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# Historians of Nineteenth-Century Art Newsletter

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## TEACHING AMERICAN ART: CURRENT TEXTS AND METHODS

Mishoe Brennecke

Whether titled Art of the United States, Art of North America, or American Art, and whether taught over one semester or two, distinct trends and preferences can be identified in the organization of, and approach to, course content, textbook selection, reading and writing assignments, and pedagogy in the undergraduate American art survey. It is quite clear that we have moved away from the traditional paradigm of the one artist/one work of art, rapid fire, chronological overview and are instead presenting material arranged by theme or topic within a chronological and strongly contextual framework. Most professors require a textbook, as well as a complement of supplementary readings including scholarly articles and primary documents. The desire to engage students with recent scholarship and source materials has led to a rethinking of pedagogy as well, with many professors building regular discussion sessions into their course plans and requiring a variety of short writing assignments intended to strengthen analytical skills and introduce students to the language and tools of art history. The information presented in this article was gathered through an informal survey of professors who teach the American art survey. I want to thank them for their assistance, and generosity, in sharing their course materials with me.

In organizing the survey course, most professors adopt a thematic approach, with topics arranged chronologically. A chronological structure is

critical for framing art within social, historical, political, and cultural contexts, and an effort is made to present sustained analysis of selected works, in order to demonstrate the richness of the contextual approach and to introduce a diversity of scholarly opinions or readings. From the course plans examined, two models emerge. The most common model is built upon broad themes, with discussions of works of art organized therein by medium, genre, and sometimes style. Within this model, careers of individual artists often receive extensive analysis. The second model builds entirely upon theme within which medium and genre are integrated, and an artist's work may be considered in more than one course segment. Whether medium and genre are discussed separately, or combined to emphasize interconnectedness, a typical thematic sequence for the eighteenth and early-nineteenth centuries might look like this: Colonial mercantile culture, Revolutionary art, im-

ages of the new Republic, nature and nation, Western expansion, democracy and everyday life, the culture of domesticity, slavery and the Civil War.

While most survey courses focus on painting, sculpture, photography, and some architecture, increasingly attention is given to decorative arts, prints, illustrations, and objects drawn from popular culture. As a result, professors face tough choices over what to include in the survey and where to begin and end their courses. Judging from the course plans I examined, when a range of canonical works are included together with objects drawn from material culture, and the intention is to cover the pre-Colonial period into the twentieth century, the survey course is more comfortably taught over two semesters. For one-semester



Prior-Hamblen School, Portrait of a Child, c. 1850, oil on canvas

## TEACHING AMERICAN ART *cont'd*

courses designed with an eye toward inclusiveness and diversity of art works, especially when the course begins in the pre-Colonial period, I noticed that consideration of eighteenth and early-nineteenth century art and culture is often abbreviated, while the period from the 1820s through the 1920s receives more extensive coverage.

Given different approaches to the course material, it is not surprising that no single textbook is favored by all survey teachers. Currently, the majority of professors surveyed use Frances Pohl, *Framing America: A Social History of American Art* (2002), which they admire for its rich and provocative thematic approach and the importance it grants to the role of art in the formulation of American culture. Pohl's comprehensive text covers North American art, including painting, sculpture, architecture, and photography as well as material drawn from popular culture, from the sixteenth century to the present. Works are not isolated into separate sections by medium or genre but integrated within the main narrative. Furthermore, Pohl weaves the ideas of other scholars into her text, thereby introducing students to recent research. There were, however, complaints about the cost of Pohl's text, and some professors noted that students can find the book frustrating to use because it does not provide a sustained discussion of a particular artist's works. Often works by a single artist are found in different sections of the book in accordance with theme.

For those who use a thematic approach but organize and discuss works by medium and genre, Wayne Craven's *American Art: History and Culture* (1994; rev. ed., 2003) is frequently adopted. Craven covers painting, sculpture, and photography from the Colonial period to the present, and provides historical and cultural context in the introduction to each section. Moreover, Craven's text is one of the few available that offers extensive coverage of architecture and decorative arts. Likewise, David Bjelajac's *American Art: A Cultural History* (2001; rev. ed. 2005) covers the Colonial period to the present and focuses on painting, sculpture, photography, architecture, and a range of objects from material culture, with a strong focus on cultural context. Those who regularly adopt Bjelajac's text praise his coverage of eighteenth and nineteenth century art in particular, and it is usually selected for surveys that conclude with the World's Columbian Exposition or the Armory Show.

Another textbook adopted with some frequency is Matthew Baigell's *A Concise History of American Painting and Sculpture* (1984). Baigell's text provides a straightforward and efficient chronological presentation of art from the Colonial period to the present day. Baigell has won advocates as well because the text

is so affordable. Two additional texts are available but evidently not widely adopted. Barbara Groseclose, *Nineteenth-Century American Art* (2000) is limited, as the title indicates, to the nineteenth century and, therefore, is not a comfortable fit for either one- or two-semester surveys. Michael Lewis, *American Art and Architecture* (2006), although affordable and comprehensive, does not provide the desired depth of analysis or discussion of cultural context to rival other texts.

At the time my survey was conducted, many respondents eagerly anticipated Angela L. Miller, Janet C. Berlo, Bryan J. Wolf, and Jennifer L. Roberts, *American Encounters: Art, History, and Cultural Identity* (2008), which is now available for adoption. This text covers the art of North America from that of the indigenous peoples in the pre-Colonial period to the present and includes painting, sculpture, architecture, and material culture discussed thematically within a chronological framework. The authors argue for an understanding of North American art as the product of creative encounters among diverse cultures.

While a core textbook is usually required to provide art historical, historical, and cultural context, supplemental readings are commonly assigned as well. There is widespread enthusiasm for three anthologies of scholarly articles on American art intended to introduce students to recent scholarship and the application of specific theoretical approaches and research methodologies. These are Mary Ann Calo, *Critical Issues in American Art* (1998), Mariana Doezema and Elizabeth Milroy, *Reading American Art* (1998), and David Miller, ed., *American Iconology* (1993). A new anthology by Patricia Johnston, *Seeing High and Low: Representing Social Conflict in American Visual Culture* (2006) is also available.

Primary source readings do not appear on course outlines with the frequency of scholarly articles undoubtedly because of difficulty of access but are essential for a student's fuller understanding of the challenges, concerns, and ideals that accompany, or surround, the production of art. Two anthologies of primary texts exist, John W. McCoubrey, *American Art: Sources and Documents* (1965) and Harold Spencer, *American Art: Readings from the Colonial Era to the Present* (1980), but neither provides documents pertinent to discussions of the early Colonial period, or race, gender, patronage, and institutional history. Fortunately, Sarah Burns and John Davis are working on an updated anthology of source materials, *American Art to 1900: A Documentary History*, expected later this year. Burns and Davis have gathered a much broader selection of texts which will complement the increasingly inclusive approach to the American art survey.

## BOARD GREETINGS ~

It was wonderful to see many of you at the CAA meeting in Dallas and/or at the 5th Annual Graduate Student Symposium in Nineteenth-Century Art in New York City. We thank all who were involved in the AHNCA sessions at CAA as well as the organizers of, and presenters in, the Graduate Student Symposium, which was, as always, a great success.

For those of you who could not make it to Dallas, you will find the minutes of the annual meeting elsewhere in the newsletter. There have been several changes on the board, which are detailed in the minutes and need not be repeated here. This is the place, however, to give special thanks to Colleen Denney, who was unable to stand for reelection as treasurer. During her tenure, Colleen has done a wonderful job managing AHNCA's funds. We are especially grateful to her for setting up an endowment fund for Nineteenth-Century Art Worldwide with an excellent return. We also thank Elizabeth Mansfield for all her years of service as AHNCA's secretary. Fortunately, we will not lose her as she has taken on the duties of vice-president. Since Dallas, Therese Dolan has had to resign from her member-at-large position on the AHNCA board. We thank her for her contributions to AHNCA as well.

One of Terry Dolan's ideas was to ask interdisciplinary groups focusing on nineteenth-century culture (such as Nineteenth-Century French Studies, Interdisciplinary Nineteenth-Century Studies, etc.) to host AHNCA sessions at their national meetings. This initiative is now led by Elizabeth Mansfield and Marni Kessler. More about it may be found elsewhere in this newsletter. All AHNCA members are invited to propose sessions and papers to the extent that these groups will welcome us. Regular information

about this will appear on the AHNCA website and the listserv.

At the AHNCA business meeting in Dallas, it became clear that not all members are aware of AHNCA's web site and its listserv. For the former, see <http://www.arthistory-archaeology.umd.edu/ahnca>. To sign up for the latter, see the instructions on the AHNCA web site.

Finally, we are grateful to all of you who shown your goodwill for AHNCA and what it does by giving generously to the organization. A list of benefactors is regularly printed in the newsletter (please forgive and notify us if your name is inadvertently left out; we are a volunteer operation and are not perfect, though we try). Thank you all! Your generosity is indispensable to the health of the organization.

Best wishes from us all,

Petra ten-Doesschate Chu, President  
Elizabeth Mansfield, Vice-President  
Ting Chang, Secretary  
Yvonne Weisberg, Treasurer  
Janet Whitmore, Membership Coordinator  
Patricia Mainardi, Program Coordinator  
Laurie Dahlberg, Newsletter Editor  
Therese Dolan, Member-at-large  
Greg Thomas, Member-at-large  
Peter Trippi, Member-at-large  
Pamela Warner, Member-at-large



## TEACHING AMERICAN ART *cont'd*

To ensure that students reap the full benefit of the supplemental readings, professors are building discussion time into each class meeting or scheduling discussion sections at regular intervals during the semester. Moreover, a number of response or reflection essays are commonly required. These short essays are intended to help students learn to identify and evaluate argument, methodology, and use of evidence. Response essays also help keep students on task with the assigned readings and improve classroom discussion. Although I did not ask about exam formats in my survey, there were many suggestions that exam formats are becoming extensively, if not entirely, essay oriented, in order to accommodate, and hold students responsible for, the supplemental readings.

While the term paper has not disappeared completely, it is usually an eight to ten page paper and is often focused on a single work of art or closely related group of works. The formal analysis paper is also required by most professors. There was strong agreement that the formal analysis should be assigned early in the semester and used to assess, and set standards for, writing and to cultivate familiarity with art historical terminology and style. Students are sometimes encouraged to use this exercise as a first step in a sequence of assignments that lead to the development of a proposal and thesis for the term paper.

# MINUTES OF THE ANNUAL BUSINESS MEETING

AHNCA's annual business meeting took place on Friday, February 22 in Dallas at the College Art Association annual conference. The meeting was well attended with many long-standing members there to welcome several new members over a glass of champagne. President Petra Chu convened the meeting before too many glasses were consumed, recapping AHNCA's very active year. President Chu noted the efforts of Program Coordinator Pat Mainardi and Member-at-large Terry Dolan in expanding AHNCA's presence at scholarly conferences. Two AHNCA-sponsored sessions on "Art and Science in the 19th Century" chaired by Barbara Larson were held at CAA this year. AHNCA is also contributing two sessions to the Nineteenth Century Studies Association conference in Miami this April. Emerging scholars of nineteenth-century art history were featured in the annual "New Directions" session at CAA organized by Anne Higonnet. The AHNCA-CUNY Graduate Symposium, which will take place on March 21, offers another opportunity to hear papers by up-and-coming scholars.

It is not only scholarly sessions, President Chu noted, but AHNCA's publications that are cited by members as central to the organization's mission. The peer-reviewed, online journal *Nineteenth-Century Art Worldwide* continues to thrive. The Newsletter, too, remains a primary means for scholars to remain in

touch with each other's work and with issues that effect the field of nineteenth-century art history. The cost of producing the Newsletter has risen in recent years, which prompted AHNCA recently to poll members' preferences about the form of this publication. A clear majority of members prefers to receive the Newsletter in hard copy, with an even larger majority indicating a willingness to pay higher dues to support its continued publication. Here are the results of the survey, to which 152 members responded:

The first question asks about preference for printed Newsletter versus electronic.

- 45.4% express preference for hard copy
- 26.3% prefer electronic
- 28.3% have no preference

The second question asks about the likelihood of reading an electronic Newsletter versus hard copy.

- 50% say they are not as likely to read electronic newsletter
- 37.5% are as likely to read electronic as printed version
- 13.2% don't know

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## ABOUT THIS ISSUE

The Newsletter of the Historians of Nineteenth-Century Art is published twice a year, in April and October.

Submissions may be sent to:

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## AHNCA NEWS

### Beyond CAA: AHNCA Sessions in North America and the World

The consistent appeal of the sessions sponsored by AHNCA at the College Art Association conference prompted a plan to organize similar sessions at other interdisciplinary conferences. Spear-headed by member Terry Dolan, AHNCA began a few years ago to moderate art history sessions at the Nineteenth-Century French Studies colloquium and the Interdisciplinary Nineteenth-Century Studies conference. The success of these sessions has led both organizations to encourage AHNCA's continuing participation. This year, there will also be two AHNCA-sponsored sessions at the April meeting of the Nineteenth-Century Studies Association in Miami. Calls for submissions to these sessions will be circulated via the AHNCA listserv, *Newsletter*, and website. Members interested in giving a paper or chairing or organizing a session should direct inquiries to either Marni Kessler (mrk@ku.edu) or Elizabeth Mansfield (emansfie@sewanee.edu). Involvement in conferences beyond North America is widely sought by AHNCA members; anyone interested in organizing a panel abroad is strongly encouraged to propose a session.

AHNCA Vice-president Cassie Mansfield is among the finalists for the Charles Rufus Morey Book Award. The award honors an especially distinguished book in the history of art, published in any language between September 1, 2006, and August 31, 2007. The finalists are: \*Elizabeth Mansfield, *Too Beautiful to Picture: Zeuxis, Myth, and Mimesis* (Minneapolis: University of Minnesota Press, 2007) Other AHNCA members of note: \*Todd Porterfield and Susan L. Siegfried, *Staging Empire: Napoleon, Ingres, and David* (University Park: Pennsylvania State University Press, 2006) \*Ann Terry and Henry Maguire, *Dynamic Splendor: The Wall Mosaics in the Cathedral of Eufasius at Pore* (University

Park: Pennsylvania State University Press, 2007) \*Eric Jan Sluijter, *Rembrandt and the Female Nude* (Amsterdam: University of Amsterdam Press, 2006).

THE OSCHOLARS group of journals is proud to announce the inaugural issue of *The Eighth Lamp: Ruskin Studies Today*, edited by Dr Anuradha Chatterjee of the University of South Australia. This may be found on our website at [www.oscholars.com](http://www.oscholars.com). Anyone wishing to be on the mailing list for alerts when future issues are published should contact the undersigned at [oscholars@gmail.com](mailto:oscholars@gmail.com). Articles and other material relating to Ruskin (Calls for Papers, announcements of publications etc) should be sent to Dr Chatterjee at the e-address given on the website.

### AHNCA's Paper Newsletter Dodges Flames of Progress

As attendees of AHNCA's annual business meeting know, our organization took a vote on whether to retain this newsletter in its printed form, or whether to move to an online version (see Meeting Minutes, elsewhere in this issue). The Newsletter is our single most expensive undertaking, and with printing and mailing costs steadily rising, it would seem the sensible thing to abandon our paper format. But nineteenth-century sensibilities prevailed, and those of us who love the convenience and materiality of ink on paper will continue to enjoy a printed newsletter for the nonce. Your donations will help secure its future!

AHNCA member Marilyn Brown's essay, "Miss La La's Teeth: Reflections on Degas and 'Race,'" THE ART BULLETIN, vol. LXXXIX, no. 4 (December 2007), 738-65, has been awarded the 2007 Interdisciplinary Nineteenth Century Studies Prize for Best Interdisciplinary Article. Congratulations, Marilyn!

### Endowment created for *Nineteenth-Century Art Worldwide*

*Nineteenth-Century Art Worldwide* is the only peer-reviewed journal devoted exclusively to nineteenth-century visual culture in all its forms. Publishing this journal is one of the most important activities of AHNCA. Indexed by BHA and Art Abstracts, *Nineteenth-Century Art Worldwide* provides an essential forum for scholarship in our field. The journal is hosted online and free to all. Thanks to the generosity of several anonymous donors, AHNCA has established an endowment of \$24,000 for the journal. To fully fund the journal, the endowment must reach \$750,000. Please contribute to the future of nineteenth-century art history by making a tax-deductible gift to *Nineteenth-Century Art Worldwide*. Gifts to the endowment should be made out to AHNCA with "Endowment NCAW" noted on the memo line and sent to Yvonne M.L. Weisberg, Treasurer, AHNCA, 1920 South First Street, Apartment 2204, Minneapolis, MN. 55454.



## MINUTES *cont'd*

The third question asks if the member is willing to pay more for a printed newsletter.

50% say no

50% say yes

The fourth question asks those who said "yes" to question 3 to indicate how much more they'd be willing to pay (even those who answered "no" to question 4 answered this question):

72% would pay another \$10

18.7% would pay another \$15

9.3% would pay another \$20

Based on these results the board proposed and the membership approved maintaining the Newsletter in its current, printed form and raising the cost of a regular membership from \$25 to \$35.

Membership Coordinator Janet Whitmore suggested restructuring the membership categories slightly, with reduced dues for retirees as well as students. The following membership categories and dues structure was proposed and approved:

Regular Member: \$35

Supporting Member: \$50

Patron: \$100

Benefactor: \$200

Student/Retired: \$20

In additional membership news, AHNCA currently boasts 366 members. Members who have not yet paid their 2008 dues are encouraged to do so. A grace period of six months has been

extended to delinquent members; after six months, their Newsletter and Directory subscriptions will lapse. To make paying dues easier, the board is looking into the possibility of on-line membership renewals via the AHNCA website.

Treasurer Colleen Denney reported (in absentia) that AHNCA's annual expenses of \$26,000 exceeded its income of \$24,000. Our modest increase in dues along with a new printer for the Newsletter will balance next year's budget. AHNCA's financial commitments include publication of Nineteenth-Century Art Worldwide. Until an endowment for the journal is fully funded (see box), AHNCA's board of directors recommends that funds remaining in the treasury after all operating expenses have been paid should be used to help pay for the journal. The members present voted in support of this recommendation.

After reading the treasurer's report, President Chu thanked Colleen Denney for her two terms of excellent service as AHNCA treasurer. The membership punctuated her thanks with a round of applause.

The final order of business was the election of officers for a two-year term. Elizabeth Mansfield will serve a term as Vice President; Ting Chang was elected Secretary; and Yvonne Weisberg was elected Treasurer. New Members-at-large are Peter Trippi and Pamela Warner. Those officers whose terms were not over and continue to serve are President Petra Chu, Program Coordinator Pat Mainardi, and Members-at-large Greg Thomas and Terry Dolan.

With the meeting adjourned, members resumed their conversation and refreshed their glasses.



### IN MEMORY OF

### — HELENE E. ROBERTS —

It is with deep sadness and a heavy heart that I report the death of our dear colleague and friend, Helene E. Roberts, on 22 February 2008, in Hanover, New Hampshire, as a result of a fatal heart attack. Helene had been in failing health for the past year but she was still actively involved as Senior Editor of Visual Resources since passing the baton of leadership to me in 2005. She was VR's editor for over twenty years during and after her tenure as head of Harvard's Visual Collections. She was a prolific writer and reader and the recipient of numerous awards. She is survived by her husband, David, and two cats. Our brilliant colleague and gentle friend will be missed.

— Christine L. Sundt

# In the new issue of **NINETEENTH-CENTURY ART WORLDWIDE!**

Vol. 7: Issue 1, Spring, 2008

## ARTICLES

**Michael Garval**, "Cléo de Mérode's Postcard Stardom"

**Robin Nicholson**, "Lochaber No More: Landscape, Emigration and the Scottish Artist, 1849-1895"

**Scott C. Allan**, "Interrogating Gustave Moreau's Sphinx: Myth as Artistic Metaphor at the 1864 Salon"

**Sally Webster**, "Pierre-Charles L'Enfant and the Iconography of Independence"

**Gina Greene**, "Reflections of Desire: Masculinity and Fantasy in the Fin-de-Siècle Luxury Brothel"

## NEW DISCOVERIES

**Mary G. Morton**, "Théodore Rousseau's Forest of Fontainebleau"

## Reviews

- *Elegant//Expressiv: Von Houdon bis Rodin, Französische Plastik des 19. Jahrhunderts*  
Reviewed by Caterina Pierre
- *Jean-Jacques Henner, Le dernier des romantiques*  
Reviewed by Gabriel P. Weisberg
- *Hiram Powers: Genius in Marble*  
Reviewed by Theresa Leininger-Miller

- *Helene Schjerfbeck: Het geheim van Finland*  
Reviewed by Marjan Sterckx
- *Georges Seurat: The Drawings*  
Reviewed by Michael Dorsch
- *Déjà Vu? Revealing Repetition in French Masterpieces*  
Reviewed by Patricia Mainardi
- *Tamar Garb, The Painted Face: Portraits of Women in France, 1814-1914*  
Reviewed by Amy Freund
- *Jane Desmarais, Martin Postle, and William Vaughan, eds. Model and Supermodel: The Artist's Model in British Art and Culture*  
Reviewed by Susan Waller
- *Ken Jacobsen, Odalisques and Arabesques: Orientalist Photography, 1839-1925*  
Reviewed by Radha Dalal
- *John E. Law and Lene Østermark-Johansen, eds., Victorian and Edwardian Responses to the Italian Renaissance*



## 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 \$60,000 for one year with additional funds for project expenses.

**Deadline: Applications for 2009-2010, deadline t.b.a.**

**Contact:** Radcliffe Institute Fellowships Office,  
34 Concord Ave., Cambridge, MA 02138.

Tel: 617-496-1324 or fellowships@radcliffe.edu  
<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 or nhc@ga.unc.edu  
<http://www.nhc.rtp.nc.us/fellowships/appltoc.htm>

The **Society for the History of Technology** offers the Brooke Hindle Post-Doctoral Fellowship 2007-08. 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 2007 and 31st August 2008. Applicants must hold a doctorate in the history of technology or a

related field, normally awarded within the preceding four years or expect to have graduated by time of award.

**Deadline** (received by mail or email): **April 15, 2008.**

**For information:** Amy Bix, SHOT Secretary,  
603 Ross Hall, History Dept., Iowa State University,  
Ames, IA 5011.

Tel. 515-294-8469 or shot@iastate.edu

[www.historyoftechnology.org/awards/hindle.htm](http://www.historyoftechnology.org/awards/hindle.htm)

The **Center for the History of Business, Technology, and Society** at the **Hagley Museum and Library** offers **grants-in-aid** to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than \$1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the **Henry Belin du Pont Fellowship** to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center's scholars. Tenure must be continuous and last from two to six months. Stipends are no more than \$1,600 per month. Applications for all fellowships are reviewed three times per year.

**Deadlines: March 31, June 30, October 31.**

**For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact:** Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630,  
Wilmington, DE 19807-0630.  
Tel: 302-658-2400 or crl@udel.edu  
<http://www.hagley.lib.de.us/grants.html>

**Deadline: November 14, 2008.**

**For Henry Belin du Pont Dissertation Fellowships** (residential terms of four months, \$6,000) **contact:** Dr. Roger Horowitz, Center for History of Business, Technology, and Society, PO Box 3630,  
Wilmington, DE 19807-0630.  
rhorowitz@hagley.org  
<http://www.hagley.lib.de.us/grants.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 col-



leges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months (\$40,000 is for 9-12 mo.; \$24,000 for 6-8 mo.).

**Deadline: received May 1.** Shorter projects may be funded by NEH **summer stipends** (\$5,000 for two consecutive months of full-time independent study and research). Summer stipend application **deadline: received October 1. Collaborative Research Grants** support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from \$25,000 to \$100,000 (the use of federal matching funds is encouraged).

Collaborative Research grants **deadline: received November 4.**

**Contact:** Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, DC 20506.

Tel: 202-606-8200

[fellowships@neh.gov](mailto:fellowships@neh.gov) or [collaborative@neh.gov](mailto:collaborative@neh.gov)

[www.neh.gov/grants/index.html](http://www.neh.gov/grants/index.html)

The **Social Science Research Council** sponsors fellowship and grant programs on a wide range of topics, and across many different career stages. Most support goes to pre-dissertation, dissertation, and postdoctoral fellowships. Some programs support summer institutes and advanced research grants. Although most programs target the social sciences, many are also open to applicants from the humanities. Programs relevant to the history of art and visual culture include Abe Fellowships, The Berlin Program for Advanced German and European Studies, The Eurasia Program, ACLS/SSRC/NEH International and Area Studies Fellowships, and Japan Studies.

**Deadlines vary program to program.**

**For application and further information, contact:** Fellowship Office, SSRC, 810 Seventh Ave., New York, NY 10019.

Tel: 212-377-2700, ext. 500

[fellowships@ssrc.org](mailto:fellowships@ssrc.org)

[www.ssrc.org/fellowships/](http://www.ssrc.org/fellowships/) or [www.ssrc.org](http://www.ssrc.org);

The **American Council of Learned Societies offers Burkhardt Residential Fellowships for Recently Tenured Scholars**, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of \$75,000. Burkhardt Fellowships are

intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence).

**Deadline: September [date not yet posted].**

**Contact:** Office of Fellowships and Grants, ACLS, 633 3<sup>rd</sup> Ave., New York, NY 10017-6795.

[grants@acsls.org](mailto:grants@acsls.org)

<http://www.acsls.org/burkguide.htm>

Applications: <http://ofa.acsls.org/>

The **American Council of Learned Societies**, together with the **Social Science Research Council** and the **National Endowment for the Humanities**, fund approximately eight **ACLS/SSRC/NEH International and Area Studies Fellowships**. Scholars who are at least two years beyond the Ph.D. may apply for 6-12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, East Europe and the former Soviet Union. The Fellowship stipend is set at three levels based on assistant, associate, or full professor rank, funded at \$30,000, \$40,000, and \$50,000. Approximately 20 fellowships will be available at each level.

**Deadline: September [date to be posted in June]. Contact:**

Office of Fellowships and Grants, ACLS, 633 3<sup>rd</sup> Ave., New York, NY 10017-6795.

[grants@acsls.org](mailto:grants@acsls.org)

<http://www.acsls.org/felguide.htm>

The **American Council of Learned Societies Fellowship Programs** seek applications from scholars in all disciplines of the humanities and humanities-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 3<sup>rd</sup> Ave., New York, NY 10017-6795.

[grants@acsls.org](mailto:grants@acsls.org)

<http://www.acsls.org/fel-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 in the areas of journalistic or other writing for the general readership; the preparation of textbooks, casebooks, anthologies or other teaching aids. Award is up to \$6,000 for one year. **Deadline: received October 1, December 1.** The Society also offers a **Sabbatical Fellowships in the Humanities and Social Sciences** for mid-career faculty of universities and 4-year colleges in the United States who have been granted a sabbatical/research year, but for whom financial support from the parent institution is available for only part of the year. Candidates must not have had a financially supported leave at any time subsequent to September 1, 2004. The doctoral degree must have been conferred between 1983-1999. Award: \$30,000 to 40,000.

**Deadline: received by October 15.**

**For further information, contact:** Linda Musumeci, Res.

Admin., American Philosophical Society,

104 South Fifth St., Philadelphia, PA 19106.

Tel: 215-440-3429 or [LMusumeci@amphilsoc.org](mailto:LMusumeci@amphilsoc.org)

<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 12, 53173 Bonn, Germany.

Tel: 49-0228-833-0 or [humboldt-fellow.select@avh.de](mailto:humboldt-fellow.select@avh.de) [www.avh.de/en/programme/index.htm](http://www.avh.de/en/programme/index.htm)

The **Columbia University Society of Fellows in the Humanities** will appoint a number of **postdoctoral fellows** in the humanities for the academic year 2008-2009. The \$52,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. To qualify, applicants must have received the Ph.D. between January 1, 2003, and July 1, 2007.

**Deadline: October [date to be posted in June].**

**For further information and application materials, write:** The

Director, Society of Fellows in the Humanities, Heyman Center,

Mail Code 5700, 2960 Broadway,

New York, NY 10027.

[www.columbia.edu/cu/societyoffellows/](http://www.columbia.edu/cu/societyoffellows/)

**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, 2008.** Guidelines posted online, summer, 2008.

**Contact:** write Scholarly Editions, Division of Research

Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

Tel: 202-606-8200 or [editions@neh.gov](mailto:editions@neh.gov)

[www.neh.gov/grants/guidelines/editions.html](http://www.neh.gov/grants/guidelines/editions.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: September 19, 2008.**

**Contact:** 232 East 11<sup>th</sup> St., New York, NY 10003.

Tel: 212-252-6809; Fax: 212-471-9987

[info@fitchfoundation.org](mailto:info@fitchfoundation.org)

[www.fitchfoundation.org](http://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 2007-08 will be posted online.

**Deadlines vary by grant.**

**Contact:** Council for International Exchange of Scholars, 3007

Tilden St., NW, Suite 5L,

Washington, D.C. 20008-3009.

Tel: 202-686-4000 or [apprequest@cies.iie.org](mailto:apprequest@cies.iie.org)

[www.iie.org/cies/](http://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/Habilitanden in the field of American history. For postdoctoral applications, the GHI will give priority to post-doc projects that are designed for the "second book." Research projects must draw upon source materials located in the United States. The monthly stipend is Euro 1,600. for doctoral students and Euro 2,800. for postdoctoral scholars.

**Deadline: May 20 and October 15.**

**Contact:** German Historical Institute, Doctoral/Postdoctoral Fellowships, 1607 New Hampshire Ave., NW, Washington, DC 20009-2562.

<http://www.ghi-dc.org/scholarship/grants/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 16<sup>th</sup> through the 19<sup>th</sup> 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 or [briand@umich.edu](mailto:briand@umich.edu)  
<http://www.clements.umich.edu/Services.html#Price>

The **American Academy in Rome** operates a program of fellowships and residencies that support the development of gifted American artists and scholars. Rome Prize winners pursue independent projects, which vary in content and scope, for periods ranging from six months to two years at the Academy. Stipends range from \$10,500 to \$21,000 (depending on the terms of the fellowships). The Academy's Rome Prize winners are part of a residential community of 65 to 70 people each year. **New info/forms posted early summer.**

**Annual Deadline: November 1.** There is a nominal application fee.

**Contact:** American Academy in Rome, 7 E. 60<sup>th</sup> St.,  
New York, NY 10022-1001.  
Tel: 212-751-7200  
[http://www.aarome.org/rome\\_prize/index.htm](http://www.aarome.org/rome_prize/index.htm)

The **German Center for Art History in Paris**, offers approximately six fellowships a year for students (any nationality) to pursue their research in the arts and the humanities of Germany and France in the context of a pre-determined theme. Recipients are expected to be in residence for the duration of the fellowship and to participate in the activities of the Center.

**Deadline not yet posted.**

**For information, contact:** Prof. Dr. Thomas W. Gaehtgens,  
Deutsches Forum für Kunstgeschichte/Centre allemand  
d'histoire de l'art, 10 place des Victoires, F-75002 Paris.  
Tel: 01-55-35-02-33  
[gwedekind@dt-forum.org](mailto:gwedekind@dt-forum.org)  
<http://www.dt-forum.org/bourses.html>

The **William T. Grant Scholars Program** supports promising early career researchers from diverse disciplines. Each fellow receives \$300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions, worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant's institution, providing support of \$60,000 per year. The William T. Grant Scholars Award must not replace the institution's current support of the applicant's research.

**Nominations for 2008 due July 9.**

**Contact:** William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837.  
Tel: 212-752-0071  
<http://www.wtgrantfoundation.org/>

**The Institute for Scholars at Reid Hall, of Columbia University (New York)** offers fellowships to scholars who are interested in working in Paris. Individuals may apply for year-long or academic term fellowships. Opened in January 2001 in cooperation with the Maison des Sciences de l'Homme, the Institute offers a setting at which fellows may pursue their individual and collective research while interacting with other scholars in France and throughout Europe. The Institute encourages collaborative group proposals, although individual applications will be considered. The Institute does not consider applications from doctoral or postdoctoral candidates. Fellows may apply for a semester or a year of residence.

**Deadline:** Complete applications must be submitted by **March 1st** of any given year.

**Contact:** Office of the Provost, Columbia University,  
535 West 116 Street, 205 Low Memorial Library,  
Mail Code 4336, New York, NY 10027.  
Tel: 212-854-3813  
ps27@columbia.edu  
<http://www.columbia.edu/cu/reidhall>

**IFK Internationales Forschungszentrum Kulturwissenschaften** offers **Visiting Fellowships** to internationally recognized scholars who would like to pursue their own research and are interested to cooperate with Austrian colleagues. Applications will be peer-reviewed by IFK's International Academic Advisory Board.

**For deadlines, consult website.**

**Contact:** IFK Internationales Forschungszentrum  
Kulturwissenschaften, Reichsratsstraße 17,  
1010 Wien, Austria.  
Tel.: (+43-1) 504 11 26  
ifk@ifk.ac.at  
<http://www.ifk.ac.at/contact.html>

**Kluge Center Fellowships**, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry a stipend of \$4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library.

**Deadline: postmarked July 15, 2008.**

**Contact:** American Council of Learned Societies,  
228 E. 45th St., New York, NY 10017-3398.  
Tel: 212-697-1505  
ruth@acls.org  
[www.loc.gov/loc/kluge/fellowships](http://www.loc.gov/loc/kluge/fellowships)

**Kluge Fellowships**, Office of Scholarly Programs, Library of Congress, LJ120, 101 Independence Ave., SE, Washington, DC 20540-4860.  
scholarly@loc.gov.

The **Institute of European History, Department of General History**, awards ten fellowships for a six- to twelve-month research stay at the **Institute in Mainz**, for research in the field of German and European history since the 16th century. The selection is made by the department's fellowship commission, which meets three times a year, in March, July and November.

**Consult website for stipend amounts and deadlines. Contact:**  
Professor Dr. Heinz Duchhardt, Institut fuer Europaeische

Geschichte. Abteilung Universalgeschichte Alte Universitaetsstr.  
19 D-55116 Mainz, GERMANY.  
<http://www.inst-euro-history.uni-mainz.de>

## 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 **James A. Rawley Prize in Atlantic History** for historical writing that explores the integration of Atlantic worlds before the twentieth century; the **J. Russell Major Prize** for the best work in English on any aspect of French history and the **George Louis Beer Prize** in European international history since 1895 century. The **Albert J. Beveridge Award** in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present.

**Deadline for all submissions: May 15.**

**For complete competition guidelines, contact:** Book Prize  
Administrator, American Historical Association, 400 A St., SE  
Washington, D.C. 20003-3889.

Tel: 202-544.2422

[jfolmer@historians.org](mailto:jfolmer@historians.org)

[www.historians.org/prizes/index.cfm](http://www.historians.org/prizes/index.cfm)

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 2005-2007. Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize; send one copy to EACH of the committee members. **Deadline for receipt of books is April 15.** Contact committee chair: Edmund Russell, STS Dept., Univ. of Virginia, Thornton Hall, Charlottesville, VA, 22904-4744. The **Sally Hacker Prize** is awarded to the best popular book published during the period 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 15. Contact committee chair:** Emily Thompson, 232 E. Market St., Venice, CA 90291. The **Levinson Prize** of \$400 and a certificate is awarded to a graduate student for an unpublished paper that explicitly examines a technology or device/process within the framework of social or



intellectual history. **Deadline for nominations: April 15. Contact committee chair:** Gerard Fitzgerald, Chemical Heritage Foundation, 315 Chestnut St., Philadelphia, PA 19106. E-mail: [gfitzgerald@chemheritage.org](mailto:gfitzgerald@chemheritage.org).

**For more information about these and other SHOT programs and prizes, contact the secretary at:** SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011. Tel: 515-294-8469  
[shot@iastate.edu](mailto:shot@iastate.edu)  
<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, Kunstbibliothek, Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zunz Weg 9, D-32756 Detmold.  
<http://www.rudolf-jahns-stiftung.de/>

The **Phi Beta Kappa Society** has been granted the opportunity to foster continuing education through two foreign study fellowships. The Mary Isabel Sibley Fellowship (\$20,000) is awarded annually to young women who wish to study Greek or French language and literature. The Walter J. Jensen Fellowship (\$10,000) aimed to help educators and researchers improve the study of French in the U.S., is awarded annually for six months of study in France. Phi Beta Kappa also recognizes those who work to preserve and promote the liberal arts and sciences. The Sidney Hook Award (\$7,500) recognizes national distinction by a single scholar in each of three endeavors scholarship, undergraduate teaching and leadership in the cause of liberal arts education. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. The Fellows Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa.

**For deadline and application information, consult website:**

[http://staging.pbk.org/AM/Template.cfm?Section=Scholarships\\_and\\_Awards](http://staging.pbk.org/AM/Template.cfm?Section=Scholarships_and_Awards)

Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, DC 2009.

Tel: 202-265-3808

[info@pbk.org](mailto:info@pbk.org)

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

Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one **Paul Mellon Fellowship**, and four to six **Ailsa Mellon Bruce** and **Samuel H. Kress** Senior Fellowships. **Deadline for 2009-2010: October 15, 2008** The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: \$50,000 (plus housing).

**Consult website for eligibility and application information:**

<http://www.nga.gov/resources/casvasen.shtm#application>

**Contact:** National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785.

Tel: 202-842-6482 or [fellowships@nga.gov](mailto:fellowships@nga.gov).

The **John Simon Guggenheim Memorial Foundation** offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.

**Deadline: October 1, 2007.** Awards: \$40,211 (average amount).

**Contact:** John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016.

Tel: 212-687-4470, Fax: 212-697-3248

[www.fellowships@gf.org](http://www.fellowships@gf.org).





## SYMPOSIA, LECTURES, CONFERENCES

### CONFERENCES PAST HIGHLIGHTS

**Fifth Annual Graduate Student Symposium  
in Nineteenth-Century Art,**  
CUNY Graduate Center, New York,  
**March 21, 2008**

**39th Annual Conference of the American  
Society for Eighteenth-Century Studies,**  
Portland, Oregon,  
**March 27-30, 2008**  
<http://asecs.press.jhu.edu/2008annualmtg.htm>

### TOWARDS A SYNAESTHETIC MODERNITY

Wesleyan University, The Russell House,, **March 29, 2008**

This symposium examined the practical and conceptual exchanges between different artistic media — and painting and music in particular — in European art between 1860 and 1910. Papers focused on the historical formulation of three concepts: synaesthesia, the *Gesamtkunstwerk*, and the idea that all arts aspire to the “condition” of music. While there has been a recent surge in scholarship related to these three concepts, the existing literature examines each one in isolation and normally within a specific national framework. Synaesthesia is most often associated with the writings of Charles Baudelaire and French modern art; studies of the *Gesamtkunstwerk* most often focus on Germany and the reception of the philosophy and music of Richard Wagner; while the elevation of music as a dominant art form has most often been discussed within the context of English aestheticism. Speakers included Jenny Anger (Grinnell College), Timothy Barringer (Yale University), Juliet Koss (Scripps College), Katherine Kuenzli (Wesleyan University), and Debora Silverman (UCLA). It was organized by Katherine Kuenzli ([kkuenzli@wesleyan.edu](mailto:kkuenzli@wesleyan.edu)) and André Dombrowski ([adombrow@smith.edu](mailto:adombrow@smith.edu)), and jointly funded by Wesleyan University and Smith College. The related exhibition “Music and Modernism in the Graphic Arts, 1860-1910” at the Davison Art Center, Wesleyan University, organized by Clare Rogan, will be open from Friday, March 28 until Sunday, May 25. For more information and the complete schedule of talks, please go to <http://modernity.wesleyan.edu/>

### WESTERN SOCIETY FOR FRENCH HISTORY

Albuquerque, New Mexico, **November 7-10, 2007**

#### SESSIONS AND PAPERS OF INTEREST:

#### PERSPECTIVES ON THE ORIGINS OF THE FRENCH REVOLUTION

- *Fiscal Crisis, Diplomacy, and the Court in the Pre-Revolution of 1787-1789* **Thomas E. Kaiser**, University of Arkansas, Little Rock
- *The foreign origins of the French Revolution* **Annie Jourdan**, University of Amsterdam
- *Crisis and revolution: the origins of the French Revolution* **Peter Campbell**, University of Sussex

#### APPROACHES TO MASS CULTURE IN FRANCE: COLOR, BODIES, AND SOUND

- *Michel-Eugène Chevreul, Color, and the Dangers of Excessive Variety* **Laura Kalba**, University of Southern California

#### THE SPACES OF REVOLUTION

- *Perfecting the National Garden: Liberty and License in the Revolutionary Tuileries*
- **Victoria E. Thompson**, Arizona State University
- *Land, Logs, and Liberty: The Revolutionary Expansion of the Muséum d'Histoire Naturelle, 1793-Year V.* **Paula Young Lee**, Trinity University
- *Foreign Radicals and French Revolutionary Expansion* **Suzanne Desan**, University of Wisconsin, Madison

#### GENDER ISSUES: POLITICAL FAMILIES, SEXUALIZED RACE, AND REVOLUTIONARY WOMEN

- *Politics, Faith and Desire in the French Revolution* **Noah Shusterman**, Temple University
- *“Les femmes sont les nègres”: Sexuality and Race in the Imperial Feminism of Hubertine Auclert* **Carolyn J. Eichner**, University of South Florida

#### GENDER, RACE, AND NATIONALISMS, 1888-1918

- *Nationalism, Universalism, and the Displacement of Difference in the Work of Hubertine Auclert* **Rachel Nuñez**, Southwestern University
- *Representations of Empire in the Pages of La Vie Heureuse and Femina, 1901-1914* **Laura Godsoe**, York University
- *Fantasies of Frenchness: La Poilue in Great War Fiction* **Libby Murphy**, Oberlin College

#### MUSIC HALLS AND ELEPHANT SCULPTURE, 1850-1914

- *Early Cafés-Concerts and the Common Culture of Opera Selections* **William Weber**, California State University
- *“A Mirror of Modern Life:” The French Music-hall, 1867-1914* **Lela Felter-Kerley**, University of South Florida
- *Sympathy for the Animal: Fremiet’s ‘Elephant’ at the 1878 Universal Exhibition* **Matthew Simms**, California State University

## CONFERENCES: CALLS FOR PARTICIPATION

### **College Art Association Annual Conference 2009**

Los Angeles, California

**February 25-28, 2009**

“Modeled, Cast, or Carved: Reevaluating Sculptural Reproductions from the Baroque to the Modern Era” Session organizers: Jenny Carson, Maryland Institute College of Art (jcarson@mica.edu) and Jennifer Wingate, St. Francis College (jwingate@stfranciscollege.edu).

**Deadline for abstracts: May 12, 2008**

**For information:** <http://conference.collegeart.org/2009/> or contact the session organizers

### **Western Society for French History**

Quebec City, Canada

**November 6-8, 2008**

**Deadline for paper proposals: April 1, 2008**

**For more information:** <http://www.wsfh.org>.

### **AAH 2009 Conference – “Intersections”**

Manchester Metropolitan University, UK

**April 2-4, 2009**

**Deadline for proposals: April 14, 2008**

**For more information:** <http://www.aah.org.uk/future-conferences/>

### **Visible Memories Conference**

Syracuse University, Syracuse, NY

**October 2-4, 2008**

**Deadline for proposals: May 1, 2008**

**For more information:** <http://publicmemories.syr.edu/>.

### **26th Annual Art History Graduate Student Symposium**

Florida State University

Tallahassee, FL

**October 17-18, 2008**

**Deadline for abstracts (250-500 words): September 2, 2008**

**For more information:** [www.fsu.edu/~arh/pages/events/symposium.shtml](http://www.fsu.edu/~arh/pages/events/symposium.shtml)

## CONFERENCES TO ATTEND

### **Midwest Art History Society Annual Conference**

Chicago, Illinois

**April 2-5, 2008**

**For more information:** [http://www.mahsonline.org/annual\\_meeting\\_conf.asp](http://www.mahsonline.org/annual_meeting_conf.asp)

### **Fifth Annual American Art History Symposium**

Yale University

**April 26, 2008**

Keynote Address: Rachael DeLue, Princeton University

### **Cultural Studies Association (U.S.)**

NYU, Greenwich Village, New York City

**May 22-24, 2008**

**For information:** [http://www.csaus.pitt.edu/frame\\_home.htm](http://www.csaus.pitt.edu/frame_home.htm)

### **Obsession and Addiction: An International Cultural Intersections Symposium**

Kingston University, UK

**July 9-11, 2008**

**For more information:** [http://fass.kingston.ac.uk/conferences/obsession\\_and\\_addiction/index.shtml](http://fass.kingston.ac.uk/conferences/obsession_and_addiction/index.shtml)

### **Building - Designing - Thinking**

Jyväskylä, Finland

**August 30-31, 2008**

**For more information:** <http://www.alvaraalto.fi/conferences/2008/>

### **The German Studies Association Thirty-second Annual Conference**

St. Paul, Minnesota

**October 2-5, 2008**

**For more information:** <http://www.thegsa.org/conferences/2008/index.asp>

### **The Arts and Culture in Victorian Britain, North American Victorian Studies Association**

Yale University, New Haven, CT

**November 14-16, 2008**

**For more information:** <https://webpace.yale.edu/navsa2008/index.html>

### **SYMPOSIUM: PAINTING TECHNIQUES OF THE IMPRESSIONISTS AND POSTIMPRESSIONISTS**

Wallraf-Richartz-Museum & Fondation Corboud,  
Cologne, Germany

**Thursday, June 12 – Saturday, June 14, 2008**

To accompany the exhibition “Painting Light – Hidden techniques of the Impressionists” (February 2 – June 22, 2008), the Wallraf-Richartz-Museum & Fondation Corboud will host a symposium. The keynotes of the event are information on the current state of scholarship and interdisciplinary exchange between conservators and art historians. The symposium starts on Thursday, June 12 with a keynote lecture by Richard Brettell (University of Texas, Dallas). On Friday, June 13, and Saturday, June 14, sixteen talks will be given. The symposium will be conducted in German and English, with simultaneous translation. The symposium will be held by the Wallraf-Richartz-Museum & Fondation Corboud in co-operation with the Cologne Institute of Conservation Science (CICS) and the Association of German Conservators (VDR). It is being generously sponsored by the Fritz Thyssen Stiftung and the RheinEnergieStiftung Jugend, Beruf und Wissenschaft. **For information,** go to [www.impressionismus-wallraf.de](http://www.impressionismus-wallraf.de) and click symposium).

## U.S. EXHIBITIONS

### ALABAMA

#### Huntsville Museum of Art.

*When They Were Young: Aristocratic Children in European Portraiture.* November 9, 2008 – January 4, 2009. This exhibition of children's portraiture, both royal and noble, spans the late sixteenth to the nineteenth centuries. Portraits are from the collection of the Yannick and Ben Jakober Foundation in Majorca, Spain.

#### Montgomery Museum of Fine Arts.

*American Impressionism: Paintings from the Phillips Collection.* July 4 – October 19, 2008. Organized by the Phillips Collection, the exhibition features work by the first generation of American painters who absorbed the aesthetics of French Impressionism.

### ARIZONA

#### Phoenix Art Museum.

*Masterpiece Replayed: Monet, Matisse and More.* January 20 – May 4, 2008. This exhibition examines how French painters in the nineteenth and early twentieth centuries used repetition and what repetition came to mean for them as individual artists.

#### Tucson. University of Arizona Museum of Art.

*Goya's Mastery in Prints: Los Caprichos.* February 14 – June 8, 2008. This exhibition is a celebration of the graphic techniques and visionary achievements of Spanish master Francisco de Goya y Lucientes (1746-1828).

### CALIFORNIA

#### Los Angeles. The Getty Center.

*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).

*Dialogue Among Giants: Carleton Watkins and the Rise of Photography in California.* October 14, 2008 – March 1, 2009. This exhibition presents the photographs of Carleton Watkins in the context of the birth and evolution of photography in California.

#### Los Angeles County Museum of Art.

*Doctrinal Nourishment: Art and Anarchism in the Time of James Ensor.* April 10 – July 6, 2008. By celebrating the acquisition of the *Doctrinal Nourishment*, this exhibition examines the scope of Ensor's influence, and adds to our understanding of his pivotal position in the history of modern art.

#### Pasadena. Norton Simon Museum.

*Maillol's Miniatures.* March 7 – August 18, 2008. Over the course of his art collecting career, Norton Simon acquired close to 50 works by French artist Aristide Maillol, many of which are on permanent display in the Museum's galleries and garden. This exhibition offers a rare look at the Maillol works, which are not usually on view.

#### Riverside. California Museum of Photography at U.C.

##### Riverside.

*Balancing the Lenses: Stereoviews of the Middle East.* February 23 – July 12, 2008. This exhibition contains a selection of stereographic images from the Keystone-Mast Collection of the Middle East and India taken between 1890 and 1940.

#### Sacramento. Crocker Art Museum.

*Edwin Deakin: California Painter of the Picturesque.* January 26 – April 20, 2008.

#### San Diego Museum of Art.

*Kindred Spirits: Asher B. Durand and the American Landscape.* February 2 – April 27, 2008. This exhibition surveys over 50 paintings, drawings, and engravings by Durand, one of the foremost artists of his era who created the most memorable American landscape paintings of the mid-nineteenth century.

#### San Francisco. Legion of Honor.

*Women Impressionists: Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond.* June 21 – September 21, 2008. At the time Impressionism was born, female artists were starting to come to the forefront of the art world. The exhibition breaks new ground in feminist art history by looking at the work and contributions of four female Impressionists together for the first time in the United States.

#### San Jose Museum of Art.

*Goya's Caprichos: Dreams of Reason and Madness.* January 26 – April 20, 2008.

#### San Marino. The Huntington Library.

*La Rose Impériale: The Development of Modern Roses.* February 9 – April 28, 2008. More than 100 rare and beautifully illustrated herbal and rose books, including a first edition of Pierre-Joseph Redouté's multivolume work, *Les Roses* (1817-24), trace the history of modern roses in this new exhibition.

**Santa Barbara Museum of Art.**

*From Geisha to Ghosts: Leading Ladies of Japanese Woodblock Prints.* Ongoing. This exhibition includes more than 40 woodblock prints displayed in two rotations, from the late eighteenth through the nineteenth century. The images depict a variety of beautiful women, or *bijin*, by artists including Okumura Masanobu, Isoda Koryusai, Utagawa Toyokuni, and Tsukioka Yoshitoshi.

**Stanford. Cantor Arts Center at Stanford University.**

*Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape.* January 30 – May 4, 2008. The exhibition explores the work of three influential artists in the context of the new and growing tourist industry in the United States during the second half of the nineteenth century.

**Stockton. The Haggin Museum.**

*Spectacular Achievements: Audubon's Animals of North America.* July 6 – August 24, 2008. This exhibition includes lithographic works by adventurer-artist John James Audubon, from the collection of the Museum of the Southwest, Midland, Texas.

**COLORADO**

**Denver Art Museum.**

*Inspiring Impressionism.* February 23 – May 25, 2008. This exhibition explores how Impressionist artists were inspired by their artistic predecessors — a theme rarely examined in previous exhibitions.

**Denver. Kirkland Museum of Fine and Decorative Art.**

*Driven to Abstraction: Colorado Art from 1880 to 2007.* December 20, 2007 – May 4, 2008. This exhibition traces the evolution of Colorado art from early traditionalism through surrealism and referential abstraction and finally to pure abstraction.

**CONNECTICUT**

**Hartford. Wadsworth Athenaeum.**

*Impressionists by the Sea.* February 9 – May 11, 2008. This exhibition highlights the radical modernity of Monet, Renoir, Manet, and others by comparing their canvases to those of their predecessors, such as Corot, Courbet, Isabey, Jongkind, and Whistler.

*Making a Splash: American Beach Fashions, 1850-1920.* February 23 – July 13, 2008. This exhibition uses original costume items along with period photographs and prints to explore fashions worn at the American seaside in the Victorian and Edwardian eras.



Woman's bathing suits, c. 1920, American Wadsworth Atheneum Museum of Art, Hartford, Connecticut

**Middleton. Davison Art Center at Wesleyan University.**

*Music and Modernism in the Graphic Arts, 1860-1910.* March 28 – May 25, 2008. This exhibition examines the concept of synaesthesia (the connections between color, sound and the other senses) and the Gesamtkunstwerk (total art work) in British, French and German art from 1860 to 1910.

**New Britain Museum of American Art.**

*All Things Bright and Beautiful: California Impressionist Paintings from the Irvine Museum.* April 1 – June 29, 2008. The art of California and the West Coast is often considered only within the context of the Hudson River School, but this exhibit showcases the talent of California Impressionist artists and the beauty of the state.

**New Haven. Yale Center for British Art.**

*The Lure of the East: British Orientalist Painting, 1830 -1925.* February 7 – April 27, 2008. This exhibition focuses on encounters between nineteenth-century British artists and the people and places of the Middle East.

*Pearls to Pyramids: British Visual Culture and the Levant, 1600-1830.* February 7 – April 27, 2008. This exhibition explores the history of British cultural interchange with the Middle East through trade, tourism, archaeological exploration, and military interest.

**New Haven. Yale University Art Gallery.**

*Master Drawings from the Yale University Art Gallery.* February 12 – June 8, 2008. This exhibition comprises approximately eighty-five master drawings from the Gallery's collection, providing a survey of European draftsmanship from the late fifteenth to the mid-nineteenth centuries.

**Old Lyme. The Florence Griswold Museum.**

*Impressionist Giverny: American Painters in France, 1885-1915.* May 3 – July 27, 2008.

*Bessie Potter Vonnob: Sculptor of Women.* October 11, 2008 – January 11, 2009.

**DELAWARE**

**Winterthur Museum.**

*Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808-1842.* July 4 – September 21, 2008. This exhibition is the first to focus solely on the work of Thomas Fletcher and Sidney Gardiner and their influence on the silversmith trade.

**FLORIDA**

**Boca Raton Museum of Art.**

*American Impressionism: Works from the Bank of America Corporate Collection.* May 7 – June 22, 2008. This exhibition examines American art at the end of the nineteenth century when many American artists retreated from the realities of the early modern era and envisioned instead an American vision of pastoral beauty.

**Daytona Beach. Museum of Arts and Sciences.**

*Great Masters of Cuban Art: 1800 to 1958.* December 7, 2007 – April 27, 2008. This exhibition showcases paintings filled with movement and emotion that focus on five major themes by Cuban artists: portraits, landscapes, music, religion, and the history of Cuba.

**Delray Beach. Morikami Museum and Japanese Gardens.**

*Paths That Connect: Japanese Woodblock Prints from the Andrews-Schroerer Collection.* April 1 – May 31, 2008.

**Pensacola Museum of Art.**

*The Art Students League of New York: Highlights from the Permanent Collection.* February 29 – April 20, 2008. This selection of seventy-five works from the school's permanent collection reflects art movements of the last 125 years, from late nineteenth-century figure drawings to 1930s Social Realist prints to Pop and Abstract paintings.

**The Vero Beach Museum.**

*Woolies: A Sailor's Art.* February 2 – May 11, 2008. This exhibition presents more than thirty examples of British folk art primarily drawn from the collection of Heidi and Robert Stott. Woolworks, or "woolies," are embroidered pictures of ships created by sailors while at sea.

**GEORGIA**

**Atlanta. High Museum of Art.**

*Houdon at the Louvre: Masterworks of the Enlightenment.* June 7 – September 7, 2008. The Louvre possesses the largest collection of works by Jean-Antoine Houdon, a major artist of the French Enlightenment. The sculpture busts featured in this exhibition reveal the breadth of Houdon's oeuvre.

**Atlanta. Oglethorpe Museum of Art.**

*Before and After Gauguin: The Art of Printmaking in Brittany, 1740-1940.* February 3 – May 11, 2008.

**ILLINOIS**

**Chicago. Art Institute of Chicago.**

*Watercolors by Winslow Homer: The Color of Light.* February 16 – May 10, 2008. This exhibition provides an intimate look at how one of America's most celebrated painters discovered for himself, over a period of more than three decades, the secrets of the watercolor medium.

**Chicago. Smart Museum of Art.**

*Seeing the City: Sloan's New York.* May 22 - September 14, 2008. Gathering together a wealth of material in all media from 1900 to the 1930s — on loan from various public and private collections — this exhibition demonstrates the correlation between where Sloan created his art and what he depicted.

**INDIANA**

**Fort Wayne Museum of Art.**

*The Art Students League of New York: Highlights from the Permanent Collection.* May 10 – July 6, 2008.

**Indianapolis Museum of Art.**

*Paris Posters: The Art of the Streets.* December 15, 2007 – August 24, 2008. Created in Paris during the Belle Époque the posters in this exhibition document the early history of a thoroughly modern art form.

**South Bend Regional Museum of Art.**

*Midwestern Visions of Impressionisms.* 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.



## IOWA

### **Cedar Rapids Museum of Art.**

*Goya's Disasters of War.* July 19 – November 2, 2008. Spanish artist Francisco José de Goya y Lucientes (1746-1828) gained widespread recognition, both during his lifetime and afterwards, for his revealing portraits of the Spanish Bourbon monarchy and for his powerful portrayals of the brutal repression of Spanish rebels against Napoleon in 1808.

### **Davenport. Figge Art Museum.**

*Birds of America: John James Audubon.* February 2 – May 11, 2008. The Charles Deere collection of 98 John James Audubon "Birds of America" Bien edition prints has recently been conserved and re-framed. This is an opportunity to see a large number of these popular elephant folio prints.

## LOUISIANA

### **Shreveport. R.W. Norton Art Gallery.**

*American Scenery: Different Views in Hudson River School Painting.* January 29 – April 20, 2008. A major exhibition of 116 paintings, it explores the art and artists who pioneered America's first native style of art and looked to the country's landscape for inspiration and meaning.

## MAINE

### **Brunswick. Bowdoin College Museum of Art.**

*Homer's Etchings.* July 1 – Aug 31, 2008. This exhibition features prints pulled from six of Homer's eight finished plates, and one sheet of etched studies, along with other related works and materials from the Museum's extensive Homer collections.

### **Portland Museum of Art.**

*The Powerful Hand of George Bellows: Drawings from the Boston Public Library.* April 10 – June 1, 2008. This exhibition features 57 prints and drawings from the Boston Public Library, the most important collection of Bellows's graphic art in the United States. These works have not been seen publicly since the 1950s.

*Landscapes from the Age of Impressionism.* October 23, 2008 – January 4, 2009. Composed of masterpieces from the collection of the Brooklyn Museum of Art, the exhibition explores the unities of style, color, and light in this international movement.

### **Waterville. Colby College Museum of Art.**

*Whistler At Work: The Process of Printmaking.* December 3, 2007 – June 15, 2008.

## MARYLAND

### **Baltimore Museum of Art.**

*Bonnard & Vuillard.* April 23 – August 10, 2008. This intimate exhibition features more than 40 works on paper and paintings by two of the most experimental artists at the turn of the century, Pierre Bonnard (1867-1947) and Edouard Vuillard (1868-1940).

## MASSACHUSETTS

### **Boston. Museum of Fine Arts.**

*Imperishable Beauty: Art Nouveau Jewelry.* July 23 – Sunday, November 9, 2008. This exhibition includes approximately 120 works

by the leading designers and fabricators of late nineteenth- to early twentieth-century Art Nouveau jewelry.

### **Cotuit. Cahoon Museum of American Art.**

*At Home in America: 19th Century Genre Painting.* July 22 – September 7, 2008. Following the popularity of Hudson River School painting in the first quarter of the nineteenth century, American artists began to explore domestic images, scenes of daily life that celebrate the democratic spirit of the American homeland and the American people. This exhibition features examples of such genre pictures by leading American painters.

### **Williamstown. The Sterling and Francine Clark Art Institute.**

*Remington Looking West.* February 17 – May 4, 2008. In the late nineteenth and early

twentieth centuries, Frederic Remington shaped the American vision of the Wild West with illustrations, sculpture, and painting. This exhibition explores how the artist came to that vision and how that vision evolved throughout his career.

## MINNESOTA

### **Minneapolis Institute of Arts.**

*Paris 1900: Graphic Design in Revolt.* April 5 – September 14, 2008. The poster is inseparably linked to the international Art Nouveau movement through such figures as Henri de Toulouse-



Henri de Toulouse-Lautrec, *Moulin Rouge — La Goulue*, 1891, color lithograph, Indianapolis Museum of Art

Lautrec (1864-1901) and Alphonse Maria Mucha (1860-1939), both prominently featured in this exhibition where graphic design, advertising and art became one.

*Peter Henry Emerson and American Naturalistic Photography.* May 3 – September 7, 2008.

## MISSISSIPPI

### **Jackson. Mississippi Museum of Art.**

*John James Audubon: American Artist and Naturalist.* September 13, 2008 – January 4, 2009. This exhibition includes original Audubon letters, rare books, photographs, personal items, and sixty of the original large hand-colored engravings from “Birds of America.”

### **Laurel. Lauren Rogers Museum of Art.**

*The Floating World: Ukiyo-e Prints from the Wallace B. Rogers Collection.* April 10 – July 13, 2008. This exhibition will feature approximately seventy-five works from the Lauren Rogers Museum of Art’s collection of Japanese woodblock prints from the Edo Period (1600-1868).

*Peoples of the Plateau: The Indian Photographs of Lee Moorhouse, 1898-1915.* July 27 – September 21, 2008.

## MISSOURI

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

*Daumier’s Paris: Life in the Nineteenth-Century City.* June 30, 2007 – May 25, 2008. In this exhibition, featured in three installments, Daumier’s unique view of nineteenth-century Paris is illustrated through a selection of the artist’s lithographs.

### **Kansas City. The Nelson-Atkins Museum of Art.**

*War and Suffering.* November 17, 2007 – May 17, 2008. Death and destruction, heroism and honor — the twin faces of war are explored in this exhibition of nineteenth and early twentieth century European prints and drawings. A selection of military portrait miniatures is included.

### **St. Louis Art Museum.**

*A Stitch in Time: Images of Needleworking, 1850-1920.* March 21 – June 8, 2008. The nine works on view in this exhibition depict women who are engaged in various facets of needlework, such as knitting, sewing, and embroidering.

## NEBRASKA

### **Kearney. Museum of Nebraska Art.**

*Audubon Selections: Canids from the Wilds of Nebraska.* April 8 – September 28, 2008. This exhibition features a selection of John James Audubon’s lithographic prints.

*19th Century Images of Nebraska.* April 8 – August 17, 2008. Focusing on the artists who found their way in and through Nebraska in the 1800s, this exhibition collaborates with Gary Zaruba and Larry Peterson, collectors of Nebraska historical prints and experts on the artists and their work depicting Nebraska from the 1800s to early 1900s.

### **Lincoln. Sheldon Memorial Art Gallery.**

*John Singleton Copley’s Nicholas Boylston on View in American Narratives.* August 3, 2007 – July 1, 2008. This exhibition documents the development of art in the United States through the American experience.

## NEW HAMPSHIRE

### **Hanover. Hood Museum.**

*Alma-Tadema and Antiquity: Imagining Classical Sculpture in Late-Nineteenth-Century Britain.* June 28 – September 28, 2008.

## NEW JERSEY

### **New Brunswick. The Jane Voorhees Zimmerli Art Museum at Rutgers University.**

*From Here to the Horizon: American Landscape Prints from Whistler to Celmins.* February 16 – July 31, 2008. This American print survey presents more than a century of panoramic vistas featuring the horizon — the great demarcation between earth and sky, world and universe.

*Honoré Daumier and La Maison Aubert: Political and Social Satire in Paris.* March 1 – June 1, 2008. To celebrate the bicentennial of the birth of the nineteenth-century artist Honoré Daumier (1808-1879), the Museum has organized an exhibition featuring Daumier’s major prints and rare sculptures to emphasize the mastery of this skillful caricaturist of the July Monarchy (1830-1848) and the Second Empire (1852-1870).

*A Group of One’s Own: Women’s Visual Arts Organizations in America.* September 1, 2008 – November 29, 2009. This exhibition presents a selective historical survey of organizations and groups that represented, promoted and displayed visual art by women in the United States.

### **The Newark Museum.**

*Small but Sublime: Intimate Views by Durand, Bierstadt and Inness.* March 19, 2008 – January 2009. Comprised primarily of oil paintings, but also including watercolors and two sketchbooks, this exhibition consists of works by such celebrated Hudson River School artists as Asher B. Durand, Albert Bierstadt, and Jasper Cropsey, as well as such prominent painters of the Tonalist movement as George Inness and Ralph Blakelock.

*Paths to Impressionism: French and American Landscape Painting.* September 17, 2008 – January 4, 2009.

### **Princeton University Art Museum.**

*Invoking the Comic Muse: Toulouse-Lautrec's Parody of "The Sacred Grove."* February 9 – June 8, 2008. This exhibition is centered on a painting by Henri Toulouse-Lautrec that simultaneously pokes fun at and pays homage to the winner of the highest prize at the 1884 Salon, Puvis de Chavannes's *The Sacred Grove*.

## **NEW YORK**

### **Albany Institute of History and Art.**

*Horsing Around: 19th Century Cast Iron Hitching Posts.* January 26 – May 25, 2008. The exhibition includes approximately 70 hitching posts along with a selection of paintings, prints, broadsides and sculptures of the horses that used posts.

### **Blue Mountain Lake. Adirondack Museum.**

*Adirondack Rustic: Nature's Art 1876-1950.* May 25, 2007 – October 31, 2008. This exhibition features art, architecture, and furniture from throughout the region.

### **Cooperstown. Fenimore Art Museum.**

*Gilded Lions and Jeweled Horses: The Synagogue to the Carousel.* May 24 – September 1, 2008. This exhibition reflects the work of a group of New York carvers among the throngs of Jewish immigrants from Eastern and Central Europe who arrived in America between the 1880s and 1920s. This exhibition is organized by the American Folk Art Museum, New York, NY.

### **New York City. Brooklyn Museum of Art.**

*Utagawa: Masters of the Japanese Print, 1770-1900.* March 21 – June 15, 2008. This exhibition presents more than seventy prints from the renowned Van Vleck collection of Japanese woodblock prints at the Chazen Museum of Art, University of Wisconsin–Madison and approximately 20 prints from the Brooklyn Museum.

### **New York City. Cooper-Hewitt, National Design Museum.**

*Rococo: The Continuing Curve, 1730-2008.* March 7 – July 6, 2008. This exhibition explores rococo style and its continuing revivals up to the present day in multiple fields, including furniture, decorative arts, textiles, prints, and drawings. It will chart the progress of rococo style as it radiates out from Paris, travels to the French provinces, migrates to other European countries, and later crosses over to the United States.

### **New York City. Metropolitan Museum of Art.**

*Poussin and Nature: Arcadian Visions.* February 12 – May 11, 2008. Nicolas Poussin (1594-1665) painted some of the most influential landscapes in Western art. In them, nature is viewed "through the glass of time" and endowed with a poetic quality that has been admired by painters as different as Constable, Turner, and Cézanne.

*Gustave Courbet.* February 27 – May 18, 2008. This is the first full retrospective of the French artist Gustave Courbet (1819-1877) in 30 years, presenting some 130 works by this pioneering figure in the history of modernism, from his seminal manifesto-paintings of the 1850s to the views of his native Ornans and portraits of his friends and family.

*Refinement and Elegance: Early Nineteenth-Century Royal Porcelain from the Twinight Collection, New York.* September 9 – April 19, 2009. This exhibition brings together approximately 90 extraordinary examples from three European porcelain manufactories (of Berlin, Sèvres, and Vienna) and illustrates both the rivalry and the exchange of ideas and styles between the factories.

*J. M. W. Turner.* July 1 – September 21, 2008. The first retrospective of the work of J. M. W. Turner (1775-1851) presented in the United States in over 40 years, this international exhibition highlights approximately 140 paintings and watercolors, along with works from other collections in Europe and North America.

### **New York City. National Academy Museum and School of Fine Arts.**

*Out of the Ashcan: Robert Henri and the National Academy.* February 7 – May 4, 2008. Consisting of 23 works of art this exhibition is drawn selectively from the museum's collection of work by Robert Henri and his associates, as well as a selection of painting and sculpture by artists who served with Henri on the jury of selection for the Academy's 1907 annual exhibition.

**New York City. Neue Galerie.**

*Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections.* Open until June 30, 2008. This exhibition displays eight paintings and more than 120 drawings by the controversial artist.

**New York City. New York Historical Society.**

*Woven Splendor from Timbuktu to Tibet: Exotic Rugs and Textiles from New York Collections.* April 11 – August 17, 2008. This exhibition celebrates the 75th anniversary of the Hajji Baba Club, the nation's oldest and most prestigious rug collecting club. The show will chronicle the history of this New York-based group while examining the history of the Oriental rug in New York.

*Drawn by New York: Six Centuries of Watercolors and Drawings at the N-YHS.* September 19, 2008 – January 7, 2009. The exhibition and its catalogue feature highlights from the collection — over 150 watercolors and drawings out of approximately 8,000 pieces in the N-YHS collection.

**Roslyn Harbor. Nassau County Museum Art.**

*Tiffany and the Gilded Age.* August 23 – November 2, 2008. Featuring the cloistered glamorous world of the Gilded Age and how Tiffany shaped the décor, interiors and fashions of the rich and famous, this exhibition includes paintings, sculpture, lamps, stained glass windows, furniture, and fashions.

**Utica. Munson-Williams-Proctor Arts Institute.**

*Home and Away: Exploring Photography in the Fine and Decorative Arts from the Munson-Williams-Proctor Arts Institute.* March 29 – July 6, 2008. This exhibition features works that illustrate a range of photographic processes beginning with the earliest photographs: daguerreotypes and tintypes from the 1850s, through contemporary works.

**NORTH CAROLINA**

**Charlotte. The Mint Museums.**

*“Coming Home”: Selections from the Schoen Collection of American Scene Paintings.* May 17, 2008 – September 14, 2008. The paintings from the Schoen Collection, which include work by artists such as Thomas Hart Benton, John Steuart Curry, Clarence Holbrook Carter, Joe Jones, Robert Gwathmey, Kenneth Hayes Miller, and Ben Shahn, provide a broad national context for the themes and subjects of Leighton's work.

**Winston Salem. Reynolda House Museum of American Art.**

*Seeing the City: Sloan's New York.* October 4, 2008 – January 4, 2009. This exhibition was organized by the Delaware Art Museum.

**OHIO**

**Cincinnati. Taft Museum of Art.**

*From Winslow Homer to Edward Hopper: American Watercolor Masterpieces from the Brooklyn Museum.* February 22 – May 11, 2008. Ranging in date from the late eighteenth century to 1945, the works represent all the major movements in American art, with an emphasis on landscape and scenes of daily life; late eighteenth-century picturesque view-painting; the Hudson River School's ideal landscapes; post-Civil War realism; American Impressionism; early twentieth-century modernist abstractions; and American Scene painting of the 1920s and 30s, also known as Regionalism.

**Dayton Art Institute.**

*Children in American Art.* September 20, 2008 – January 4, 2009. On loan from the Museum of Fine Arts, Boston, this exhibition includes 46 paintings by some of the greatest names in American painting of the eighteenth and nineteenth centuries: John Singleton Copley, Gilbert Stuart, James Abbott McNeill Whistler, Winslow Homer, Mary Stevenson Cassatt, and John Singer Sargent.

**Toledo. The Blair Museum of Lithophanes.**

*Lithophanes: Nineteenth-Century Magic in Porcelain.* Ongoing. This exhibition offers the rare opportunity to view more than 600 nineteenth century lithophanes from the permanent collection of the Blair Museum.

**Toledo Museum of Art.**

*Van Gogh's Teacher: Anton Mauve.* February 8 – April 6, 2008. Drawn from the Museum's collection, this exhibition of Mauve's drawings, sketches, and watercolors reveals pastoral and domestic scenes and explores the bonds between humankind and nature.

**OKLAHOMA**

**Oklahoma City Museum of Art.**

*American Impressionism: Paintings from the Phillips Collection.* November 6 – January 18, 2009.

**Tulsa. Philbrook Museum of Art.**

*Paintings from the Reign of Victoria: The Royal Holloway Collection, London.* October 12, 2008 – January 4, 2009. The collection



assembled by Englishman Thomas Holloway (1800-1883) not only exemplifies the taste of a Victorian collector but also illustrates some of the highest achievements in the figurative and landscape art of the nineteenth century.

## OREGON

### **Eugene. University of Oregon Museum of Art.**

*Late 19th-Century French Paintings.* Now through June 8, 2008. The exhibition includes works by Pierre-Auguste Renoir (1841-1919), Paul Cézanne (1839-1906), Camille Pissarro (1830-1903), Paul Signac (1863-1935), and Henri Martin (1860-1943).

### **Portland Art Museum.**

*The Dancer: Degas, Forain, and Toulouse-Lautrec.* February 2 – May 11, 2008. This landmark exhibition explores the complex image of the dancer in the work of three artists intrigued by various manifestations of dance in fin-de-siècle Paris.

## PENNSYLVANIA

### **Chadds Ford. Brandywine River Museum.**

*Elihu Vedder and the Rubáiyát of Omar Khayyám.* March 15 – May 18, 2008. This exhibition includes major paintings by Vedder related to his illustrations.

*Double Lives: American Painters as Illustrators, 1850-1950.* September 7 – November 23, 2008. This exhibition explores the often uneasy relationship between the art of easel painting and the art of illustration.

### **Greensburg. Westmoreland Museum of American Art.**

*Seeing the City: Sloan's New York.* February 10 – Sunday April 27, 2008.

### **Huntingdon Juniata College Museum of Art.**

*The Color Prints of George Baxter.* April 17 – September 6, 2008. George Baxter (1804-1867), a British printmaker trained as a lithographer and engraver, patented a process in 1835 to produce color prints using oil based inks.

### **Philadelphia Museum of Art.**

*Portrait of Professor Benjamin H. Rand by Thomas Eakins.* Through May 31, 2008. The first in a celebrated series by Thomas Eakins to focus on physicians and scientists, this portrait is on loan from Crystal Bridges Museum of American Art. It is being shown in context with major works by Eakins and his contemporaries.

*Colonial Philadelphia Porcelain: The Art of Bonnin and Morris.* March 8 – June 1, 2008. In this exhibition, the 19 known surviving examples of soft-paste porcelain made at Philadelphia's American China Manufactory between 1770 and 1772 and commonly referred to by the names of the proprietors, Bonnin and Morris, are being brought together for the first time.

### **Pittsburgh. The Frick Art & Historical Center.**

*A Panorama of Pittsburgh: Nineteenth-Century Printed Views.* June 28 – October 5, 2008. This exhibition and accompanying catalogue provide an in-depth consideration of the history of printed views of Pittsburgh and printmaking in the city, leading to a better understanding of the story of the region as well as of the use of prints of cityscapes during the period.

### **Reading Public Museum.**

*The Greatest Bird Artists: John James Audubon and Earl Poole.* February 16 – July 6, 2008. This exhibition includes work from the Museum's permanent collection, featuring two of America's greatest wildlife artists.

## RHODE ISLAND

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

*British Watercolors in the Porcelain Gallery.* January 25 – May 4, 2008. Since 1937, the Museum's Porcelain Gallery has been home to an outstanding group of eighteenth-century figural ceramics donated by Lucy Truman Aldrich. Now, a selection from the Museum's collection of eighteenth- and nineteenth-century British watercolors will be on view alongside the ceramics.

## TENNESSEE

### **Memphis. Dixon Gallery and Gardens.**

*Cassatt to Wyeth: American Masterworks from the Cedarhurst Center for the Arts.* February 3 – April 13, 2008.

### **Nashville. Cheekwood Museum of Art.**

*Painters of American Life: The Eight.* March 7 – June 15, 2008. The exhibition includes representative work by all members of the original Eight: Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn, and John Sloan.

### **Nashville. Frist Center for the Visual Arts.**

*Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation.* September 12, 2008 – January 4, 2009. This exhibition is a retrospective of the artist's career and includes more than 60 bronzes, from small studies to monumental works,



which were for the most part cast posthumously from original wax sculptures created by the artist.

## TEXAS

### **Dallas Museum of Art.**

*J.M.W. Turner.* February 10 – May 18, 2008. The exhibition presents the largest and most comprehensive retrospective ever in the United States of the career of J. M. W. Turner (1775-1851).

*Bluebonnets and Beyond: Julian Onderdonk, American Impressionist.* March 23 – July 20, 2008. This exhibition celebrates the work of a great landscape artist and native son, Julian Onderdonk.

### **Fort Worth. Kimbell Art Museum.**

*The Impressionists: Master Paintings from The Art Institute of Chicago.* June 29 – November 2, 2008. This exhibition features masterpieces of painting by artists, including Edouard Manet, Edgar Degas, Claude Monet, Pierre-Auguste Renoir, Paul Cézanne, Paul Gauguin, Vincent van Gogh, and Henri de Toulouse-Lautrec — a succession of artists who worked largely in the same country and within the span of a single lifetime.

### **The Museum of Fine Arts, Houston.**

*Landmark Portrait of George Washington.* On view through July 31, 2008. Gilbert Stuart, known as the image-maker of George Washington, painted this portrait for a wealthy merchant named William Constable, who commissioned the work for Alexander Hamilton.

### **San Angelo Museum of Fine Arts.**

*Ohr Rising: The Emergence of an American Master.* April 18 – June 22, 2008. A traveling exhibit of 40 original works by George E. Ohr, “the Mad Potter of Biloxi.” On loan from the Ohr-O’Keefe Museum of Art, Biloxi, Mississippi.

## VERMONT

### **Middlebury College Museum of Art.**

*Eloquent Vistas: The Art of Nineteenth-Century American Landscape Photography from the George Eastman House Collection.* January 24 – April 20, 2008. All created in the last half of the nineteenth century, the 78 images in this exhibition include daguerreotypes of Niagara Falls, photographs of Civil War battlefields, and spectacular views of expanding railroad lines and the vast American West.

### **Shelburne Museum.**

*Mary Cassatt: Friends and Family.* June 21 – October 26, 2008. More than 40 works by Cassatt portray powerful themes of family

and friendship in Cassatt’s art and her unique influence on her friends who were important artists and collectors such as Edgar Degas, Louisine Havemeyer, and Shelburne Museum founder Electra Havemeyer Webb.

## VIRGINIA

### **Charlottesville. University of Virginia Museum of Art.**

*Landscape of Slavery: The Plantation in American Art.* January 25 – April 20, 2008.

*Speed.* May 10 – July 13, 2008. This exhibition explores artists’ use of motion in their work. Featured in the exhibition are a variety of pieces, ranging from paintings to sculpture and mobiles.

### **Norfolk. Chrysler Museum.**

*Cameo Performances: Masterpieces of Cameo Glass from the Chrysler’s Collection.* Opens April 16, 2008. Highlighting the skills of master carvers and their sources of inspiration, this exhibition explores the history of cameo glass carving beginning with ancient Roman examples, and then focuses on the popular technique’s resurgence in England during the late nineteenth century.

### **Richmond. Virginia Museum of Fine Arts.**

*Landscapes from the Age of Impressionism: French and American Paintings from the Brooklyn Museum.* February 22 – May 11, 2008. Forty paintings from the renowned Brooklyn Museum collection include masterworks by Claude Monet, Pierre-Auguste Renoir, John Singer Sargent and Frederick Childe Hassam.

## WASHINGTON

### **Seattle Art Museum.**

*Inspiring Impressionism: The Impressionists and the Art of the Past.* June 19 – September 21, 2008. The exhibition unfolds into a series of subject groups — portraits, still lifes, landscapes, interiors and nudes — with specific comparisons drawn between Impressionist works and the art of the past, as well as broader connections related to issues of subject, composition and technique.

### **Tacoma Art Museum.**

*Renoir as Printmaker: The Complete Works, 1878-1912.* January 17 – June 29, 2008. This exhibition features 60 etchings and lithographs by the French artist Pierre-Auguste Renoir.

## WASHINGTON, D.C.

### **Corcoran Gallery of Art.**

*The American Evolution: A History through Art.* March 1 – July 27, 2008. A display of nearly 200 objects in a wide range of media

dating from the Colonial era to the present, the exhibition focuses on five overarching themes that have shaped American culture: money, land, politics, cultural exchange, and the modern world.

**National Gallery of Art.**

*Plein-Air Practice in the Forest of Fontainebleau.* March 2 – June 8, 2008. The quiet but significant revolution that was launched by artists working outdoors in nineteenth-century France is explored through some 100 paintings, pastels, and photographs as well as artist and tourist ephemera assembled for the exhibition.

**WEST VIRGINIA**

**Huntington Museum of Art.**

*American Spirit: The A.G. Edwards/Wachovia Securities Collection.* April 12 – July 13, 2008. The exhibition addresses the concept of “American Spirit” with an array of prints, posters, and photographs from the mid-nineteenth century to the end of the twentieth century.

## 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 2008 unless otherwise noted. Where information is available on exhibition catalogues, they are listed separately in our New Books section.

**AUSTRIA**

**Vienna. Albertina.**

*Vincent Van Gogh: “Drawn” Pictures.* Sept. 5 – Dec. 7. Fifty paintings and 120 drawings will show the reciprocal relationship between his painted and drawn work, focusing particularly on the last creative years of his time in Paris and Arles up to his stays in Saint-Rémy and Auvers-sur-Oise.

**Vienna. Belvedere.**

*Oskar Kokoschka: Dreaming Lad – Enfant Terrible.* Through May 12. An exhibition devoted exclusively to the early phase of Kokoschka’s work, examining the creative phases of his graphics juxtaposed with his paintings.

**BELGIUM**

**Antwerp. Royal Museum of Fine Arts.**

*The History of the Museum.* April 4 – June 29. On the occasion of

the publication of a book chronicling the collections of the Royal Museum of Fine Arts from about 1810 to the present, this exhibition will document the construction of the building.

**Louvain.**

*From Corot to Bonnard: The Impressionist Print.* May 30 – Sept. 14.

**CANADA**

**Ontario. McMaster Museum of Art.**

*The Herman H. Levy Collection: The French School.* Through Aug. 30. A permanent collection exhibition highlighting works from the French school by such artists as Bernard, Bonnard, Braque, Caillebotte, Degas, Derain, Dufy, Friesz, Gauguin, Marquet, Matisse, Monet, Pissarro, Renoir, Rouault, Le Sidaner, and Tissot.

**DENMARK**

**Copenhagen. Arken Museum of Modern Art.**

*The Skagen Painters: In a New Light.* Through June 1. More than 100 works examining the relationship between the artists and their subjects at the end of the nineteenth century.

**Copenhagen. Hirschsprung.**

*The Artist’s Models: L. A. Schou in Rome 1864-1867.* June 12 – Nov. 3.

**Copenhagen. Thorvaldsen Museum.**

*Drawings by Thorvaldsen.* March 12 – Aug. 31. Drawn from the more than 1,100 drawings by Bertel Thorvaldsen preserved in the Thorvaldsen Museum, the exhibition will present some beautiful sheets that trace his early years in Copenhagen, the more than 40 year he lived and worked in Rome, through his final years in Denmark.

**Louisiana Museum of Modern Art.**

*Cézanne and Giacometti.* About 60 works by Cézanne and 110 by Giacometti show the parallel development of these artists.

**ENGLAND**

**Liverpool. Tate.**

*Gustave Klimt: Painting, Design and Modern Life in Vienna, 1900.* May 30-Aug. 31. First comprehensive exhibition of Klimt’s work staged in the UK.

## London. Tate Britain.

*The Lure of the East: British Orientalist Painting.* June 4 – Aug. 31. Exhibition of 120 paintings, prints and drawings will explore the responses of British artists to the cultures and landscapes of the Near and Middle East between 1780 and 1930, offering vital historical and cultural perspectives on the challenging questions of the 'Orient' and its representation in British art.

## Manchester. Whitworth Art Gallery.

*Mind Forged Manacles: William Blake and Slavery.* Through April 6. About 64 works from the British Museum examines Blake's opposition to slavery, both physical and psychological.

## FINLAND

### Espoo. Gallen-Kallela Museo.

*Behind the Curtain: The Collections and Archives of the Gallen Kallela Museum.* Through May 18.

*Mon cher ami: Count Henry de Vallombreuse, friend of Akseli Gallen-Kallela.* May 24 – Aug. 31. Exhibition showing the relationship of the French ceramist Count Henry de Vallombreuse with Finnish artists from the 1880s through the 1910s.

*Kivi & Gallén.* Opens Sept. 13. Exhibition presenting the spiritual kinship of the author Aleksis Kivi (1834-1872) and Akseli Gallen-Kallela and their shared discovery of nature, mysticism and pantheism in its primal forces.

## FRANCE

**Giverny. Museum of American Art.** *Portrait of a Lady: American Paintings and Photographs in France, 1870-1915.* April 1 – July 14. An exhibition of approximately 60 paintings, drawings, prints, and photographs of women at the turn of the last century drawn from French public collections demonstrating a decorative elegance that relates to the renewal of high society portraiture during this period. This show will travel to the Musée des Beaux-Arts de Bordeaux Sept. 25-Jan. 5, 2009.

*At Leisure: American Paintings.* April 1 – Oct. 31. About 60 paintings, drawings and prints from the Terra Foundation for American Art collection will introduce the visitor to one of the greatest inventions of the modern era: leisure.

**Paris. Musée Guimet.** *Hokusai (1760-1849).* May 21 – Aug. 4. Exhibition of work newly catalogued and researched and some recently acquired which will examine the historiography of Hokusai's art in the twentieth century.

**Paris. Louvre.** *Marie d'Orléans 1813-39.* April 18 – July 21. Marie d'Orléans, princess and Romantic artist, epitomizes the ideals of the age in which she lived. Armed with a solid, open-minded education by her father King Louis-Philippe, she developed a passionate interest in the arts and took up drawing and sculpture.

**Paris. Musée d'Orsay.** *Louis Corinth.* April 1 – June 22. Exhibition organized to celebrate the 150th anniversary of the birth of an artist regarded as one of the forerunners of German Expressionism.

*Watercolors: Studio and Open Air.* May 27 – Sept. 7. Works by Jongkind, Boudin and Cézanne, among others, show the development of the medium freed from the conventions of academic picturesque painting.

*Art of the English Calotype (1840-1865).* May 27 – Sept. 7. Chosen for their aesthetic and historical qualities, the majority of the photographs in this show have never been shown since the mid nineteenth century. As a counterpoint to the French Daguerrotype, these works highlight a different conception of the new medium of photography and an alternative technical, aesthetic and economic principle.

**Toulouse. Musée des Augustins.** *No Color, Nothing but Nuance! Trompe-l'oeil and Grisaille from Rubens to Toulouse-Lautrec.* March 15 – June 15.

## GERMANY

**Hamburg. Kunsthalle.** *Félix Vallotton: Idylle at the Abyss.* Through May 18.

*Italy in View: Dutch Landscape Designs between Reality and Fantasy.* Through June 1.

*Adolph Menzel and Lois Renner: The Studio Wall.* Aug. 8 – Nov. 2.

**Munich. Neue Pinakothek.** *In the Hell of "Gemütlichkeit".* Through Sept. 30. Exhibition of 45 German genre and salon paintings from the end of the nineteenth century.

**Munich. Pinakothek der Moderne.** *In the Realm of the Arts: Architecture at the Munich Academy 1808-2008.* Exhibition of work by its professors and students marking the 200th anniversary of the Bavarian Academy of the Fine Arts.

*Room full of Gods: Drawings by Schnorr von Carolsfeld for the Munich Residenz Palace.* July 15 – Aug. 24.

**Schirn. Kunsthalle.** *Women Impressionists: Morisot, Cassatt, Gonzalès, Bracquemond.* Through June 1. Exhibition of 160 works from international museums and private collections using the example of these for women painters to present the feminine contribution to the Impressionist movement.

**Schweinfurt. Museum Georg Schäfer.** *Carl Spitzweg und Wilhelm Busch: Anniversary of Two Artists.* June 29 – Nov. 2.

## IRELAND

**Dublin. National Gallery of Ireland.** *Impressionist Interiors.* May 10 – Aug. 10. Exhibition of 40 paintings exploring how Impressionist artists used interior spaces as metaphors.

## ITALY

**Turin. Galleria Civica d'Arte Moderna e Contemporanea.** *Fabre and Italy: A Neoclassical Painter between Turin, Rome and Florence.* March 11 – June 2. Retrospective exhibition of Francois-Xavier Fabre, founder of a museum in Montpellier, reuniting works long dispersed throughout Europe and the United States allowing visitors a perspective on the artist unseen before now.

## NEW BOOKS

**Aldema, Frederick Luis.** *Why the Humanities Matter: A Commonsense Approach.* Univ. of Texas Press, June 2008. 400 pp. Hardcover \$50.00.

**Alfoldy, Sandra and Janice Helland.** *Craft, Space and Interior Design 1855-2005.* Ashgate, March 2008. 256 pp. Hardcover \$99.95.

**Allen, Gloria Seaman.** *A Maryland Sampling: Girlhood Embroidery, 1738-1860.* Maryland Historical Society, 2008. 384 pp. Hardcover \$75.00.

**Ambroise, Guillaume, Patrick Ségura and Dominique Vazquez eds.** *Peintures du XIXe siècle.* Le Festin, 2007. 174 pp. Paperback \$65.00.

**Ambrosini, Lynne D., and Rebecca A.G. Reynolds.** *Hiram Powers: Genius in Marble.* Cincinnati, Ohio, Taft Museum of Art, 2007, 86 pp. Paperback, \$16.00.

**Ambrosini, Lynne D., with the assistance of Tamera L. Muento.** *Nineteenth-Century German Paintings from the Milwaukee Art Museum.* Cincinnati, Ohio, Taft Museum of Art, 2007, 18 pp. Paperback, \$9.95.

## THE NETHERLANDS

**Amsterdam. Van Gogh Museum.** *Millais.* Through May 18. First comprehensive exhibition of the artist's work since the retrospective in 1967 and the first since 1898 to examine his entire career. The exhibition travels to Japan's Kitakyushu Municipal Museum of Art June 7 – Aug. 17; and the Bunkamura Museum of Art Aug. 30 – Oct. 26, 2008.

## SWEDEN

**Stockholm. Nationalmuseum.** *Henri de Toulouse-Lautrec.* Through May 25.

## SWITZERLAND

**Bern. Kunstmuseum.** *Ferdinand Hodler: A Symbolist Vision.* April 8 – Aug. 10. With over 130 paintings, this exhibition will reflect the development of the artist through all his different periods and themes. Travels to Museum of Fine Arts in Budapest, Hungary, Sept. 9 – Dec.14.



**Anker, Valentina.** *Der Schweizer Symbolismus.* Benteli, 2008. 240 pp. Hardcover \$98.50.

*Anton Radl (1774-1852) Maler und Kupferstecher.* Imhof, 2008. 240 pp. Hardcover \$58.50.

**Arwas, Victor.** *La Vie Parisienne.* Papadakis, 2008. 200 pp. Paperback \$40.00.

*At Home and Abroad: The Transcendental Landscapes of Christopher Pearce Cranch (1813-1892).* Lyman Allyn Art Museum, 2007. 196 pp. Paperback \$35.00.

**Bann, Stephen.** *Paul Delaroche: History Painted.* Reaktion Books, Feb. 2008. 304 pp. Hardcover \$95.00.

**Barbolini Ferrari, Elisabetta et al.** *Convivium: Fasto e stile a tavola tra XVI e XIX secolo.* Artioli, Banca Popolare di Marostica, 2007. 318 pp. Hardcover \$140.00.

**Barr, Sheldon.** *Venetian Glass: The Magnificent Mosaics 1960-1917.* Antique Collectors' Club, April 2008. 200 pp. Hardcover \$85.00.

**Barringer, Tim, Gillian Forrester, and Barbaro Martinez Ruiz.** *Art and Emancipation in Jamaica: Isaac Mendes Belisario and His Worlds.* Yale University Press, 2007. 592 pp. Hardcover \$75.00.

**Bassegoda i Nonell, Joan.** *Gaudi: The Entire Works.* Triangle Postals, 2007. 129 pp. Paperback \$19.95.

**Batchelor, David ed.** *Colour.* MIT Press, March 2008. 240 pp. Paperback \$22.95.

**Baumann, Felis et al.** *Cézanne-Giacometti: Paths of Doubt.* Hatje Cantz, May 2008. 208 pp. Hardcover \$60.00.

**Beegen, Gerry.** *The Mass Image: A Social History of Photomechanical Reproduction in Victorian London.* Palgrave Macmillan, 2008. 302 pp. Hardcover \$85.00.

**Bejtullah, Destani and Robert Elsie.** *Edward Lear in Albania: Journals of a Landscape Painter in the Balkans.* I. B. Tauris, March 2008. 256 pp. Hardcover \$39.50.

**Berens, Hetty ed.** *P.J.H. Cuypers (1827-1921) The Complete Works.* NAI, 2007. 399 pp. Hardcover \$75.00.

**Berg, William J.** *Image and Ideology: Fiction and Painting in Nineteenth-Century France.* Univ. of Delaware Press, 2007. 269 pp. Hardcover \$52.50.

**Bernier, Ronald R.** *Monument, Moment, and Memory: Monet's Cathedral in Fin De Siecle France.* Bucknell Univ. Press, 2007. 112 pp. Paperback \$45.00.

**Bhreathnach-Lynch, Síghle.** *Ireland's Art, Ireland's History,* Fordham Univ. Press, 2007. 304 pp. Hardcover \$44.95.

**Blühm, Andreas ed.** *Masters of Impressionism: A History of Painting from 1874-1926.* Hatje Cantz, June 2008. 304 pp. Hardcover \$60.00.

**Boime, Albert.** *Revelation of Modernism: Responses to Cultural Crises in Fin-de-Siècle Painting.* Univ. of Missouri Press, 2008. 250 pp. Hardcover \$54.95.

**Bondil, Nathalie ed.** *Cuba: Art and History from 1868 to Today.* Prestel/Montreal Museum of Fine Arts, 2008. 368 pp. Hardcover \$85.00.

**Boyle-Turner, Caroline, Elise Eckermann, David W. Galenson, Joan E. Greer, June Hargrove, Robert Jensen,**

**and Louis van Tilborgh.** *Current Issues in 19th-Century Art.* Waanders Publishers and Van Gogh Museum, 2007. 208 pp. Hardcover 45.00€.

**Breazeale, William, Susan Anderson, Christine Giviskos and Christiane Andersson.** *The Language of the Nude: Four Centuries of Drawing the Human Body.* The Crocker Museum with Lund Humphries, June 2008. 176 pp. Hardcover \$70.00.

**Broadbent, James, Susan Rickard and Margaret Steven.** *India, China, Australia: Trade and Society 1788-1850.* Historic Houses Trust, 2008. 208 pp. Hardcover \$80.00.

**Broeckhoven, Diane, Noëlle Châtelet, Annette Pahnt and Alissa Walser.** *Painting in a Man's World: Four Stories about Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond.* Hatje Cantz, June 2008. 112 pp. Paperback \$15.00.

**Buchholz, Kai.** *Art Nouveau and Theatre Art: In the Rhythm of Life.* Arnoldsche, 2008. 176 pp. Hardcover \$85.00.

**Butler, Ruth.** *Hidden in the Shadow of the Master: The Model Wives of Cézanne, Monet, and Rodin.* Yale Univ. Press, 2008. 320 pp. Hardcover \$32.50.

**Cabral, Maria de Jesus.** *Mallarmé hors frontières. Des défis de l'oeuvre au filon symbolique du premier théâtre maeterlinckien.* Rodopi. 362 pp.

**Carr, Gerald L.** *Frederic Edwin Church: Romantic Landscapes and Seascapes.* Adelson Galleries in association with Michael Altman Fine Art & Advisory Services, Meredith Long & Co, 2007. 136 pp. Hardcover \$50.00.

**Carrete Parrondo, Juan.** *Goya: Estampas: grabado y litografía.* Electa, Random House Mondadori, 2007. 384 pp. Hardcover \$85.00.

*Cassatt for the Collection of Vollard: Prints and Drawings.* Adelson Galleries, May 2008. 136 pp. Hardcover \$50.00.

**Castano, Antonia and Maria Aguilera.** *Camille Claudel 1864-1943.* Fundacion MAPFRE, 2007. 417 pp. Hardcover \$92.75.

**Charlesworth, Michael.** *Landscape and Vision in Nineteenth-Century Britain and France.* Ashgate, 2008. 232 pp. Hardcover \$99.95.



**Charnon-Deutsch, Lou.** *Hold That Pose: Visual Culture in the Late Nineteenth-Century Spanish Periodical.* Penn State Univ. Press, May 2008. 208 pp. Hardcover \$50.00.

**Chattergee, Sudipto.** *The Colonial Staged: Theatre in Colonial Calcutta.* Palgrave Macmillan, 2008. 160 pp. Hardcover \$84.95, paperback \$29.95.

**Chaudonneret, Marie-Claude ed.** *Les artistes étrangers à Paris: De la fin du Moyen Âge aux années 1920. Actes des journées d'études organisées par le Centre André Chastel les 15 et 16 décembre 2005.* Peter Lang, 2007. 288 pp. \$63.95.

**Chu, Petra ten-Doesschate and Laurinda S. Dixon, eds.** *Twenty-First-Century Perspectives on Nineteenth-Century Art.* Essays in Honor of Gabriel P. Weisberg. Univ. of Delaware Press, March 2008. 296 pp. Hardcover \$45.00.

**Colombo, Nicoletta, Giuliana Godio eds.** *L'altra meta della vita: Interni nell'arte da Pellizza a De Chirico 1865-1940.* Museo dei Campionissimi, 2007. 175 pp. Paperback \$87.50.

**Coomans, Thomas, Jan De Mayer eds.** *The Revival of Medieval Illumination: Nineteenth-Century Belgium Manuscripts and Illuminations from a European Perspective. Renaissance de l'enluminure médiévale: Manuscrits et enluminures belges du XIXe siècle et leur contexte européen.* Leuven Univ. Press, 2007. 336 pp. Hardcover \$89.95.

**Costello, Diarmuid and Dominic Willsdon eds.** *The Life and Death of Images.* Cornell Univ. Press, April 2008. 304 pp. Paperback \$24.95.

**Cummings, Hildegard.** *Charles Ethan Porter: African-American Master of Still Life.* New Britain Museum of American Art, 2008. 112 pp. Paperback \$30.00.

**Daston, Lorraine ed.** *Things That Talk: Object Lessons from Art and Science.* Zone Books, 2007. 250 pp. Hardcover \$21.95.

**Dauberville, Guy-Patrice et Michel.** *Renoir: Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles, Tome I: 1858-1881.* Bernheim-Jeune, 2007. 657 pp. Hardcover \$550.00.

**Davies, Thomas.** *Collecting Stories: 400 Paintings — 400 Stories: A Collection of American Paintings.* Laynfaro, 2008. 360 pp. Hardcover \$80.00.

**Davis, John.** *Pittura e paesaggio in America.* Linea d'Ombra, 2007.

**Davis, Julie Nelson.** *Utamaro and the Spectacle of Beauty.* Reaktion Books, 2008. 296 pp. Hardcover £35.00.

**Davis, Tracy C. and Peter Holland eds.** *The Performing Century: Nineteenth-Century Theatre's History.* Palgrave Macmillan, 2008. 288 pp. Hardcover \$74.95.

**DeLue, Rachael Ziady.** *George Inness and the Science of Landscape.* Univ. of Chicago Press, March 2008. 350 pp. Paperback \$35.00.

**de Seta, Cesare ed.** *Jacob Philipp Hackert: La linea analitica della pittura di paesaggio in Europa.* Electa, 2007. 279 pp. Paperback \$89.50.

**Diaz-Andreu, Margarita.** *A World History of Nineteenth-Century Archaeology: Nationalism, Colonialism, and the Past.* Oxford Univ. Press, 2007. 486 pp. Hardcover \$140.00.

**Díez, José Luis, Javier Barón eds.** *The Nineteenth Century in the Prado.* Museo Nacional de Prado, 2007. 455 pp. Hardcover \$92.50.

**Di Giacomo, Domenico, Pier Luigi Di Giacomo.** *Raffaele Ragione (1851-1925): Impressionista napoletano.* Ianieri, 2007. 173 pp. Hardcover \$97.50.

**Dion-Tenenbaum, Anne.** *Marie d'Orléans 1813-1839: Princesse et artiste romantique.* Somogy, April, 2008. 256 pp. Hardcover 35,00€.

**Di Pietra, Ilaria.** *Catania: Viaggi e viaggiatori nella città del vulcano. Itinerari tra il XVI e il XIX secolo.* Maimone, 2007. 191 pp. Hardcover \$137.00.

**Dixon, Annette with Mary Weaver Chapin, Jill DeVonyar, Richard Kendall, and Florence Valdès-Forain.** *The Dancer Degas, Forain, Toulouse-Lautrec.* Portland Art Museum, 2008. 256 pp. Hardcover \$39.95.

**Donadono, Laura.** *Lo studio di Antonio Canova: storia e restauro.* Gangemi, 2007. 79 pp. Hardcover \$50.00.

**Donahue-Wallace, Kelly.** *Art and Architecture of Viceregal Latin America, 1521-1821.* Univ. of New Mexico Press, 2008. 276 pp. Paperback \$29.95.

**Donald, Diana.** *Picturing Animals in Britain c. 1750-1850.* Yale Univ. Press, 2008. 256 pp. Hardcover \$65.00.

*Doulton Studio Notes*. Selected and annotated by Peter Rose. Richard Dennis, 2008. 169 pp. Hardcover \$40.00.

**Draguet, Michel, Dominique Maréchal and Sabine Plakolm-Forsthuber.** *Der Kuss der Sphinx Symbolismus in Belgien*. Hatje Cantz, 2007. 280 pp. 39,80€.

**D'Souza, Aruna.** *Cézanne's Bathers: Biography and the Erotics of Paint*. Penn State Univ. Press, April 2008. 176 pp. Hardcover \$50.00.

**Dumas, Ann ed.** *Inspiring Impressionism: The Impressionists and the Art of the Past*. Denver Art Museum, 2007. 280 pp. Paperback \$65.00.

**Dumas, Dominique.** *Salons et expositions a Lyon 1786-1918: Catalogue des exposants et liste de leurs oeuvres*. L'Echelle de Jacob, 2007. 3 vols., 1481 pp. Hardcover \$500.00.

**Eastburn, Melanie et al.** *Black Robe, White Mist: The Art of the Japanese Buddhist Nun Rengetsu*. National Gallery of Australia, 2008. 148 pp. Paperback \$40.00.

**Eidelberg, Martin and Claire Cass.** *Edmond Lachenal & His Legacy*. Hudson Hills Press, 2008. 208 pp. Hardcover \$95.00.

**Ekelhart, Christine.** *Die französischen Zeichnungen und Aquarelle des 19. und 20. Jahrhunderts in der Albertina*. Böhlau, 2007. 767 pp. Hardcover \$235.00.

**Emison, Patricia.** *The Shaping of Art History: Meditations on a Discipline*. Penn State Univ. Press, Feb. 2008. 120 pp. Hardcover \$40.00.

**Engen, Rodney.** *The Age of Enchantment: Beardsley, Dulac and their Contemporaries*. Scala, 2008. 160 pp. Paperback \$45.00.

**Esposito, Diego.** *Giuseppe Renda 1859-1939: tra tradizione e rinnovamento* Electa, 2007. 159 pp. Paperback \$69.50.

**Fairbrother, Trevor.** *Ipswich Days: Arthur Wesley Dow and His Hometown*. Addison Gallery of American Art, 2008. 146 pp. Hardcover \$35.00.

**Frehner, Matthias, Oskar Batschmann, and Katharina Schmidt.** *Ferdinand Hodler*. Hatje Cantz, 2008. 400 pp. Hardcover \$75.00.

**Gadebusch, Dedo, Raffael ed.** *Mughal India in Nineteenth-Century Photography*. Hatje Cantz, March 2008. 128 pp. Hardcover \$60.00.

**Galloway, Francesca and Sue Kerry.** *Late 18<sup>th</sup> and 19<sup>th</sup> Century Textiles*. Antique Collectors' Club, 2008. 176 pp. Hardcover \$75.00.

**Ganz, James A.** *Edouard Balduz at the Chateau de la Falaise*. Yale Univ. Press, for the Sterling and Francine Clark Art Institute, 2007. 79 pp. Paperback \$16.96.

**George, Hardy S.** *Paris 1900*. Oklahoma City Museum of Art, 2007. 174 pp. Paperback \$25.00.

**George, Samantha.** *Botany, Sexuality and Women's Writing 1760-1830: From Modest Shoot to Forward Plant*. Palgrave Macmillan, April 2008. 288 pp. Hardcover \$84.95.

**Gimenez Cruz, Antonio.** *La España Pintoresca de David Roberts: El viaje y los grabados del pintor, 1832-33*. Servicio de Publicaciones de la Universidad de Malaga, 2007. 471 pp. Paperback \$75.00.

**Ginger, Andrew.** *Painting and the Turn to Cultural Modernity in Spain: The Time of Eugenio Lucas Velázquez (1850-1870)*. Susquehanna Univ. Press, 2007. 364 pp. Hardcover \$65.00.

**Giustozzi, Nunzio ed.** *Manet 1863: Olympia*. Electa, 2007. 78 pp. Paperback \$28.50.

**González-Crussi, F.** *On Seeing: Things Seen, Unseen, and Obscene*. Woodstock, Overlook Duckworth, Peter Mayer, 2007. 234 pp. Paperback \$15.95.

*Great Exhibition: The Worlds Fairs 1851-1937*. National Gallery of Victoria/Woodstocker Books, 2008. 79 pp. Paperback \$19.95.

**Green, Anna.** *Cultural History*. Palgrave Macmillan, 2008. 160 pp. Hardcover \$72.00, paperback \$23.95.

**Gudiol, José.** *Goya*. Poligrafa, June 2008. 128 pp. Hardcover \$34.00.

*Gustave Courbet*. Metropolitan Museum of Art/Hatje Cantz, 2008. 480 pp. Hardcover \$85.00, paperback \$50.00.

**Hagan, Sandra and Juliette Wells eds.** *The Brontës in the World of the Arts*. Ashgate, June 2008. 276 pp. Hardcover \$99.95.

**Hannavy, John ed.** *Encyclopedia of Nineteenth-Century Photography*. Routledge, 2007. 1264 pp. 2 volumes. Set \$540.00.

**Hannavy, John.** *Great Photographic Journeys: In the Footsteps of 19th Century British Photographers*. Dewi Lewis, 2008. 253 pp. Hardcover \$45.00.

**Harrison, Charles.** *Painting the Difference: Sex and Spectator in Modern Art*. Univ. of Chicago Press, April 2008. 312 pp. Paperback \$45.00.

**Heckscher, Morrison.** *Creating Central Park*. Metropolitan Museum of Art, Mar. 2008. 88 pp. Paperback, \$19.95.

**Hindson, Catherine.** *Female Performance Practice on the Fin-de-Siècle Popular Stage of London and Paris: Experiment and Advertisement*. Palgrave Macmillan, April 2008. 224 pp. Hardcover \$74.95.

**Hooper, Glenn and Úna Ní Bhroiméil, eds.** *Land and Landscape in Nineteenth-Century Ireland*. Four Courts Press, 2008. 240 pp. 55,00€.

**Hoozie, Robert ed.** *British Vision: Observation and Imagination in British Art, 1740-1950*. Cornell Univ. Press, 2008. 424 pp. Paperback \$75.00.

**Hughes, Joy.** *John Horbury Hunt: Radical Architect 1838-1904*. Historic Houses Trust, 2008. 176 pp. Paperback \$49.95.

**Huneke, Volker.** *Europäische Reitermonumente: Ein Ritt durch die Geschichte Europas von Dante bis Napoleon*. Fink, 2008. 296 pp. Hardcover \$99.50.

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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](mailto:janetwhitmore@earthlink.net).

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