Two recent exhibitions and a two-day conference (April 27-28) probed the mysterious and magnetic power of "place" as motif and motivation for art in the Nineteenth Century. “Place” in both cases referred to specific natural settings in the vicinity of Paris: the forest of Fontainebleau and the Normandy village of Giverny. The former was the subject of the exhibition, *La forêt de Fontainebleau. Un atelier grandeur nature* (March 6-13 May), mounted at the Musée d’Orsay by chief curator Chantal Georgel, who is also the author of its catalogue; the latter, that of *Giverny impressioniste: une colonie d’artistes 1885-1915* (April-July 1), was an exhibition curated by Katherine Bourguignon at the Musée d’Art Americain in Giverny, in collaboration with the Terra Foundation for American Art. Both exhibitions centered on the idea of place as a symbolic, indeed, mythic field of representation, while also exploring the historical and biographical realities of artistic presence in, and interaction with, the given sites. Most importantly, both exhibitions highlighted the significance of place in the creation of migrant and interactive artistic communities or colonies in nineteenth-century France. The idea of colony already predetermined the interpretation of the two locales as fantasies, or utopias, anticipated and regained through art. The crucial difference between the two shows was that of a national versus an extra-national perceptual filter at work in that process. Fontainebleau “colonized” by primarily

*From Fontainebleau to Giverny: Colonizing Nature*

Nina Athanassoglou-Kallmyer

Théodore ROUSSEAU, *The Pool [La mare]*, n.d., oil on canvas
French artists, never lost its historically charged national and nationalist dimension. By contrast, Giverny, the abode primarily of American expatriates in search of modernist "Frenchness" in art, as in life, resulted in works that function more as virtuoso rehearsals and amplifications of Giverny’s “patron saint,” the Impressionist master Claude Monet (“faking” Monet?), but appear strangely devoid of deeper cultural rootedness or even deeper meaning.

Echoing a fictional travel guidebook’s trajectory, the exhibition at the Musée d’Orsay was divided into sections that corresponded to those aspects of the forest most popular with painters, engravers, and photographers: the marsh-like lake known as “La mare aux fées”; the tree-lined avenue connecting the forest to the village of Chailly, “Le pavé de Chailly”; the ravines of “Les Gorges d’Apremont”; and the heights of “Le Jean de Paris”, including the forest’s special geophysical features often portrayed as magnified, isolated fragments or “motifs,” sandy patches (“les sables”), peculiar rock formations, and centennial trees (“les hetres,” “les chenes”). The purpose of the show was not so much to focus on the legendary advent of plein-air landscape painting in the context of the forest, nor to explore any particular group of Fontainebleau-bound artists, but rather to concentrate on the forest itself as a signifying “topos,” a construct of France’s collective cultural imaginary and potent locus of artistic creativity. The exhibition and catalogue insist on Fontainebleau’s varied, flexible, and ever reinvented, protean identity, its polysemy, “a forest that resuits all forests,” “a site that signifies all sites,” that lends itself “to all the reveries.” The show opened with a section featuring late eighteenth-century images of royal hunts situated in the forest (the presence of the famous royal palace, though only intimated, provided the site with a special historical aura) as an introduction to what will in the following century be its increasing fictionalization as an image of “pure nature,” where one could escape in a realm of solitude and freedom from the constraints of civilization, but also as an object of consumption by artists as much as tourists. A vast array of painters and some photographers (Le Gray, Cuvelier, and Marville) are represented, from the familiar Barbizon group, such as Millet, Corot and Rousseau, to the Impressionists and Post-Impressionists Monet, Bazille and Cézanne, including less familiar figures, such as one Ferdinand Chaigneau, or Jaroslav Cermak, who hailed from Montenegro. A small section in the end includes works by 20th century artists, such as Pablo Picasso who kept a studio in Fontainebleau in the 1920s.

The exhibition at Giverny also centered on nature. But lacking Fontainebleau’s immediacy, this was nature at “second remove,” appropriated through a ready-made vision crafted by Monet, to whom, from the mid-1880s onward, hosts of foreign painters, mostly American, came to pay a vicarious homage (Monet is said to have shunned them). About ninety paintings (as well as archival documents, letters, photographs, autographed notes, and bills) were distributed in four related sections that recreated chronologically the stylistic and thematic evolution of the group. This included well-known names, such as Theodore Robinson, Frederick MacMonnies, and Lilla Cabot Perry, as well as lesser figures, such as William Blair Bruce and Guy Rose. In typically colonizing fashion, the artists invested in land and houses, settled long-term en famille, and even had a designated favorite “hang out,” the hotel Baudy, in the heart of the village. Considering their large number in the modest size hamlet—more than one hundred without counting their families— one can imagine that their presence (and foreign ways) must have been inversely conspicuous in daily life, and that in the narrow streets of Giverny, English would have been heard more than French (one wonders if Monet’s increasingly reclusive retreat in his garden may be seen as a reaction to the progressive alien-nessforeignness of his once idyllic little town). The exhibition presented, in its opening section, the pioneers, such as Robinson or Theodore Wendel, depicting the surrounding landscape in a plein-air style reminiscent of Barbizon, while increasingly incorporating Impressionism’s innovative approaches in technique and color. Subsequent sections traced the painters’ adulation of Monet in the 1890s through paintings reenacting the master’s signature subjects, from haystacks to poplar trees.

The symposium, held over two days at the Musée d’Orsay and the Musée d’Art Américain, brought together an international array of scholars. The first day, at Orsay, took the theme of Fontainebleau in art and literature as its starting point with papers by Chantal George, Jean Borie, and Hervé Joubeaux. A second session, expanded on the topic of ideologically-charged transcriptions of the wider French periphery, from Barbizon, to Ornans, and to Provence, in papers read by Greg Thomas, Lawrence des Cars, Nina Athanassoglou-Kallmyer, and Christopher Riopelle. The second day, at Giverny, began with an overview of the show there by Katherine Bourguigon and continued with papers on Monet (John House), George Inness (Rachael DeLue), Kenyon Cox (John Davis), and issues of internationalism versus nationalism in American landscape painting (Erica Hirschler).
This year is AHNCA’s 13th year of existence. While 13 is often feared as an unlucky number, AHNCA has not experienced any bad luck thus far—knock wood. The organization is going strong and has acquired a certain solidity that is a far cry from its timid and shaky beginnings in 1994. Its electronic journal, Nineteenth-Century Art Worldwide (a new issue should be out as this newsletter goes to press) is widely read; its newsletter is generally valued for its rich information; its listserv is useful to all subscribers; its annual graduate student symposium (formerly Dahesh Symposium) is widely anticipated; AHNCA has built ties with Interdisciplinary Nineteenth-Century Studies as well as the Nineteenth-Century Studies Association, and has sessions at those organizations annual conferences; and, last but not least, its yearly sessions at CAA are invariably well attended.

Shameless self-congratulation (see above) often comes with complacency and the Board is mindful that AHNCA not fall into that trap. To continue carrying out our expanded activities, we need to have the full support of you, our membership. Not only do membership dues pay for part of AHNCA’s activities, but many of our fundraising efforts require that we boast vigorous membership backing. No donor—individual, corporate, foundation, or government—wants to give money to an organization that seems to dwindle or does not appear to be buoyed up by its membership.

Here are some of things you can do, much of it without too much of an effort, to show your support of AHNCA:

- Immediately renew your membership when the call for renewals comes through (later this year).
- Consider taking out a special membership as benefactor ($200 and up), patron ($100 and up), supporting member ($50 and up), or sustaining member ($35 and up). We want to keep the basic and graduate student membership fees low so that, in principle, everyone can become a member. But those of you who can afford it, please be generous and consider giving at a higher rate. AHNCA has non-profit status so your gift is tax deductible.
- Recruit new members—among your colleagues at home or abroad, as well as among your graduate students.
- Suggest that your university library add Nineteenth-Century Art Worldwide to its list of on-line journals and ask the serial librarian to make a donation in lieu of a subscription (most libraries give $100).
- When you publish a book, ask your publisher to put an ad in the newsletter. Cost for ads 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.
- When you organize a symposium or an event, feel free to publicize it through our listserv and consider making a small donation to AHNCA for helping you with your publicity. Anything from $25 onwards is welcome.
- Finally and most importantly, spread the word! Make sure that everyone who has even the remotest interest in, or connection to, nineteenth-century art and visual culture is aware of AHNCA’s existence.

As always, we are grateful to all of you who already are doing or have done some of the items listed above. We are also grateful to all board members, past and present, who have given of their time to make AHNCA a success. Among them, we need to mention Jonathan Walz, who just resigned his position as webmaster after being in that function for two years. Jonathan made major design and content changes to AHNCA’s website and we are very grateful to him. We welcome Amelia Kahl Avdic, who replaces him.

Best wishes from us all.

Petra ten-Doesschate Chu, President
Elizabeth Mansfield, Secretary
Colleen Denney, Treasurer
Janet Whitmore, Membership Coordinator
Patricia Mainardi, Program Chair
Laurie Dahlberg, Newsletter Editor
Amelia Kahl Avdic, Webmaster
Ting Chang, Member at large.
Therese Dolan, Member at large

**ANHCA NEWS**

NINETEENTH-CENTURY STUDIES ASSOCIATION

AHNCA will sponsor a panel on "Politics and Propaganda in 19th-Century Visual Arts" at the Nineteenth Century Studies Association annual conference in Miami, April 3-5, 2008. The theme of the session echoes that of the conference, which aims to highlight political discourse produced during the long Nineteenth Century. AHNCA members and friends are encouraged to attend the session, which hopefully marks the start of a tradition of AHNCA panels at the NCSA conferences.
I was lucky enough to have studied as a graduate student with Mary Vidal in the Department of Art and Archaeology at Princeton University in the early 1990s, where she was teaching the art of Early Modern Europe. A specialist in 18th-century French painting, Professor Vidal had an almost evangelical zeal about this art that was still tainted as the ‘mere’ objects of vanity, luxury, decoration, and excess. She relished the open-endedness of that which was dismissed as all surface, but was instead the stuff of “unending historical, critical, poetic, and personal interpretations.” I clearly recall one afternoon, hearing Professor Vidal give an inspired exegesis on a painting of a simple brioche, and feeling the spontaneous awakening of my understanding of Chardin. She was inspiring in her own engagement with art and the intellectual life, rigorous in her expectations for we graduate students, kind, and wise.

Vidal received her Ph.D. in Art History from the University of California at Berkeley. After several years teaching at Princeton, in 1997 Vidal joined the faculty of the Visual Arts Department at the University of California, San Diego, where she received tenure and taught courses in the art and culture of 17th-, 18th-, and 19th-century Europe. The recipient of many honors and awards, including senior fellowships at the Metropolitan Museum of Art, the Getty Research Institute, and the University of Pennsylvania, she published her first book, *Watteau's Painted Conversations: Art, Literature, and Talk in Seventeenth- and Eighteenth-Century France*, with Yale University Press in 1992. She had several projects underway at the time of her death in July 2007, including another book under contract with Yale, on Jacques-Louis David and the image of love.
The new issue of NINETEENTH-CENTURY ART WORLDWIDE is here!
Vol. 6: Issue 1/Fall 2007  |  http://www.19thc-artworldwide.org

ARTICLES

Anna Brzyski, “What’s in a Name? Artist-Run Exhibition Societies and the Branding of Modern Art in Fin-de-Siècle Europe.”

Regina Freyberger, “Moritz von Schwind’s Cinderella (1852-1854): The Beginning of Fairy Tale Painting and Aspects of Marketing Strategies in Germany’s Art Scene.”


REVIEWS
Portraits publics, portraits privés
by Brooks Beaulieu

A New Light on Tiffany; and Louis Comfort Tiffany and Laurelton Hall
by Isabel Taube

Jules Bastien-Lepage (1848-1884)
by Leanne Zalewski

René Lalique: Bijoux d’exception, 1890-1912
by D.C. Rose

Biedermeier, The Invention of Simplicity
by Janet Whitmore

After the Revolution: Antoine-Jean Gros, Painting and Propaganda
by David O’Brien.
Reviewed by Jennifer Olmsted

Der Moderne Stil / The Modern Style: Jugendstil / Art Nouveau, 1899-1905,
Julius Hoffmann, ed.
Reviewed by Astrid Liverman

La Collection La Caze. Chefs-d’œuvre des peintures des XVII et XVIII siècles du musée du Louvre
by Alison McQueen

The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture by Petra ten-Doesschate Chu.
Reviewed by Janis Bergman-Carton

Hot Off the Satirical Presses
by Robert Goldstein

SYMPOSIA, LECTURES, CONFERENCES

CONFERENCES PAST
Things that Move: The Material Worlds of Tourism and Travel
Leeds, United Kingdom
19-23 July 2007
For more information: http://www.tourism-culture.com

2007 Conference of the International Visual Sociology Association
Public Views of the Private; Private Views of the Public
New York University, New York
August 10-12, 2007
For more information: http://www.visualsociology.org/conference.html

Saint-Gaudens Symposium
Smithsonian American Art Museum
Washington, D.C.
Friday, September 7

Plaster Casts: Making, Collecting and Displaying from Classical Antiquity to the Present
Oxford University
24-26 September 2007
For more information: http://www.plastercasts.org/index.htm

History of 19th century art (1848-1914): evaluation and perspectives.
Musée d’Orsay and Ecole du Louvre
Paris, France
September 13-15, 2007
For more information: http://www.musee-orsay.fr/en/events/symposia.html?S=0

Telling Stories: Objects and Narrative an international one-day symposium
Loughborough University School of Art and Design
Loughborough, UK
September 21, 2007
For more information: http://www.lboro.ac.uk/departments/ac/mainpages/Research/staff%20groups/arts.htm

Leisure, Tourism and the 19th-Century Resort
11th Annual conference on cultural & historic preservation
Salve Regina University, Newport RI
October 18-20, 2007
For More information: http://www.salve.edu/heritage/annualconferences/2007/
CONFERENCES TO ATTEND
Mid-Atlantic Popular/American Culture Association
18th Annual Conference
Philadelphia, PA
November 2-4, 2007
More information: http://www.mapacagazette.net

Symposium: Past-Presents-Futures
125 Years of Art and Archaeology at Princeton University
December 8, 2007, 10-5 p.m., 101 McCormick Hall

6th Annual Hawaii International Conference on
Arts & Humanities
Honolulu Hawaii
January 11 - 14, 2008
For more information: http://www.hichumanities.org

Henri, Sloan and Their New York
New York Historical Society
January 30, 2008, 6-7 p.m.
For more information: http://www.nyhistory.org

Symposium: Looking into the Ashcan: Ways of Seeing
New York Historical Society
December 1, 2007, 1-6 p.m.
For more information: http://www.nyhistory.org

CONFERENCES: CALLS FOR PARTICIPATION
8th International Conference on Word and Image
Studies: Efficacy / Efficacité
INHA (Institut National d'Histoire de L'art)
Paris, France
July 7-11, 2008.
Deadline for Proposals: 15 October 2007
For more information: http://www.iawis.org/

Figurations of Knowledge. European Conference of the
Society for Literature, Science, and the Arts (SLSA)
Center for Literary and Cultural Research
Berlin, Germany
June 3-7, 2008
Deadline for Proposals: October 15, 2007
For more information: email infoSLSA@zfl.gwz-berlin.de

9th International Conference on Urban History
Lyon, France
Deadline for Proposals: November 1, 2007
For more information: http://eauh.ish-lyon.cnrs.fr/index.php

Writings on Art 2: Describing the Artwork
Institut du Monde Anglophone, University of Paris III
Paris, France
June 20-21, 2008
Proposal Deadline: November 1, 2007
For more information email:
bruneau@u-paris10.fr or laurent.chatel@wanadoo.fr

Visual Arts in the West Annual Conference of the
Southwest/Texas Popular Culture Association & American
Culture Association
Albuquerque, New Mexico
13 - 16 February 2008
Deadline for Proposals: Nov. 1, 2007
For more information: http://www.swtexaspca.org

2008 National Pop/Am Culture Association Annual Conference
San Francisco, CA
March 19-22, 2008
Deadline for Proposals: November 15, 2007
For more information: http://www.pcaaca.org/

LOCATION: the Museum, the Academy and the Studio?
34th AAH Annual Conference?
Tate Britain, Tate Modern, and Chelsea College of Art & Design,
London, UK
April 2 – 4, 2008
Deadline for Proposals: November 16, 2007
For more information: http://aah.org.uk/conference/index.php

Architexture 2008: Textual and Architectural Spaces
University of Strathclyde, Glasgow, UK
April 15-17, 2008
Deadline for Proposals: January 30, 2008
For more information: email c.p.mclean@strath.ac.uk

Ruskin, Venice, and 19th Century Cultural Travel
Scuola Grande di San Rocco/Venice International University
Venice, Italy
September 25-28, 2008
Deadline for Proposals: 31st January 2008
For more information: http://www.lancs.ac.uk/fass/events/venice/
Twenty years ago when the ‘new’ art history was written on nineteenth-century European art, it was a propitious time for the Musée d’Orsay to open its doors. In light of the changes to art history incurred since the rise of art theory and visual cultures, the Museum and Institut national d’histoire de l’art no doubt considered that ‘twenty years on’ it was serendipitous to reflect critically upon the museum’s achievements and to re-examine its aspirations. In the face of the explosion of interest in contemporary art amongst the younger generation and the waning popularity of nineteenth-century art history, it was also time, according to James Cuno, for the Orsay to explore how it could recapture its cutting edge. Yet as most of those invited to speak at this colloquium were the ‘great and powerful’ in the museum world with a vested interest in maintaining its status quo, the colloquium seemed far more adulatory than expostulatory. This was demonstrated by many of the seventy papers delivered at the Musée d’Orsay and the colloquium in sessions devoted to style, taste, and other museums. “Can we make museum displays for visual culture?” he asked. “Do museums neglect history by not displaying ‘low’ art forms such as caricature and illustration, and by emphasizing the canonical object at the expense of historical context?” In response, I questioned whether the very object and medium orientation of the museum led to inductive methodologies that mitigated against politico-cultural contextualizations in which the intertextuality of visual cultures could be represented.

Not until Linda Nochlin spoke was the issue of gender and the mounting of critical exhibitions addressed. Despite the expectations raised when rivers of champagne had flowed twenty years ago at the inaugural opening, Nochlin criticized the Orsay for having neglected the role of gender in the social history of art. To redress the gap, she proposed a show entitled ‘Against the Grain: Representing the Working Woman in 19th Century Painting.’ It would include paintings of rural and urban workers and how they were played off each other. Drawing upon Meyer Schapiro’s canonical reading of Impressionism as the representation of leisure, its focus would be the ways in which men at leisure rested on the work of women in the service of entertainment industries. Although such an exhibition would reveal the “heteroclitic” that so many speakers claimed to acclaim, the idea was not pursued.

This aspect was elaborated upon by Werner Hoffmann. Drawing on the word “heteroclitique,” which Charles Baudelaire had used to describe the Beaux-Arts exhibition at the 1855 Exposition Universelle, Hofmann urged the Orsay to explore the unusual, strange, queer and bizarre beauty that emerged through such unclassifiable artists as Puvis de Chavannes and Gustave Moreau. “Puisqu’au XIXe siècle, l’art est devenu plus hétéroclite que jamais, il est nécessaire que le musée (d’Orsay) réfleête et intègre cet «hétéroclitisme», he concluded. “Voilà sa vocation.” From here on, ‘heteroclitism’ became the buzz-word of the colloquium, picked up and pursued by Pierre Vaisse, Michael Zimmermann, Ulrich Pohlmann, Dario Gamboni, Sylvie Ramond and Michael Conforti.

For Richard Thomson, presiding over the Session on Painting, populist visual cultures provided a salient example of the incongruous that was neglected by art historians and excluded by curators at the Orsay and other museums. “Can we make museum displays for visual culture?” he asked. “Do museums neglect history by not displaying ‘low’ art forms such as caricature and illustration, and by emphasizing the canonical object at the expense of historical context?” In response, I questioned whether the very object and medium orientation of the museum led to inductive methodologies that mitigated against politico-cultural contextualizations in which the intertextuality of visual cultures could be represented.

Other new approaches to the exhibition of nineteenth-century art history were raised by Anthea Callen, Nicolas Buchaniec, June Hargrove, Natalie Heinich, Ann McCauley and Maria Grazia Messina, as well as by such postgraduate students as Jérémie Cerman, Sarah Linford, Guillaume Peigné, Guénola Stork, and Saskia Ooms. Nevertheless, session taxonomies of style and medium tended to close down rather than open up debate. As the celebratory context of this colloquium increasingly overshadowed the expostulatory, it ended, not surprisingly, with Gamboni congratulating the Orsay on its crossovers between the Nineteenth and Twentieth Centuries and Zimmermann commending the success its innovative teams had achieved over the past twenty years. Yet ultimately this meant that the very raison d’être of this colloquium — to determine how the Orsay would address the contextual challenges posed by heteroclitic art as well as by what Zimmerman called the ‘transmediation’ of images across the different media of visual cultures – was acknowledged but never resolved.
Columbia University (NY) offers fellowships for scholars who are interested in working at its Institute for Scholars at Reid Hall (in cooperation with the Maison des Sciences de l’Homme). Preference given to scholars in the Humanities, Social Sciences and related disciplines. Collaborative group proposals encouraged, although individual applications will be considered. Applications can be made for 2007-08; 2008-09, single semester or academic year.

**Deadline:** March 1, 2008.

**Contact:** Office of the Provost, Columbia University, 535 W. 116 Street, Room 4336, New York, NY 10027; (212) 854-3813, fax: (212) 854-9720; ps27@columbia.edu, web: www.columbia.edu/cu/reidhall.

**National Endowment for the Humanities Summer Stipends** support individuals pursuing advanced research that contributes to the understanding of the humanities. Summer Stipends support full-time research and writing ($6,000/two consecutive months) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers.

**Deadline:** October 2, 2007.

**Contact:** National Endowment for the Humanities, Division of Research Programs, Room 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506, http://www.neh.gov/grants/guidelines/stipends.html email: stipends@neh.gov, Phone: (202) 606-8200.

Applications submitted online at www.grants.gov.

The University of Delaware Library and the Delaware Art Museum announce a joint **Fellowship in Pre-Raphaelite studies.** This short-term, one-month, residential Fellowship (stipend = up to $2,500) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The Fellowship is open to those who hold a Ph.D. or can demonstrate equivalent professional or academic experience.

**Deadline:** December 1, 2007.

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

American Antiquarian Society announces **Short-Term Visiting Academic Research Fellowships,** available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Fellowships comprise 1-3 months, stipends = $1,000/month. The following are offered annually: Kate B. and Hall J. Peterson Fellowships (research on a topic supported by the AAS collections); The Legacy Fellowship (research on a topic supported by the AAS collections); Stephen Botein Fellowships (research in the history of the book in American culture); The Joyce Tracy Fellowship (research on newspapers and magazines); AAS-American Society for Eighteenth-Century Studies Fellowships (research on the American 18th Century); American Historical Print Collectors Society Fellowship (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); The Reese Fellowship (research in American bibliography and the history of the book in America); The “Drawn to Art” Fellowship (research on American art, visual culture or other projects using graphic materials as primary sources); The Christoph Daniel Ebeling Fellowship (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, jointly funded by the German Association for American Studies and AAS).

**Deadline** for all fellowships applications except the Ebeling Fellowship **January 15, 2008**

**Deadline for Christoph Daniel Ebeling Fellowship:** January 2008.

**Contact:** American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, (508) 755-5221, fax: (508) 753-3311, or visit: http://www.americanantiquarian.org/acafellowship.htm

The Woodrow Wilson Fellowship Foundation, in conjunction with the Andrew W. Mellon Foundation, announces **Career Enhancement Fellowships for Junior Faculty.** The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: $30,000 stipend and a small grant for research/travel.

**Deadline:** November 30, 2007.

**For information:** Sylvia Sheridan, Assistant Director, Public Policy/International Affairs Programs, Woodrow Wilson National Fellowship Foundation, P.O. Box 2995, Princeton, NJ 08543-2995. Phone: (609) 452-7007; e-mail: careerenhance@woodrow.org.

The **Institute for Advanced Study**’s School of Historical Studies supports scholarships in all forms of historical research (see website for specific details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for $30,000 each term (September 22-December 19, 2008 or Jan. 5-April 3, 2009).

**Deadline (receipt):** November 15, 2007.

Web: www.hs.ias.edu/hsannoun.htm.
Through the Andrew W. Mellon Foundation, the Institute has established a program of one-year memberships for the academic year 2008-2009 for assistant professors at universities and colleges in the U.S. and Canada. These awards will match the salary and benefits of the home institutions.

**Deadline (receipt): November 15, 2007.**

**Contact** Marian Zelazny, School of Historical Studies, Einstein Drive, Princeton, NJ 08540, (609) 734-8300, e-mail mzelazny@ias.edu. Web: www.hs.ias.edu.

The Institute for Advanced Study will again join with the American Council of Learned Societies in sponsoring the Frederick Burkhardt Fellowships for Recently Tenured Scholars. Nine fellowships of $75,000 each will be awarded.

**Application and full information** on the web: http://www.acls.org/burkguide.htm; e-mail: Grants@acls.org, or ACLS Fellowships Office, 633 Third Avenue, 8th Floor, New York, N.Y. 10017-6795.

**Deadline:** 9:00 p.m. on October 3, 2007 for online application submitted to the ACLS at www.ofa.acls.org.

The Getty Grant Program offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholar program. A full description of the 2008-2009 theme, Networks and Boundaries, residence periods, stipends, etc., appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available.

**Deadline (all programs) (receipt): November 1, 2007.**

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

Wesleyan University invites scholars who have received their Ph. D. within the last four years in any humanistic field to apply for the Andrew W. Mellon Post-doctoral Fellowship in Cultural Studies. One Fellow will be appointed for the 2008-2009 academic year with a stipend of $40,000. He or she will be in residence to teach a one-semester undergraduate course. The theme for 2008-2009 will be “The Business of the University in an Age of Knowledge Transformations.”

**Deadline (postmarked): November 1, 2007.**
The Hagley Museum and Library offers several fellowships and grants. Hagley/Winterthur Fellowships in Arts and Industries represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design architecture, crafts, and the fine arts. Henry Belin du Pont Fellowships support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mo.) may offer up to $1,600 per month. The Hagley Museum and Library Grants-in-Aid support short-term visits for scholarly research. Stipends (from two weeks to two months) may offer up to $1,600 per month.

Applications for short-term residency will be considered year-round.

**Contact:** Octavia Phillips, Research Fellowships, Carter G. Woodson Institute, University of Virginia, P.O. Box 400162, Charlottesville, VA 22904-4162. (434) 924-3109 or e-mail: ophillips@virginia.edu; web: www.virginia.edu/woodson/programs/fellowships.html.

The Institute of European History offers several fellowships and grants. Henry Belin du Pont Dissertation Fellowship (stipend = $6,000) supports the dissertation stage of doctoral work with four-month residencies. **Deadline:** November 15, 2007.

Dr. Roger Horowitz, Center for the History of Business, Technology, and Society, PO Box 3630, Wilmington, DE 19807-0630 (email: rhorowitz@hagley.org).

The French Government offers the Chateaubriand Scholarship for Humanities Research for doctoral research for which involvement in French research institutions or archives would be beneficial. Fellowships are given for research in topics in French culture and history. Applicants must be of U.S. citizenship. Tenure (9 mo.) carries a stipend of 1300 euros per month plus health coverage and travel. **Deadline:** December 31, 2007.

**Contact:** Chateaubriand Fellowships, French Embassy, Bourse Chateaubriand/SCULE, 4101 Reservoir Rd., Washington, DC 20007. E-mail: Meghan.merwin@diplomatic.gov.fr. Call: (202) 944-6294.


The American Philosophical Society offers several grants and fellowships at the pre-doctoral and professional levels. The American Philosophical Society offers several grants and fellowships at the pre-doctoral and professional levels. The **Kress Fellowship in Art History at Foreign Institutions** grants four pre-doctoral candidates two-year research appointments at one of several participating European Institutions. The stipend is $22,500. **Deadline:** November 30, 2007.

**Kress Travel Fellowships** in the History of Art, carrying stipends of $3,500 to $10,000, support travel expenses are granted to pre-doctoral candidates finishing their dissertations on European art before 1900. **Deadline:** November 30, 2007.

All pre-doctoral fellows must be U.S. citizens (or be matriculated into a U.S. university) and nominated by his/her department. These and other fellowships can be found on the Kress website www.kressfoundation.org. Or contact: Lisa M. Ackerman, Executive Vice President, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.

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The **Phillips Fund** of the APS provides grants for research in Native American linguistics and ethno history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed $3,000.

**Deadline:** March 1.

The APS **Library** accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: $2,000 per month (1-3 months).

**Deadline (receipt):** March 1.

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

The **Center for Advanced Study in the Visual Arts** (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Senior Fellowship Program: **Deadline:** October 1, 2007; Visiting Senior Fellowship Program: **Deadlines:** September 21, 2007, March 21, 2008, September 21, 2008; The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: **Deadline:** November 15, 2007; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: **Deadline:** February 15, 2008.

Visit: [www.nga.gov/resources/casva.htm](http://www.nga.gov/resources/casva.htm).

**Contact:** Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudy@nga.gov.

The **Gilder Lehrman Institute of American History** offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Stipends range between $1,500 and $4,000 per month, with tenure one week to two months. Fellowships are awarded twice a year.

**Deadlines (postmarked):** December 1, 2007 and May 1, 2008.

**Contact** The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9666; email: fellows@gliah.org, web: [www.gilderlehman.org/historians/fellowships.html](http://www.gilderlehman.org/historians/fellowships.html).

The **Huntington Research Center** The Huntington will award over one hundred fellowships for the academic year 2005-2006, derived from a variety of funding sources and having different terms. Fellows are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a Ph.D or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of $2000 per month. A number of specialized fellowships are available.

**Deadline (postmarked):** December 15, 2007.

**Contact:** Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108. Phone: (626) 405-2194; Fax: (626) 449-5703; e-mail: cpowell@huntington.org; web: [www.huntington.org](http://www.huntington.org).

The **Schomburg Center for Research in Black Culture's Scholar-in-Residence** program seeks to assist scholars studying black history culture from a humanist perspective and professionals in fields related to the Center's collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, $25,000 for six months and $50,000 for twelve months).

**Deadline (postmarked):** December 1, 2007.


The **Harvard University Houghton Library Fellowship** provides short-term fellowships for travel to work within the Library’s collections. Fellows have access to the Widener library, the world’s largest university library and receive a stipend ($3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellows must be in residence at Harvard for at least one month out of the fellowship year (July-June).

**Deadline:** January 18, 2008.

**Contact:** The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: [www.hcl.harvard.edu/houghton/programs/fellowships](http://www.hcl.harvard.edu/houghton/programs/fellowships).

The **Sterling & Francine Clark Art Institute** offers up to twenty Clark Fellowships each year. Tenure = less than a month to ten months (year runs July 1-June 30) with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution’s...
collections and library, all located together with the Williams College Graduate Program in the History of Art. The Clark/Oakley Humanities Fellowship, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The Clark/Centre Allemand Fellowship is awarded for a project centered on French art and culture.


Contact: Assoc. Director, Research and Academic Program, The Clark Art Institute, 225 South Street, Williamstown, MA 01267 (413) 458-0460.
Web: www.clarkart.edu/research_and_academic.
E-mail: Dr. Mark Ledbury, mledbury@clarkart.edu.

Metropolitan Museum of Art Conservation Fellowships are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fields for conservation research include paper, objects, textiles, musical instruments and costumes. Fellows maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures are stipended at $40,000 (senior), and $30,000 (junior), with additional travel monies available.

The Metropolitan Museum of Art also offers Resident Pre- and Post-doctoral Fellowships in Art History to qualified graduate students and post-doctoral researchers in fields represented by the collections.


For further information, write: Fellowship Program in Art History OR Fellowship Program in Conservation, Attn. Marcie Karp, the Metropolitan Museum of Art, 1000 5th Ave., New York, NY 10028-0198, Fax: 212 396-5168.
E-mail: education.grants@metmuseum.org.
Web: www.metmuseum.org/education.

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

Contact: Katherine C. Grier, Director, Research Fellowship Program, Office of Advance Studies, Winterthur Museum and Country Estate, Winterthur, DE 19735, (302) 888-4649.
E-mail: academicprograms@winterthur.org.
Web: www.winterthur.org/research/fellowship.asp

The John Simon Guggenheim Memorial Foundation provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada (Deadline: September 15, 2007), and the other open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1, 2007).

Contact: Edward Hirsch, Pres., John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248.
E-mail: fellowships@gf.org Web: http://www.gf.org/

The American Association of University Women (AAUW) invites applications from outstanding women scholars for a one-year research fellowship or short-term publication grant (must be U.S. citizens or permanent residents). The “American Fellowships” include Post-doctoral Fellowships ($30,000), Dissertation Fellowships ($20,000 to women in the final year of a doctoral degree) and a Summer/Short-Term Research Publication Grant ($6,000), available to women college/university faculty or independent researchers to prepare completed research for publication.


International Fellowships are awarded for full-time study or research to women who are not U.S. citizens or permanent residents.

Contact: AAUW Educational Foundation, c/o Customer Service Center, Dept. 60, 301 ACT Drive, Iowa City, IA 52243-4030, phone: 319/337-1716 ext.60. E-mail: <aauw@act.org>
Web: <www.aauw.org/3000/fdnfelgra/english.html>
The Center for Advanced Judaic Studies, University of Pennsylvania, annually invites approximately twenty post-doctoral candidates to the Center to conduct research on a specific theme within the various fields of Judaic Studies. The theme for 2008-2009 is “Jews, Commerce, and Culture.” Outstanding graduate students in the final stages of writing their dissertations may also apply. Stipend amounts are based on academic standing and financial need (max. $40,000 / academic year).

**Deadline:** November 7, 2007.

**Contact:** Administrator, Fellowship Program, CAJS, Univ. of Pennsylvania, 420 Walnut St., Philadelphia, PA 19106. 215-238-1290. E-mail: Sheila Allen: allenshe@sas.upenn.edu, web: www.cjs.upenn.edu/program/fellowship.htm.

The Radcliffe Institute for Advanced Study creates an academic community where individuals can pursue advanced work in academic disciplines, professions, or creative arts. Within this broad purpose, it maintains a continuing commitment to the study of women, gender, and society. The residential fellowship program provides a stipend, office or studio space, auditing privileges, and access to libraries and most other resources of Harvard University. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $70,000 for one year with additional funds for project expenses.

**Deadline:** postmarked October 1, 2007.

For details and application materials, contact:
The Radcliffe Institute Fellowships Office, 34 Concord Ave., Cambridge, MA 02138. Tel: 617-496-1324.
Web: www.radcliffe.edu/fellowships/index.php, email: fellowships@radcliffe.edu

The American Council of Learned Societies supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars support long-term, unusually ambitious projects in the humanities and related social sciences. Burkhardt Fellowships are intended to support an academic year ($75,000/ nine months) of residence at any one of the national residential research centers participating in the program. See website for full details.

**Deadline:** October 3, 2007.

The Henry Luce Foundation Dissertation Fellowships in American Art ($25,000, one-year, non-renewable) support any stage of Ph.D. dissertation research or writing in the art of the United States in any period (applicants must be US citizens, A.B.D. before beginning tenure).

**Deadline:** November 14, 2007.

The ACLS Fellowship Program welcomes applications from scholars in all disciplines of the humanities and humanities-related social sciences. ACLS Fellowships include ACLS/Andrew W. Mellon Fellowships for Junior Faculty, ACLS/SSRC/NEH International and Area Studies Fellowships and ACLS/New York Public Library Residential Fellowships. Tenure ranges from six to twelve consecutive months devoted to full-time research. Awards: $30,000 - $60,000, depending upon applicant's rank.

**Deadline:** October 3, 2007.

The Southeast European Studies Program offers post-doctoral research fellowships (stipends up to $25,000) and dissertation fellowships (stipends up to $17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged.

**Deadline:** November 14, 2007.

The Charles A. Ryskamp Research Program supports advanced assistant professors, seeking to provide time and resources to enable these faculty members to conduct their research under optimal conditions. Fellows are permitted and encouraged to spend substantial periods of their leaves in residential interdisciplinary centers, research libraries, etc., in the U.S. or abroad. Stipend: $64,000 plus $2,500.00 for research and travel.

**Deadline:** October 3, 2007.

**Contact:** American Council of Learned Societies, 663 Third Avenue, New York, NY 10017-3398; 212-697-1505, ext. 136 or 138; email <cfrede@acls.org>;
Web: www.acls.org/felguide.htm.

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = $4000/month), are designed to provide access to the library for scholars who reside outside the greater New Haven area. Fellowships must be taken up between September 1, 2008 and May 31, 2009. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details).

**Deadline:** received December 15, 2007.

Web: www.library.yale.edu/beinecke/blgrdfll.htm#visit email: Beinecke.Fellowships@yale.edu

Columbia University Council for European Studies offers summer pre-dissertation fellowships for graduate students working on Europe. There are usually fifteen to seventeen recipients and the stipend is $4,000.00. The application process has a Fall 2007 deadline which will be posted on the website.

**Contact:** CES, Columbia University, 1203A, International Bldg., MC3310, 420 w. 118th St., New York, 10027.
Tel: (212) 854-4172.
web: http://www.ces.columbia.edu/awards/awards.html; email: ces@columbia.edu.

Web: www.library.yale.edu/beinecke/blgrdfll.htm#visit email: Beinecke.Fellowships@yale.edu

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The Harriman Institute Post-doctoral Fellows Program enables junior scholars who have recently received their Ph.D. to spend a specified term in residence focusing on the revision of their dissertation for publication in book form.

**Deadline:** January 2 for fellowships to being the following September, decisions in May.

**Contact:** Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, New York 10027, (212) 854-6219, bs18@columbia.edu, http://www.harrimaninstitute.org/courses/fellows_visiting_sholars.html

Stanford University invites applications for the **Stanford Humanities Fellows Program**, a post-doctoral fellowship designed to give the best recent Ph.D. recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will teach one course and contribute a second course-equivalent per year in one of Stanford’s fifteen humanities departments. The stipend (approx. $50,000) may include additional support, depending on need.

**Deadline:** between September 4, 2007 and December 3, 2007.

**Contact:** anorth@stanford.edu or visit: http://fellows.stanford.edu or write: Anna North, Program Administrator, Bldg. 460, Rm. 201, Stanford University, 450 Serra Mall, Stanford, CA 94305-2087. Ph: (650) 723-3316.

The **National Humanities Center** offers 40 residential fellowships for advanced study in the humanities during the academic year, September 2008 through May 2009. Applicants must hold doctorate or equivalent scholarly credentials. Fellowships up to $50,000 are individually determined.

**Deadline:** Oct. 15, 2007.

**Contact:** Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, North Carolina 27709-2256. Ph: (919) 549-0661 Fax: (919) 990-8535. Or visit: http://www.nhc.rtp.nc.us/fellowships/fellowships.htm, email: nhc@ga.unc.edu.

The **Council of American Overseas Research Centers (CAORC)** announces a fellowship program that supports advanced regional research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or trans-regional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to $9,000 each. Individuals or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens.

**Deadline (receipt):** January, 2007 date to be posted.

**Contact:** Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, P.O. Box 37012, NHB Room CE-123, MRC 178, Washington, D.C. 20013-7012, Ph. (202) 633-1599. fellowships@caorc.org web: http://www.caoerc.org/fellowships/multi/

The **American Historical Association** (AHA) awards more than 100 grants and fellowships for research and travel related to historical research in virtually any field. See website for specific fellowship information. Applications for the Bernadotte E. Schmitt Grants, the Albert J. Beveridge Grant for Research in the History of the Western Hemisphere, the Michael Kraus Research Grants, and the Littleton-Griswold Grants are due on February 15 of the award year. **Note:** Only AHA members are eligible to apply for these grants. All grants are offered annually and are intended to further research in progress. Preference is given to advanced doctoral students, non-tenured faculty, and unaffiliated scholars. **Visit:** www.historians.org/prizes/index.cfm

The **Center for Cultural Analysis** at Rutgers University awards two external fellowships (stipend: $40,000) to scholars and practitioners, including graduate students, “interested in issues and problems arising from the complicated interrelations among the Americas during the past century— their history, politics, economics and culture.” Themes will be announced, and applications and deadlines will be made available on the website in October.

**Contact:** Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08903, 732–932-8426, email: info@cca.rutgers.edu. Web: www.criticalanalysis.rutgers.edu/fellowships

The **Liguria Study Center for the Arts and Humanities** grants **Bogliasco Fellowships** to qualified persons doing advanced creative work or scholarly research. Bogliasco Fellowships are scheduled during the two semesters of the traditional academic year: mid-September to the third week of December, and mid-February to the third week of May. Fellowships are residential, carry no stipend, and typically have a duration of either one month or a half-semester (47 days). In special circumstances, residencies of other lengths may be approved.

Applications are reviewed twice a year: **January 15 for fall-winter semester and April 15 for the winter-spring semester.**

**Contact:** The Bogliasco Foundation, 10 Rockefeller Plaza (16th floor), New York, New York 10020-1903, email: info@bfny.org.
The British Library discovered a previously unrecorded sketch by John Constable in its bequest from John Platt, a textile manufacturer and collector in the latter part of the nineteenth century. The pencil drawing of Hyam Church in the artist’s native Suffolk, has lain hidden in the pages of one of the numerous volumes the collector left to the British Museum after his death in 1902. The books were transferred to the British Library in 1970 and only recently scrutinized by curators there.

Colby College Museum of Art, Waterville, Maine, is the recipient of a promised gift of over 500 works from Peter and Paula Lunder. The collection is comprised mostly of works by American artists, including John Singer Sargent, Winslow Homer, William Merritt Chase, Georgia O’Keeffe, Donald Judd, and Jenny Holzer. The Lunder’s holdings include over 200 prints by James McNeill Whistler. Eighty objects from the collection are currently on view in the museum; that number will be expanded to over 200 by 2009. In 2013, the museum will open a new wing dedicated to the exhibition of works from the collection.

The Delaware Art Museum received a $6.85 million bequest from the Revocable Trust of Helen Farr Sloan, widow of American artist John Sloan. This gift is the latest in a long history of giving to the museum. Beginning in 1961, Ms. Sloan has provided critical financial support to numerous exhibitions, publications and scholarly programs focusing on American art. In 1996 she transferred ownership of all of the art belonging to the John Sloan Memorial Foundation and most of the works owned by Helen Farr Sloan Revocable Trust to the Delaware Art Museum, making it the largest repository for the study of John Sloan.

Kimbell Art Museum Director Tom Potts announced the purchase of Joseph Mallord William Turner’s painting Glauces and Sylla (1841) from Christie’s in May for $5.7 million. The painting had hung at the Kimbell from 1966 until 2006 when it was returned to the heirs of John and Anna Jaffé after it had been determined that it was illegally seized by the Vichy government in 1943.

The Meadows Museum at Southern Methodist University in Dallas bought at auction in June a painting by Spanish plein-air artist Martín Rico (1833-1908). Rio San Trovaso, Venice was painted around 1900 and was one of the artist’s most ambitious landscapes. A fall lecture series addressing Rico’s work and landscape painting in Venice during this period is planned.

The Musée des Beaux-Arts, Nice, was the victim of an art theft in August. Four paintings by Claude Monet, Alfred Sisley, and Jan Brueghel at an estimated worth of $1 million euros were stolen at gunpoint from the museum during open hours while museum staff were forced to lie on the floor. The same paintings by Monet and Sisley – Cliffs near Dieppe and Lane of Poplars near Moret respectively – were stolen nine years ago but were recovered within weeks. After that incident the museum administration did not feel it necessary to increase security because it was an “inside job” that could not have been prevented by cameras, access card readers, or alarms.

The National Academy in New York announced a promised grant of $100,000 from the Lunder Foundation of Maine to catalogue and conserve the Academy’s historic archives. The preservation of the original documents and notebooks recording the history of the Academy and belonging to America’s leading artists found in the archives will benefit students and scholars of American art.

The National Gallery of Victoria in Australia accepted the results of tests performed at the Van Gogh Museum on its painting, Head of a Man, previously attributed to Van Gogh. The painting, long thought to be an “oddity” in the Dutch artist’s oeuvre, was determined to be by an as yet unidentified contemporary. Its unusual horizontal format, support (canvas mounted to panel), stylistic anomalies, x-rays, and paint samples indicate that the work is not by Van Gogh. Believing that there is still much to learn from the painting, the museum will continue to exhibit it, albeit with a different attribution.

The Toledo Museum of Art and the Detroit Institute of Arts announced that the heirs of Martha Nathan, a German Jew who owned Paul Gauguin’s Street Scene in Tahiti (1891) and Vincent Van Gogh’s The Diggers (1889) now in the collections of Toledo and Detroit respectively, have voluntarily dropped their claims to the works. Provenance research undertaken by the two museums showed that the paintings were not sold under duress in 1938. Courts in the respective jurisdictions confirmed legal ownership of the works by the museums pointing out that the sale occurred outside of Germany between private individuals and did not benefit the Nazi regime. The works remain on view in Toledo and Detroit with continued acknowledgement of Mrs. Nathan’s prior ownership.

Jay A. Clarke, Associate Curator of Prints and Drawings at The Art Institute of Chicago, was awarded a grant from the American-Scandinavian Foundation for research towards her forthcoming Edvard Munch exhibition and publication. Clarke also received an award for “Outstanding Essay of 2006” from the American Association of Museums Curators for her article “Originality and Repetition in Edvard Munch’s ‘The Sick Child’” published in Edvard Munch: An Anthology, ed. Erik Morstad (Oslo Academic Press, 2006).
U.S. EXHIBITIONS

ARIZONA
Phoenix Art Museum.
A Century of Retablos: The Janis and Dennis Lyon Collection of New Mexico Santos, 1780-1880. October 6, 2007 – January 27, 2008. This exhibition features approximately 90 painted wood panels from one of the finest private collections of retablos in the world.

CALIFORNIA
Los Angeles County Museum of Art.
The Arts in Latin America, 1492 – 1820. August 5 – October 28, 2007. This exhibition will disregard the national boundaries created in the early 19th century and instead explore the artistic differences and commonalities throughout colonial Latin America.


Consuming Passion: Fragonard’s Allegories of Love. February 12 – May 4, 2008. This small, focused exhibition assembles a group of paintings, drawings, and prints to examine the late allegories of love by Jean-Honoré Fragonard (1732–1806).

Sacramento. Crocker Art Museum.

COLORADO
Colorado Springs Fine Art Center.

CONNECTICUT
Hartford. Wadsworth Atheneum.
Impressionists by the Sea. February 9 – May 11, 2008. The Wadsworth Atheneum presents this major international loan exhibition consisting of over fifty paintings documenting French 19th-century artists’ fascination with the Normandy coast.

New Haven. Yale Center for British Art.
Art and Emancipation in Jamaica: Isaac Mendes Belisario And His Worlds.
September 27, 2007 – December 20, 2008. The exhibition chronicles the iconography of sugar, slavery, and the topography of Jamaica from the beginning of British rule in 1655 to the aftermath of emancipation in the 1840s, with a particular focus on the turbulent years preceding and immediately following emancipation in 1838.

DELAWARE
Wilmington. Delaware Art Museum.
Seeing the City: Sloan’s New York. October 20, 2007 – January 20, 2008. This exhibition focuses on John Sloan’s paintings, drawings, prints, and photographs of New York City to present an in-depth view of the artist’s years in the city and the city’s effect on his art.

DISTRICT OF COLUMBIA
National Gallery of Art.
Impressed by Light: British Photographs from Paper Negatives, 1840–1860. February 3 – May 4, 2008. The first exhibition to highlight British photographs made from paper negatives, this show features approximately 120 works by leading artists such as Roger Fenton, Linnaeus Tripe, and B. B. Turner, as well as many now unfamiliar practitioners.

The Phillips Collection.

Smithsonian American Art Museum.
The Honor of Your Company Is Requested: President Lincoln’s Inaugural Ball. March 6, 2008 – January 31, 2010. The exhibition will feature ephemera from Lincoln’s second inaugural ball, including the invitation and menu as well as engravings illustrating the night’s events and other artifacts.

Smithsonian Arthur M. Sackler Gallery.

Smithsonian National Portrait Gallery.

FLORIDA
Sarasota. John and Mable Ringling Museum of Art.
Francisco Goya: Los Caprichos. September 29, 2007 – January 6, 2008. This exhibition represents one of the most influential graphic series in the history of Western art. This exhibition features a first edition of the complete set of 80 etchings.

Vero Beach Museum of Art.
Woolies: A Sailor’s Art. February 2 – May 11, 2008. This exhibition presents more than 30 examples of British folk art primarily drawn from the collection of Heidi and Robert Stott. Woolworks, or “woolies” as they are commonly known, are embroidered pictures of ships created by sailors while at sea.

Quest of Beauty — Louis Comfort Tiffany’s Life and Art. November 6, 2007 – November 7, 2008. Alongside some of the main known facts of Tiffany’s life, this exhibition presents some of the personal objects Tiffany owned, various records and awards, and many of his artistic creations to provide an appreciation that biography can bring to art.

Winslow Homer: Joys of the Day. Through December 30, 2007. The exhibition includes 48 woodcut engravings that celebrate youth at work and play in images such as “Snap the Whip.”

GEORGIA
Inspiring Impressionism. October 16, 2007 – January 13, 2008. Featuring over 80 works, including paintings and works on paper drawn from more than 40 museums, this is the first comprehensive survey to explore the influence of Old Master painters on Impressionist artists. This exhibition juxtaposes works by such artists as Monet, Cézanne, and Degas with those by Titian, Rubens, and Fragonard.

ILLINOIS
Art Institute of Chicago.
Watercolors by Winslow Homer: The Color of Light. February 16 – May 11, 2008. The works and the revealing associated research will
be displayed in the context of over 100 watercolors, drawings, and oil paintings that explore the artist’s most important subjects and sites and his interest in color and light.

Edward Munch and European Modernism. February 14 – May 10, 2009. This exhibition will bring together approximately 120 works, including 60 paintings and 60 works on paper by Munch and his contemporaries rarely seen in the United States. Rather than employing the monographic, chronological focus that often prevails in presentations of Munch’s work, it will be organized around themes.

Victorian Photocollage. October 10, 2009 – January 3, 2010. Sixty years ahead of the avant-garde, aristocratic Victorian women were already experimenting with photocollage. This will showcase the best albums and loose pages from collections across the United States, Europe, and Australia.

Chicago. Smart Museum of Art at the University of Chicago. Objects of Inquiry: The Buckley Collection of Japanese Art. September 15, 2007 – December 16, 2008. By examining the Japanese art and artifacts of the Buckley collection – including paintings, sculpture, woodblock prints, temple maps, sutras, and religious talismans – this exhibition not only delves in to the history of museum collections, religious studies, and the University of Chicago, but also offers insight into the place of ethnicity and religion in late 19th-century popular culture.


INDIANA

South Bend Regional Museum of Art. Midwestern Visions of Impressionism. September 8, 2007 – February 23, 2008. This exhibition features the paintings of 34 American painters who worked from the 1890s through the 1930s, the height of Impressionism in America.

KENTUCKY


Louisville. The Speed Art Museum. For Safekeeping: The Kentucky Sugar Chest, 1790-1850. October 9 – December 2, 2007. The first exhibition ever devoted to Kentucky sugar chests, this exhibition presents more than 40 examples of chests, desks, and similar forms.

MAINE


MARYLAND


MASSACHUSETTS


Williamstown. Sterling and Francine Clark Art Institute. Facing the Lens: Nineteenth-Century Portrait Photographs at the Clark. October 12, 2007 – January 13, 2008. This special installation con-
sists of a selection of 19th-century portrait photographs from the Clark and Troob Family Foundation collections. Photographers represented include Edouard Baldus, Nadar, David Octavius Hill and Robert Adamson, Roger Fenton, and Julia Margaret Cameron.


**Worcester Art Museum.**

**Textile Heirlooms from the Indus Valley.** September 14, 2007 – February 4, 2008. The textile objects on display date from the late-19th to the second half of the 20th century, and were assembled by Tom and Peggy Simons, the former American Ambassador to Pakistan and his wife.

**MICHIGAN**

**East Lansing, Kresge Art Museum.**


**Saginaw Art Museum.**

**Landscape Paintings of the American School.** January 18 – March 9, 2008.

**MISSOURI**

**Columbia, Museum of Art and Archaeology at the University of Missouri.**


**Kansas City, Nelson-Atkins Museum of Art.**

**Developing Greatness: The Origins of American Photography, 1839 to 1885.** June 9 – December 30, 2007. This exhibition will present a new perspective on the origins of photography in America.

**MONTANA**

**Great Falls, C.M. Russell Museum.**

**Currier & Ives: Images from the West.** October 25, 2007 – January 13, 2008. This exhibition examines popular images of America through original Currier and Ives prints. The prints document of 19th-century American life and demonstrate the country’s transition from a farming society to an industrial one.

**NEBRASKA**

**Lincoln, Sheldon Memorial Art Gallery.**

**Winter Wonderland: Prints from the Collection of Norman and Judith Zlotsky.** December 21, 2007 – March 23, 2008. More than 30 prints, dating from 1860 to 1960, from the Norman and Judy Zlotsky collection, offer insights into how artists have responded to the subject of winter and how the craft of printmaking developed in the United States after the Civil War.

**NEW HAMPSHIRE**

**Keene, Thorne-Sagendorph Art Gallery at Keene State College.**

**From Cassatt to Wyeth: American Masterworks from the Mitchell Museum.** September 14 – November 11, 2007. This exhibition consists of 33 paintings, works on paper, and sculpture by Thomas Eakins, Mary Cassatt, Childe Hassam, John Singer Sargent, George Bellow, Robert Henri, Andrew Wyeth, and other American masters.


**NEW JERSEY**

**Brunswick, Jane Voorhees Zimmerli Art Museum, Rutgers University.**

**A Group of One’s Own: Women’s Visual Arts Organizations in America.** September 14, 2008 – January 7, 2009. The exhibition offers visual art and related textual and documentary materials, from the mid-19th century to the present day, on groups that sought to showcase the achievements of women in the visual arts, and attempted to correct the difficulties frequently faced by women in gaining recognition and equity in museums, art schools, and the marketplace.

**Newark, Newark Museum.**

**Small but Sublime: Intimate Views by Durand, Bierstadt and Inness.** Opens March 2008. This exhibition draws upon the renowned holdings of American art at The Newark Museum, identifying a superb collection of small, powerful views painted during the second half of the 19th century.

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**John La Farge American, 1835-1910**

**Agathon to Erosante (Votive Wreath), 1861**

Oil on canvas, 23 x 13”

Colby College Museum of Art

Promised gift of the Lunder Collection
NEW YORK

Albany Institute of History & Art.

Horsing Around: 19th-Century Cast Iron Hitching Posts. January 26 – May 25, 2008. The exhibition and catalogue will survey and explore the cast iron hitching post in America, its history and use, production, and the wealth of designs cast by various foundries across the nation. The exhibition will include approximately 70 hitching posts along with a selection of paintings, prints, broadsides and sculptures of horses.

Catskill. Cedar Grove / Thomas Cole National Historic Site.


Corning Museum of Glass.

Reflecting Antiquity: Modern Glass Inspired by Ancient Rome. February 15 – May 27, 2008. This is the first major exhibition to focus on the influence of ancient Roman styles on the glassmakers of the 19th century.


Piranesi as Designer. September 14 – January 20, 2008. This exhibition examines the artist’s role in the reform of architecture and design from the 18th century to the present.

New York City. Jewish Museum.

Camille Pissarro: Impressions of City and Country. September 16, 2007 – February 03, 2008. This exhibition brings together over 50 paintings and works on paper in New York area public and private collections. It explores the motifs Pissarro found in the rural and urban locales where he traveled and lived.


Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842. November 20, 2007 – May 4, 2008. The silversmithing firm established in Boston in 1808 by Thomas Fletcher and Sidney Gardiner, and relocated to Philadelphia three years later, produced silver of unprecedented quality and grandeur. This exhibition is the first devoted entirely to their work and its role in commemorating America’s pride as a nation.

In the Light of Poussin: The Classical Landscape Tradition. January 7 – April 13, 2008. Complementing the exhibition, *Poussin and Nature*, this selection of drawings and prints from the museum’s collection will include works by Poussin’s French, Italian, and Northern contemporaries as well as by later artists influenced by his conception of landscape.

*Poussin and Nature*. February 12 – May 11, 2008. Nicolas Poussin (1594–1665) painted some of the most influential landscapes in Western art. This will be the first exhibition to examine the landscapes of this painter.

Courbet. February 27 – May 18, 2008. This will be the first full retrospective of the French artist Gustave Courbet (1819–1877) in 30 years, presenting some 100 works by this pioneering figure in the history of modernism. A selection of 19th-century photographs included in the exhibition reveals the influence of photography on Courbet’s oeuvre.


*Heart of the City: Catholics in New York, 1808-1946*. Opens April 30, 2008. This exhibition explores how a suppressed outsider’s faith became the region’s single largest Christian denomination by the mid-19th century, and how Catholics transformed the cultural, economic, and political life of the broader community.

New York City. The Morgan Library and Museum.

*Painted with Words: Vincent van Gogh’s Letters to Émile Bernard*. September 28, 2007 – January 6, 2008. This exhibition is a compelling look at Vincent van Gogh’s correspondence to his young protégé Émile Bernard between 1887 and 1889.


*Asher B. Durand (1796 – 1886), Dean of American Landscape*. July 5 – December 30, 2007. The exhibition will highlight Durand’s accomplishments and his role as President of the National Academy of Design.


Poughkeepsie. Loeb Art Center at Vassar College.


raise for the Artist: William Sidney Mount’s 200th Birthday Celebration. November 3, 2007 –February 18, 2008. This retrospective of Mount’s greatest artistic achievements highlights Mount as one of the first American painters to successfully combine European artistic traditions, American politics and scenes of modern day life.
NORTH CAROLINA
Charlotte. The Mint Museum.

Made in China. January 26 – April 20, 2008. The exhibition explores why the West has long been fascinated with Chinese porcelain and chronicles its history from 1550 to 1850.

The Brilliant Period of American Cut Glass. February 16 – August 17, 2008. This exhibition will provide an opportunity to see examples of American Brilliant Point cut glass in a variety of shapes and especially in extremely intricate and unusual patterns.


OHIO

Cleveland Museum of Art.
Impressionist and Modern Masters from the Cleveland Museum of Art. October 21, 2007 – January 13, 2008. The exhibition, also known as Monet to Dalí, includes masterworks in painting, drawing, prints, and sculpture by the most important and influential artists of the modernist era.

OREGON
Portland Museum of Art.
The Dancer: Degas, Forain, and Toulouse-Lautrec. February 2 – May 11, 2008. For this exhibition, the museum has brought together some 125 paintings, sculptures, drawings, and prints by three of the most renowned artists of 19th-century France.

PHILADELPHIA

Philadelphia Museum of Art.
Renoir Landscapes. October 4, 2007 – January 6, 2008. This exhibition is the first to explore the inventiveness and importance of landscapes during the first 30 years of Pierre-Auguste Renoir's (1841–1919) career.

PHILADELPHIA
University Park. Palmer Museum of Art at Pennsylvania State University. Special Exhibitions Gallery II.
American Scenery: Different Views in Hudson River School Painting. October 7 – December 16, 2007. This exhibition brings together provocative groupings of pictures to explore how several generations of artists shared certain principles that united them as a school despite their individual differences in style. Primary among these was a belief in natural religion, the magnificence of nature, and the significance of the fresh, untamed American scenery as a reflection of national character.

RHODE ISLAND
Providence. Rhode Island School of Design.

TENNESSEE
Memphis Brooks Museum of Art.
Pissarro: Creating the Impressionist Landscape. October 7, 2007 – January 3, 2008. Focusing on the first, most revolutionary stage of the artist's career, this exhibition explores the transformation of Pissarro's traditional style into the looser, more colorful paintings for which he is celebrated.

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Pissarro: Creating the Impressionist Landscape. October 7, 2007 – January 3, 2008. Focusing on the first, most revolutionary stage of the artist’s career, this exhibition explores the transformation of Pissarro’s traditional style into the looser, more colorful paintings for which he is celebrated.

TEXAS
Dallas Museum of Art.

Dallas. Meadows Museum at Southern Methodist University.

Fort Worth. Amon Carter Museum.
Fort Worth. Amon Carter Museum.
With New Eyes: Exploration and the American West. August 18, 2007 – February 3, 2008. This exhibition explores the contributions of the photographers who participated in the U.S. government’s surveys of the West that began in 1867, two years before the completion of the transcontinental railroad.

Houston. The Museum of Fine Arts.

UTAH
Salt Lake City. Utah Museum of Fine Arts at the University of Utah.
Picturing the West: Masterworks of 19th-Century Landscape Photography. October 6 – December 30, 2007. This exhibition is comprised of over 32 American Western landscape photographs. Featuring works by such artists as Carleton Watkins, William Henry Jackson, Eadweard Muybridge, and F. Jay Haynes, the exhibition allows viewers to directly compare and contrast different techniques of photographing the Western landscape.

VIRGINIA
Abingdon. William King Regional Arts Center.
Into the Wilderness: The Settlement of Virginia’s Frontier. July 28, 2007 - January 6, 2008. In conjunction with the Jamestown 400th Anniversary celebration, this exhibition will explore Southwest Virginia’s prominence during the colonial era as a crossroads of culture and artistry. Approximately 40 objects will tell the story of Virginia’s frontier in the 18th and early 19th centuries, including historic costumes of Native Americans and settlers, maps, illustrations, and various weapons and their accoutrements.

Richmond. Virginia Museum of Fine Arts.

West Virginia
Huntington Museum of Art.

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 2007 unless otherwise noted. Where information is available on exhibition catalogues, they are listed separately in our New Books section.

AUSTRALIA
Launceston. Queen Victoria Museum and Art Gallery.

AUSTRIA
Vienna. Leopold Museum.

BELGIUM
Bruges. Groeninge Museum.
CANADA


DENMARK

ENGLAND
Cambridge. Fitzwilliam Museum.


Liverpool. Lady Lever Gallery.

Walter Sickert: The Camden Town Nudes. Oct. 25–Jan. 20, 2008. This exhibition will bring together around fifteen of the principal canvases from private and public collections and will assemble - for the first time – Sickert’s four so-called Camden Town Murder paintings and will trace the artist’s reinvention of the nude from 1905 to 1912, exploring the ways in which these paintings addressed pressing artistic and social concerns of the early twentieth century.

London. Dulwich Gallery.

London. Leighton House Museum.

London. Royal Academy of Arts.

London. Tate Britain.

Manchester Art Gallery.
Art Treasures in Manchester: 150 Years On. Oct. 6–Jan. 27, 2008. This exhibition marks the 150th anniversary of Art Treasures of the United Kingdom, the largest ever art exhibition in the UK, held in Manchester in 1857. This exhibition celebrates this major artistic event by bringing back to Manchester some of the objects then on display, including examples by Gainsborough, Turner, Stubbs, Constable, and the Pre-Raphaelites, in addition to European old masters, such as Michelangelo and Rembrandt.

FRANCE
Montpellier. Musée Fabre.

In the Court of Louis Napoleon, First King of Holland (1806-1810). Through Nov. 18.

Paris. Louvre.

Paris. Musée d’Orsay.


GERMANY
Berlin. Neue Nationalgalerie.
**THE NETHERLANDS**


**RUSSIA**


**SCOTLAND**


**Glasgow. Hunterian Art Gallery.**

-Glasgow 1900-. Through Dec. 18. Photographs, prints and paintings showing the urban backdrop of Mackintosh’s most creative period as an architect and designer.


SWITZERLAND


**Zurich. Kunsthaus Zurich.**


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**KLINGER EXHIBITIONS IN 2007**

- “Max Klinger in Chemnitz,” Kunstsammlungen, Chemnitz, 18 March – 28 May, curated by Connie Dietrich
- “Max Klinger – Die druckgraphischen Folgen,” Staatliche Kunsthalle in Karlsruhe (27 Jan.-9 April), curated by Holger Jacob-Friesen
- “Max Klinger: Auf der Suche nach dem neuen Menschen” Georg-Kolbe-Museum in Berlin (10 June-7 Sept.), curated by Connie Dietrich and Ina Gayek
- “Max Klinger und der Film,” the Kunsthalle in Kiel (16 June – 8 July)
- “Max Klinger: Graphische Zyklus,” Städtische Museen in Zwichau (17 June-16 Sept.)
To commemorate the 150th anniversary of the birth of Max Klinger, exhibitions are being held this year in eleven cities across Germany. The number of catalogues prepared for these events will nearly exceed the total publications produced during the previous fifteen years. Klinger, a multi-media artist whose work ranged between symbolism and realism, was one of the most celebrated German artists at the turn of the twentieth-century. His work continued to be admired by the Surrealists following his death in 1920 but thereafter was largely forgotten and his status degraded during the heyday of modernism. The current flurry of attention, however, provides a capstone to scholarly interest in the artist which has intensified throughout the past three decades. Beyond German-speaking countries, though, familiarity with Klinger among art historians remains limited, and even within Germany his work is considered by many to be too difficult or too theatrical to achieve widespread popularity.

Exhibition curators hope to redress this situation and to position Klinger as a key figure in the early development of twentieth-century art – a placement that is, perhaps, only now possible from the vantage point of post-modernism. This, in any event, was the agenda of the ambitious show at the Museum der bildenden Künste in Leipzig (11 March-24 June), Klinger’s home town, which will travel to the Hamburg Kunsthalle (11 Oct-13 Jan.) where the focus will shift to local connections, such as the artist’s friendship with the director Alfred Lichtwark. The goal of establishing Klinger’s relevancy to later artistic developments has been made easier by the resonance of his work with the new Leipzig school of painting (Neo Rauch et al) that favors a representational style with a content of hermetic philosophical speculation indebted to a dark romanticism. Indeed, as Werner Hoffmann, Wolfgang Kemp and others noted in essays and lectures held in conjunction with the show, Klinger’s modernism resides in his penchant for irony, disjunction, alienation, and proto-montage techniques.

The exhibition, Eine Liebe: Max Klinger und die Folgen (A Love: Max Klinger and his Impact) assembles three hundred works by forty artists as it sought to demonstrate Klinger’s pivotal role among his contemporaries and followers. The title, “Eine Liebe,” refers to both his graphic cycle of that name from 1887 and to the attitude of appreciation by his admirers. These were brought up to date through the inclusion of ten commemorative prints commissioned from Leipzig artists, three of whom were among the ten scheduled speakers to appear at the museum during the spring. The show was elegantly installed around a central room, painted dark red, in which most of Klinger’s print cycles were hung together with portraits of him by friends, self-portraits, and small sculptures. It is to be regretted that none of his highly innovative drawings, many of them owned by the museum, were included. Orbiting around this core space were rooms of artworks (dating from c. 1890 – 1920s) by others, amongst which additional Klinger print series and paintings were interspersed. These were organized according to six categories that testified to his diverse interests: dreams/nightmares, twilight, the nude form, women, death, and urban social unrest.

The resulting constellation blended major masters with unknowns in an egalitarian cross-section that would have pleased Robert Rosenblum. As an exhibition strategy, however, it muddied the waters of influence, charted through thematic similarities, despite the small reproductions of Klinger images periodically mounted on the wall to reference specific connections. Mixed together were artists who were actual followers (such as Otto Greiner, Richard Müller, Sascha Schneider, Fritz Hegenbart) or collaborators (Klimt), as well as some who had indirect associations (Munch through his teacher Krog), or who had written testimonials of admiration (De Chirico, Kollwitz, Kokoschka, Kubin, Ernst, Corinth, Modersohn-Becker), and some whose familiarity with Klinger’s work was merely assumed (Dali) or whose judgments were ambivalent (Kirchner, Pechstein, and Beckmann). Without consulting the extensive catalogue containing essays on Klinger’s relationships with individual artists, the uninformed viewer would have been left with an imprecise, and occasionally misleading, impression. Nonetheless, the exhibition, curated by Richard Hüttel, Director of the museum’s Department of Prints and
Drawings, successfully demonstrated Klinger’s centrality to the art of his times, even shedding light on unexpected links with the Expressionists.

Reevaluation was also the focus of the scholarly symposium, “Max Klinger – Wege zur Neubewertung” (Paths to a New Assessment), held on 11-12 May, which sought to uncover fresh contexts for understanding his art. Papers explored, among other issues, Klinger’s links with contemporary developments in poetry, photography, neurasthenia, and male gender identity. Research will soon be facilitated by the publication, on CD Rom, of Klinger’s letters. This project (prepared by Renate Hartleb who reported on her progress at the symposium) is expected to be completed in 2009.

NEW BOOKS


Butlin, Martin, ed. Samuel Palmer: The Sketchbook of 1824. Thames and Hudson, 2007. 224 pp.; Hardcover $40.00


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<td>Kunzle, David</td>
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<td>Lewis, Mary Tompkins, ed.</td>
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<td>Lillehoj, Elizabeth ed.</td>
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<td>Only a Promise of Happiness: The Place of Beauty in a World of Art</td>
<td>Princeton Univ. Press</td>
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AHNCA membership.
MEMBERSHIP RENEWAL

As many of you already realize, the AHNCA membership database has been significantly updated in the last year. Part of that effort has been a campaign to obtain current information for each of you. If you have recently moved, changed jobs, phone numbers, or emails, or are working on a new project that you’d like to list in the Member Directory, please let us know. In addition, remember that you will receive one [and only one] dues invoice in mid-to-late October, to be paid no later than December 15, 2007. Memberships run from January 1 to December 31; memberships that are not paid at the end of the calendar year will expire. Minimum dues are $15 for students (with current I.D.) and $20 for non-students. Contributions above the minimum amount are more than greatly appreciated and support the full range of AHNCA activities. Names of contributors in the following amounts will be listed in the newsletter with an expression of appreciation: Benefactors $200 or more/year; Patrons $100; Supporting Members $50; Sustaining Members $30.

Kindly complete and return this form to:
AHNCA Membership Coordinator
5614 Wayne Ave. #1, Chicago, IL 60660

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<th>Name</th>
<th>Date</th>
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<td>City</td>
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<td>Phone: Day</td>
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New Member ______ Renewal ______

**Membership category:**
- Benefactor ($200+) ______
- Patron ($100-$199) ______
- Supporting ($50-$99) ______
- Sustaining ($35-49) ______
- Regular ($25) ______
- Student ($15 with i.d.) ______

Mailing address (if different from above) City State Zip

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**Information you wish listed in membership directory:**

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

Finally, please let us know if you have ideas for articles in Nineteenth-Century Art Worldwide, the AHNCA Newsletter or would like to volunteer to help out with any of the AHNCA activities. Membership is always enhanced by participation. As always, questions can be emailed to Janet Whitmore at: janetwhitmore@earthlink.net.
Ahnca
5614 Wayne Ave., #1
Chicago, Il 60660

Ahnca Officers:
Petra ten-Doesschate Chu, President
Elizabeth Mansfield, Secretary
Colleen Denny, Treasurer
Janet Whitmore, Membership Coordinator
Patricia Mainardi, Program Chair
Therese Dolan, Member-at-Large
Ting Chang, Member-at-Large
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