gallery was founded. George Bernard Shaw, John Singer Sargent, Keir Hardie and Sigmund Freud are included among others. Through July 30.


Constable: The Great Landscapes. An exhibition pairing nine of Constable’s six-foot exhibition canvases with their full-scale sketches in addition to other paintings and sketches including the six river Stour pictures brought together here for the first time. June 1-Aug. 28. Circulates to the National Gallery of Art, Washington, DC and the Huntington Library and Art Gallery, San Marino, Calif.

Finland

France


Americans at Home, 1860-1930. Complementing the exhibition Passing through Paris, this show presents paintings executed in the United States that have distinctly “American” flavor with examples by Homer, Kessent, Mount, Audubon and Chase. Apr. 1-Oct. 31.


Paris. Musée d’Orsay. Figures and Portraits. A selection of both official and intimate portraits, of both celebrities and unknowns, and in particular those taken by artists whose innovations were to

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Finland

France


Americans at Home, 1890-1930. Complementing the exhibition Passing through Paris, this show presents paintings executed in the United States that have ‘drifted America’ flavor with examples by Homer, Kensett, Mount, Audubon and Chase. Apr. 1-Oct. 31.


Paris. Musée d’Orsay. Figures and Portraits. A selection of both official and intimate portraits, of both celebrities and unknowns, and in particular those taken by artists whose innovations were to be influential within the genre including Nadar, Cameron, Degas, Steichen, and Siegrist among others. Through June 4.

Cézanne and Pissarro, 1866-1888. Through May 28. Drawings by Jean-François Millet. Fifty drawings from the museum’s collection showing the complexity of Millet’s work as a draughtsman and the artist’s crucial role in the development of French drawing in the middle of the nineteenth century. May 30-Sept. 3.

Art Works and Their Photographic Reproduction. Photographic images of paintings, sculptures and architectural elements show how in popularizing certain artworks, photographic reproduction had a decisive influence on the history of taste. June 6-Sept. 10.


Germany


The Netherlands
Amsterdam. Van Gogh Museum. Van Gogh and Rembrandt: Twenty-five paintings, drawings and letters reveal Van Gogh’s discovery of Rembrandt’s oeuvre and the impact it had on his work. Special focus is placed on The Raising of Lazarus, which Van Gogh painted in 1850 after Rembrandt’s etching. Through June 18.


Japan
Tokyo. National Museum of Western Art. Auguste Rodin / Eugène Carrière. An exhibition organized by the National Museum of Western Art, Tokyo, the Musée Rodin, the Musée d’Orsay and Manochi Shibuswara uses baked clays, plaster casts, marble and bronze pieces, drawings and etchings by Rodin, and paintings, drawings and lithographs by Carrière to distinguish between the work of the two artists long regarded as sharing many affiliations during their lifetimes. Mar. 7-June 4. Circulates to the Musée d’Orsay, Paris, July 11-Oct. 1.

Scotland

Switzerland


Wales


Spring 2006/HNCA Newsletter
New Books


Barter, Judith A. Ghenete Zelleke, Martha Tedeschi, Debra Page 22


New Books


tion and Interpretation. Royal Netherlands Academy of Arts and Sciences, 2005. 300 pp. 1 DVD. Hardcover $85.


Lippincott, Louise and Andreas Blühm. Foreword by Desmond Page 26


Merrill, Marlene Deahle, ed. Seeing Yellowstone in 1871: Earliest Descriptions & Images From the Field — With Text by Albert Peale and illustrations by Thomas Moran, William Henry Jackson Spring 2006/HNCA Newsletter
New Books


New Books


New Books


New Books


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For membership payments from overseas: starting in March, 2006, foreign members should send their membership checks directly to the new membership coordinator, Janet Whitmore (Membership Coordinator, Association of Historians of Nineteenth-Century Art, 3504 North Magnolia Ave., # 2, Chicago, IL 60657). Any foreign currency is acceptable.

All membership fees go directly towards member benefits: the newsletter, the journal, and other supported activities. Contributions to AHNCA over and above the basic membership fees are gratefully appreciated, and please remember that all contributions are entirely tax deductible.

See the membership form on page 31 of the newsletter for more information on joining or renewing your membership.

Teaching Incurricular Interaction in the Nineteenth Century, continued from page 1

possibilities for students to craft individual research projects. And the course can help students cultivate a more global perspective that simultaneously allows them to link the past to their own diverse cultural backgrounds.

Aiming to maximize these benefits, I have organized my course in a roughly chronological order ranging from c. 1750 to c. 1910, shifting from one location to another while building up new kinds of interactions at each step. It remains fundamentally Euro- centric in dealing only with interactions between Europe and non-Western countries, excluding the Americas and intra-Asian interaction. Major topics are as follows:

Debates over Orientalism

The eighteenth century (South Seas exploration, Chinoiserie, Orientalism, Napoleon in the Middle East, Ingres, Delacroix, Géricault)

Colonialism and nationalism in India (tourism, Company paintings, Raja Ravi Varma, China trade (Chinny and Lamqua, the looting of the Yuanming Yuan palace, photography in China)

Japanese imperialism, and Japanese modernism

Universal Expositions

Rise and the conquest of Africa

Gasolin in the South Seas

Primitivism and cubism

Many other materials and topics are possible, such as "art history and race," for example - and my selection reflects my students' particular interest in China and my own research on the Qing dynasty. Readings are also highly variable, and I will gladly share my reading list with anyone interested (space precludes it here). For assessment, I give no tests but require a short essay questioning the viability of applying Orientalism (readings by Said and Nochlin) to Delacroix's "Women of Algiers" a long paper with students developing their own topics, and student presentations about their research topics. The latter adds further diversity to the course material.

In running the course, I have found a few problems unique to my university. One is that although the University of Hong Kong is English-speaking, many students cannot manage large amounts of sophisticated reading. Another is that we have a three-year curriculum, so some students take the course with too little art history under their belt; changing it to a senior seminar should help. On the other hand, I have found some advantages here. Students are quite curious about cultural hybridity and colonial history, and many are exposed to intercultural study elsewhere in my department and in cognate departments like English and history. As every university has its unique constellation of student interests, the course's inherent flexibility is perhaps its greatest asset.

Greg Thomas

University of Hong Kong

<gtomaths@hkucc.hku.hk>
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Membership Renewal

Memberships in AHNCA run from January 1-December 31. Current members in good standing receive two newsletters annually (in April and October) and a directory of AHNCA members, which is mailed with the fall issue.

Minimum dues are $25 ($15 for students with current I.D.). Contributions about the minimum will enrich AHNCA programs and activities, and will be gratefully noted in the newsletter at the following levels: Benefactors, Patrons, Supporting Members, and Sustaining Members.

Please complete form and return to: Janet Whitemore, Membership Coordinator, Association of Historians of Nineteenth-Century Art, 5926 North Magnolia Ave., #2, Chicago, IL 60660

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Date:

New Member □ Renewal □

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Field of specialization/current project. Graduate students, please list dissertation topic, university and name of advisor. If dissertation is just completed, state date of completion.

**Please send announcements of your professional publications and activities for inclusion in the next newsletter to Aruna D'Souza at adsoouza@binghamton.edu or by mail at the address listed on the back of the newsletter.

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