SYMPOSIUM REVIEW: REVALUING VICTORIAN ART

by Paul Ranogajec / The Graduate Center, CUNY

Why Victorian Art?, a symposium held February 6th at the CUNY Graduate Center, demonstrated the vitality and fresh approaches that scholars and current Ph.D. candidates are bringing to the field, and it provided inspiration for those in attendance (including many AHNCA members) to continue the project of overhauling the story of nineteenth-century European art. As we who study Victorian art have long known, this art challenges the viewer to be open to the provocations of history and modernity simultaneously, an understanding that the scholars at the symposium seemed to relish.

For earlier generations of historians, the Janus-faced nature of the period was incomprehensible. The modernist agenda eschewed the sentimentality, narrativity, naturalism, classicism, and attachment to tradition that was central to most Victorian art. Today, however, we are more becoming more sensitive to the many contexts within which Victorian art was produced. The symposium confirmed that the new trajectory of Victorian studies is more open-minded and expansive than ever before. What follows is a brief summary of the symposium highlighting the main ideas that emerged.

Jason Rosenfeld of Marymount Manhattan College began the day by discussing the changing reception of Victorian artists as seen through recent exhibition history in Britain and the United States. Rosenfeld made the bold but compelling claim that John Everett Millais was the greatest artist of the mid-century, rather than the usual suspect Gustave Courbet. Rosenfeld co-curated the blockbuster exhibition on Millais last year at the Tate, and the reluctance of any U.S. museum to mount the show informed his critique of exhibition practices.

Kathryn Heleniak of Fordham focused on artist William Mulready, including his interest in previously unacceptable subject matter, his connections to liberal patrons, and the burgeoning commercial art market of the 19th century. Her paper exemplified the value of monographic studies of artists through the lens of changing socio-economic circumstances.

Richard Kaye, an English professor at Hunter College and the Graduate Center, criticized some of the leading Victorian art historians for what he sees as their conservatism in avoid-
ing the difficult questions of gender, queer theory, and other socially-oriented theoretical positions. Kay castigated historians of Victorian art for relying too exclusively on hagiography and canonization rather than following the lead of progressive and socially-conscious historians of French art.

The second panel began with Geoffrey Batchen of the Graduate Center, who discussed the need for a new approach to the history of photography that unabashedly deals with the commercial and market pressures on the photographic industry. He insisted that the major Victorian photographic studios were businesses seeking to make money. Batchen analyzed "The Reading Establishment", a photograph from c. 1846 that shows the production studio of Nicolaas Henneman, manager of the first commercial photographic printing firm under the sponsorship of William Henry Fox Talbot. Batchen’s analysis reminded us that labor was an essential part of the photographic business that calls for greater attention by scholars.

Talia Schaffer, professor at Queens College, presented a new look at Victorian visual culture, what she terms "Victorian domestic handicraft." Arguing that today the distinction between fine arts and craft is no longer tenable, she looked back to them to the Victorian era to find the origins of the handicraft movement. Schaffer argued that Arts and Crafts reformers not only rebelled against industrialization in design and production, but that they were opposed to the bourgeois domestic handicrafts also. Her favored example of modern handicraft—the crocheted toilet paper cozy's board. I addressed the question, "Why situate your dissertation in the Victorian era if you don't have to?"—a question suggesting that bias against Victorian art is still prevalent. Jordan Bear, also from Columbia, argued for a new approach to photographic history that situates the medium within a larger visual culture. In the Victorian period this means, according to Bear, more closely analyzing the various ways in which photographers attempted not to depict a "truthful" appearance but to question the traditional meanings of representation itself. Andrea Wol Rager from Yale discussed her work reinterpreting the career and legacy of Edward Burne-Jones, another highly prolific but still undervalued Victorian. Rager dismissed the current view of Burne-Jones as an escapist dreamer and asserted his active confrontation with the concerns and themes of modernity.

The day ended with an illuminating talk by keynote speaker Elizabeth Mansfield of New York University. Her interogation of the word "Victorian" itself, along with her incisive comments about our "age of irony," demonstrated some of the remaining roadblocks to a full appreciation of the methods and aims of Victorian artists. In all, the day concluded with a renewed sense among the presenters and audience of the possibilities, frustrations, and joys of study, engaging Victorian art.

The final session provided a forum for Ph.D. candidates to share their research. Margaret Laster from the Graduate Center discussed her research on the Gilded Age collectors of British art Henry Marquand and Catharine Lorillard Wolfe. While previous studies of collectors focused primarily on contemporary French art, Margaret's work sheds light on the American interest in British art. Catherine Roach of Columbia discussed her work on paintings on paintings. She vividly addressed the question, "Why situate your dissertation in the Victorian era if you don't have to?"—a question suggesting that bias against Victorian art is still prevalent. Jordan Bear, also from Columbia, argued for a new approach to photographic history that situates the medium within a larger visual culture. In the Victorian period this means, according to Bear, more closely analyzing the various ways in which photographers attempted not to depict a "truthful" appearance but to question the traditional meanings of representation itself. Andrea Wol Rager from Yale discussed her work reinterpreting the career and legacy of Edward Burne-Jones, another highly prolific but still undervalued Victorian. Rager dismissed the current view of Burne-Jones as an escapist dreamer and asserted his active confrontation with the concerns and themes of modernity.

The day ended with an illuminating talk by keynote speaker Elizabeth Mansfield of New York University. Her interogation of the word "Victorian" itself, along with her incisive comments about our "age of irony," demonstrated some of the remaining roadblocks to a full appreciation of the methods and aims of Victorian artists. In all, the day concluded with a renewed sense among the presenters and audience of the possibilities, frustrations, and joys of study, engaging Victorian art.

IN THIS ISSUE:

p.01 / Revisiting Victorian Art
p.05 / President’s Greetings
p.05 / AHNCA News
p.06 / Nineteenth-Century Art Worldwide
p.08 / Remembering Albert Boime and Hans Lüthy
p.12 / Symposia, Lectures, Conferences
p.18 / Exhibitions
p.24 / International Exhibitions
p.26 / New Books

PRESIDENT’S GREETING

For those of us who have entered the field of nineteenth-century art history since 1993, it seems like AHNCA has always been around. This is definitely the case for me. I presented my first conference paper at one of AHNCA’s annual “Future Directions” sessions at CAA. When my first job offer came in, I was told to a liberal arts college in rural Tennessee, I feared that I would quickly lose touch with colleagues and developments in the field. But AHNCA’s Newsletter, listserv, and Symposia Directory prevented any sense of professional isolation from developing. Even the annual business meeting provided a moment of relative calm and familiarity during those first hectic CAA conferences (and it still does!).

Of course, AHNCA has not always existed. But in only fifteen years, AHNCA’s founders have accomplished a great deal. Perhaps the most remarkable achievement is the establishment in 2002 of Nineteenth-Century Art Worldwide. The Art Journal had long provided a venue for important scholarship on nineteenth-century art. When, in 1997, CAA decided to redirect the Art Journal’s mission to focus on contemporary art, the only English-language, scholarly publication with a mandate to present work on nineteenth-century art history was lost. AHNCA officers Petra Chu, Gabriel Weinberg, and Peter Trippi decided to take action and Nineteenth-Century art Worldwide was born. Today the journal is regularly cited as a model publication both for its high editorial standards and its electronic format.

NCIAF’s distinctiveness goes even further: the journal is free to anyone with an internet connection. Such accessibility is extremely rare among peer-reviewed publications. And NCIAF is celebrated as a herald of what the “digital humanities” can achieve. But this approach requires continuous support. Toward this end, a portion of each member’s annual dues helps to pay for NCIAF. This makes maintaining, even increasing, membership an especially important task for AHNCA. But even with membership support, NCIAF must fund additional funds to cover operating costs. Along with building an endowment and seeking revenue through limited and appropriate advertising, the journal depends on voluntary subscriptions from institutions. If your library links to NCIAF through its electronic catalogue, please encourage those who manage subscriptions to sign up for an institutional membership (information on how to do this can be found on AHNCA’s website or on the membership form at the end of the Newsletter).

AHNCA’s past-president, Petra Chu, will remain at the helm of NCIAF. As executive editor of AHNCA’s journal, she’ll also maintain a post on the organization’s board. I know I speak for all members in thanking Petra for her tireless service as president of AHNCA as well as our gratitude for her continuing guidance of NCIAF.

Elizabeth Mansfield
President
MINUTES OF THE ANNUAL BUSINESS MEETING

AHNCA's annual business meeting took place on Friday, February 27, 2009 in Los Angeles at the College Art Association annual conference. The minutes of the last business meeting, published in the Newsletter, were approved by the members present. The agenda for the 2009 meeting was also approved.

Petra Chu announced in the President’s Report that she is stepping down after a long term as president and encouraged the organization to continue its hard work. Petra will continue to serve as executive editor of NCAW.

She also announced that the XC-AW endowment is currently $36,624, thanks largely to a single donor who wishes to remain anonymous. There was a long ovation from all members present in recognition of Petra’s tremendous service to the field.

The Treasurer, Yvonne Weisberg, gave her report. The total amount of monies received in dues and gifts in 2008 was $36,605.54. The expenses for the Newsletter and the 19ths-artworldwide.org Journal came to a total of $19,573.23. The amount deposited to the endowment account was $11,168.72. As of February 3, 2009 the amount in the endowment account was $36,624.60.

The report of the Membership Coordinator, Janet Whitmore, was made by Elizabeth Mansfield. Janet reported that membership renewals for 2009 declined by 21%. In 2008 AHNCA gained 28 new members which is an increase over 2007. The new category introduced a year ago for “retired members” has proven to be a success. The membership fee structure remains as follows:

- Student/Retired: $20
- Regular Member: $55
- Supporting Member: $50
- Patron: $100
- Benefactor: $290
- Sponsor: $500+

Janet noted that if the Newsletter appeared by October 31 the deadline for renewals could be set for November 30, thus avoiding competition with holiday spending.

The report of the Program Coordinator, Patricia Mainardi, was given by Petra. The annual AHNCA/CUNY graduate symposium will take place on March 27 – 29, 2009 at CUNY. Neil McWilliam will chair AHNCA’s session at the 2010 CAA on “Myths of the Nation in Nineteenth-Century Visual Culture”. Julie Codell will chair the New Directions session at the 2010 CAA.

Petra then introduced some changes to the by-laws which were approved. AHNCA now has up to 8 members-at-large and a new position on the board for Executive Editor for XC-AW.

Elizabeth Mansfield organized the very important election of officers on behalf of Ting Chang, Secretary. The following members were elected:

- President: Elizabeth Mansfield
- Members-at-Large: Nina Kallmyer, Elizabeth Fraser, Micheline Nilsen, Miranda Mason, Alison McGucken
- Executive Editor of NCAW: Petra Ten-Doesschate Chu

Continuing for another year are Greg Thomas, Pamela Warner, Peter Trippi, Members-at-large; Ting Chang, Secretary; Yvonne Weisberg, Treasurer; Janet Whitmore, Membership Coordinator; Patricia Mainardi, Program Chair; Laurie Dahlberg, Newsletter Editor; Amelia Kahn Ardizzi, Webmaster.

Past presidents of AHNCA are Patricia Mainardi, Gabriel P. Weisberg, Petra ten-Doesschate Chu.

The newly elected President, Elizabeth Mansfield then announced the winner of the AHNCA Graduate Prize, awarded annually to the PhD candidate who submits the best conference or symposium paper on a topic related to nineteenth-century art or art history. The winner for 2008 is Annah MacKenzie. Her essay, “How I prophesize, Lehnin, your future destiny” by Ruth E. Iskin. Reviewed by Francesca Bavuso ($20), still apply, too. We hope this creates a membership for every budget.

MEMBER NEWS

Member Marilyn Brown’s article “Miss La Lai’s Teeth Reflections on Degas and Race”, The Art Bulletin, LXXIX, no. 4 (Dec. 2007), 738–55, which previously won the Interdisciplinary Nineteenth Century Studies Prize for Best Interdisciplinary Article (reported in our Newsletter, Spring ’08) has won the Nineteenth Century Studies Association 2008 Article Prize.

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE

AHNCA NEWS

HOWARD REHS: AN APPRECIATION

The running of any organization is most often dependent on people who prefer to remain in the background, but who are willing to quietly shoulder the work that has to be done. Howard Rehs is such a person. He has, on many occasions offered his advice and know how to the Association of Historians of Nineteenth-Century Art, and has been extremely generous in his support of AHNCAs most visible endeavor, the on-line journal 19th-artworldwide.org. His personal financial support, and willingness be a spokesman for our cause, deserves both our gratitude and the awareness of our membership of what he has done.

As an art dealer working out of New York, Howard has been a point man in our drive to secure funds. As President of the Fine Arts Dealers Association he has helped us secure sizeable grants, each year, for XC-AW. He has been a fervent supporter in the art world of our mission, and a champion of our cause. He continues to do so today at a time when raising funds has become precarious. We all recognize his quiet work, thanking him deeply for spreading the message so that we can continue to exist.

—The AHNCA Board

AHNCA GRADUATE PRIZE

Winner of the 2009 AHNCA Graduate Prize is Annah MacKenzie. Her essay, “Now I prophesize, Lehnin, your future destiny” by Ruth E. Iskin. Reviewed by Francesca Bavuso ($20), still apply, too. We hope this creates a membership for every budget.

MEMBER NEWS

Member Marilyn Brown’s article “Miss La Lai’s Teeth Reflections on Degas and Race”, The Art Bulletin, LXXIX, no. 4 (Dec. 2007), 738–55, which previously won the Interdisciplinary Nineteenth Century Studies Prize for Best Interdisciplinary Article (reported in our Newsletter, Spring ’08) has won the Nineteenth Century Studies Association 2008 Article Prize.

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE

Volume 8, Issue 1 / Spring 2009

ARTICLES

“Comparative Rhetorical Strategies in Edmond de Goncourt’s ‘Japonisme’” by Pamela J. Warner

“Making Matter Make Sense in Gérome’s Still Lifes with Planter Cups” by Joni Spigler

“Identity and Interpretation: Receptions of Toulouse-Lautrec’s Reine de joie Poster in the 1890's” by Ruth E. Iskin

NEW DISCOVERIES

Théodore Rousseau’s View of Mont Blanc, Seen from La Faucille” by Simon Kelly

REVIEWS

Empiricism and the Modern Landscape: Productivity, Technology, and Urbanism from Manet to Van Gogh by James Rubin. Reviewed by Marlin Young

Modern Women and Parisian Consumer Culture in Impressions Painting by Ruth E. Iskin. Reviewed by Francesca Bavuso

EXHIBITIONS REVIEWS

Courbet by Séguine Le Men. Reviewed by Elizabeth Mansfield

Art in an Age of Civil Struggle, 1848-1871 by Albert Boime; and Revelation of Modernism: Responses to Cultural Crises in Fin-de-Nicole Painting by Alain Boime. Reviewed by Elizabeth Mansfield


Henry de Triqueti (1805–1874), Scenarist des Précieux: Reviewed by Caterina V. Pierre

Art in the Age of Steam: Europe, America and the Railway, 1830–1960. Reviewed by Janet Whitmore

Constitucion Mexicana en Sevilla. De andalusische ouverture. Reviewed by Marjan Sterckx

Taking Marx and Freud as spiritual mentors, Boime made his reputation as an exciting researcher and prolific writer on the social history of 19th-century art and visual culture. "All art is political," he noted in Hollow Icons, "whether it serves directly the needs of the state or seems to hover in a realm of fantasy and escapism." Refreshing its rich narrativity and intertextuality, Boime was at the forefront of the scholarly recuperation of 19th-century academic art, which he introduced to multiple generations of young art historians. In a letter to the arts editor of The New York Times in 1969, Boime spiritedly rebuked Hilton Kramer for a slur against the academic tradition as "decadent". "It is precisely this contracted view of academic art and the stereotypical exploitation of academies as foils for the avant-garde movements that has aroused the suspicion and curiosity of a whole new generation of students and spectators. The present generation dismisses as untenable the classroom account of 19th-century art as a sequence of moral contests between an Academic Evil and a Romantic, Impressionist or Neo-Impressionist Good."

HANS A. LÜTHY, 1932–2009

With the death of Hans A. Lüthy, on March 8, 2009, AHNCA has lost a close friend, the field of art history a leader and catalyst, and the world at large a wonderful human being.

Born in 1932, Lüthy studied art history in Zurich, where he wrote a dissertation on the nineteenth-century Swiss landscape painter Johann Jakob Ulrich II (1965). In 1965, he was appointed director of the Schweizerisches Institut für Kunstwissenschaft (SIK) or Swiss Institute for Art Research in Zurich, a position that he would hold for more than thirty years. Founded in 1951, the SIK, under his directorship, became a major research institute, the influence of which was felt both at home and abroad. Lüthy, indeed, pursued a two-pronged agenda, one, to research Switzerland’s artistic patrimony and to disseminate that research through exhibitions and publications; and, two, to promote Swiss art abroad, particularly in the United States. He was responsible for the organization of several exhibitions of Swiss art in the U.S., including From Listard to Le Corbusier at the High Museum in Atlanta and monographic exhibitions of the works of Ferdinand Hodler.
CONFERENCES: PAST
Western Society for French History
Quebec City, Canada, November 6–8, 2008. Full program available at: http://www.wsfh.org/annual-conferences.htm
One Life: The Mask of Lincoln
National Portrait Gallery, Washington, D.C., February 16, 2009. For information: parlierg@si.edu
The Green Nineteenth Century
30th Annual Conference of the Nineteenth-Century Studies Association, Milwaukee, Wisconsin
Sixth Annual Graduate Student Symposium in Nineteenth-Century Art
CUNY Graduate Center, 365 Fifth Avenue, New York, Friday, March 27, 2009, from 10 AM to 4 PM.

SYMPOSIA, LECTURES, AND CONFERENCES
THE ART OF EVOLUTION: CHARLES DARWIN AND VISUAL CULTURES CONFERENCE, 2–4 JULY 2009
Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN.

THURSDAY, 2 JULY 2009
Session 1: Darwin and Aesthetic Theory
Chair, Barbara Larsson / Barbara Larsson, University of West Florida / Marsha Morton, Pratt Institute / Sabine Flach, Zentrum für Literatur und Kulturforschung Berlin

Session 2: Darwin and the Museum: Curating Darwinism
Chair, Barbara Larsson / Arthur MacGregor, formerly of the Ashmolean Museum / Pat Simpson, University of Hertfordshire / Monique Scott, American Museum of Natural History

Friday, 3 July 2009
Session 4: Becoming Animal: Capturing Wild Beasts and

Tame Primates
Chair, Eve Branson, University of East London / University of New South Wales / Speakers TBA

Session 5: Darwin and Surrealism
Chair, Gavin Parkinson / Marion Enth, Henry Moore Foundation / Donna Roberts, independent scholar / Speaker TBA

Session 6: Darwin and Sexualities
Chair, Whitney Davis / Whitney Davis, University of California, Berkeley / Jeremy Melius, Yale Center for British Art / Caroline Arcott, Courtauld Institute of Art

Keynote Address: Barbara Creed, University of Melbourne, Variation, Dance and Design, the Hollywood Mimicry: film screening: Max, Mon Amour, directed by Nagisa Oshima

SATURDAY, 4 JULY 2009
Session 7: The Darwinian Body: Eugenic and Genetic Biocultures
Chair, Eve Branson, University of East London / New South Wales / Speakers TBA

Session 8: Photography and the Darwinian Screen
Chair, Barbara Creed, University of Melbourne / Jonathen Smith, University of Michigan / Speaker TBA

Triennial Conference: The Legacy of Lorado Taft
2010 College Art Association (CAA) Annual Conference, Chicago, Illinois. On the occasion of the 150th anniversary of his birth, this session reexamines the art, career and legacy of Lorado Taft (1860–1936), the foremost sculptor in the Midwest during the late nineteenth and early twentieth centuries. For this session—appropriately being held in Chicago, not far from Taft’s former Midway Studios and his monumental Fountain of Time (1909–1922)—papers of twenty minutes in length are sought that examine and reassert Taft’s various roles as artist, art historian, public lecturer, museum designer, and educator, as well as his influence on, and inspiration from, his students. Papers that discuss Taft’s contributions to the City Beautiful Movement and to American Symbolism are also encouraged.

Co-Chairs: Brian E. Hack, Ph.D. and Caterina Y. Pierre. Ph.D. Please send two (2) copies of abstract and c.v. via regular mail and/or email to the Co-Chairs by May 11, 2009. Dr. Brian Edward Hack, Art Department, Kingsborough Community College, CUNY, 2001 Oriental Boulevard, Brooklyn, NY 11235. Email: bhack@kingsborough.edu, cpierre@kingsborough.edu

THE ART OF EVOLUTION: CHARLES DARWIN AND VISUAL CULTURES CONFERENCE, 2–4 JULY 2009
Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN.
Moguls, Mansions, and Museums: Art and Culture in America’s “First Gilded Age”
2010 College Art Association (CAA) Annual Conference, Chicago, Illinois. Following the Civil War, a new generation of European-trained artists and architects was hired to design some of the country’s most important civic buildings-Albany State Capitol; Trinity Church, Boston; the Boston Public Library—and worked on the architectural and decorative programs of Chicago’s World’s Columbian Exposition and the Library of Congress. At the same time these architects built and often oversaw the decoration of houses for a new class of extremely wealthy Americans. Their clients also assembled important art collections, which included contemporary European academic painting and sculpture, and supported the creation of the American Academy of Fine Arts at the founding of the University of Chicago.

Centering the Margins of 19th-Century Art
Universities Association of Canada / L’Association d’art des universités du Canada. http://www.uac-acac.com/University of Alberta, Edmonton, October 22–24, 2009. While Spain and the Netherlands were at the center of world events in the 16th and 17th centuries, both had moved into positions of marginality by the 19th. This session seeks to explore the art, design and visual culture emanating from such positions of marginality, with particular emphasis on Europe and the Americas.

AHNCA AT NINETEENTH CENTURY FRENCH STUDIES CONFERENCE
In October 2008, AHNCA sponsored the panel “Re-Gendered Spaces: Place and Identity in 19th-Century France” at the Nineteenth Century French Studies annual conference held at Vanderbilt University in Nashville, TN. The panel, originally conceived by Helen Burnham and Karen J. Leader, brought together the work of four young scholars and was chaired by Jennifer T. Criss. The papers presented were “Dr. Pucci at Home: Male Interiority and Private Space at the Fin de Siècle,” Juliet Bellow, American University; “Toward a New Woman’s Art: The Masculinization of Impressionist Women’s Domestic Space,” Jennifer Criss, George Washington University; “Boudin sauvé des exils: Seascapes, Sexuality, and the Disavowal of Death,” Paul Galvez, Ohio State University; and “Art as Tart: Allegorizing Art in the Popular Press,” Karen Leader, New York University. As one of only three art historical panels at NCFS, the papers were delivered to a large audience to a positive public response.

TO ATTEND:
Seventh Annual Cultural Studies Association (U.S.)
Kansas City, Missouri. April 16–18, 2009. For information: http://www.csaus.pitt.edu/frame_home.htm

Invisible History of Exhibitions Symposium and Related Events
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 2010–2011, deadline 11 a.m. Contact: Radcliffe Institute Fellows Office, 34 Concord Ave., Cambridge, MA 02138. Tel: 617–496–1324 or fellowship@radcliffe.edu. Website: http://www.radcliffe.edu/fellowships/index.php

The National Humanities Center in Research Triangle Park, NC, offers fellowships for advanced study in all fields of the humanities. Fellows are assisted in finding suitable housing and must be in residence for the academic year (September–May). Resources include the libraries at Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, and the Center maintains a reference collection. Senior and younger scholars are eligible; younger scholars should be engaged in research well beyond their dissertations. Terms: fellowships up to $35,000 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: 919–349–0661; nhc@ncsu.edu. Website: http://www.nhcrtp.xnc.us/fellowships/apppros.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 Fellowships in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 5650, Wilmington, DE 19807–0650. Tel: 302–658–2410. E-mail: cht@udel.edu. Website: http://www.hagley.lib.de.us/grants.html. For Henry Belin du Pont Dissertation Fellowships (residential terms of four months, $8,000 contact): Dr. Roger Horowitz, Center for History of Business, Technology, and Society, P.O. Box 5650, Wilmington, DE 19807–0650. E-mail: rhorowitz@hagley.org. Website: http://www.hagley.lib.de.us/grants.html. Deadline: November 14, 2009.

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 for 9–12 mos.; $24,000 for 6–8 mos.). 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. E-mail: fellowships@neh.gov; collaborative@neh.gov. Website: 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. Website: www.ssrc.org/fellowships/ Tel: 212–377–2700, ext. 500. E-mail: fellowships@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. Deadlines: September [date to be posted in June]. Contact: Office of Fellowships and Grants, ACLS, 635 3rd Ave., New York, NY 10017–6765. E-mail: grants@acls.org; Website: http://www.acls.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: Spring 2009 / HNCA Newsletter
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. E-mail: humboldt-fellow.select@avh.de. Website: 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 2009–2010. The $32,000 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. Website: 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 humanists 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 $30,000 to $100,000 per year. Deadline: November 1, 2009. Guidelines posted online, summer, 2009. Contact: (202) 606–8200 or e-mail: editions@neh.gov or write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Website: www.neh.gov/grants/guidelines/editorial.html

The James Marston Fitch Charitable Foundation will award a $25,000 research grant to a mid-career professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including landscape architecture, architectural conservation, urban design, architectural history, and the decorative arts. The grant supports projects of original research or creative design that advance the practice of historic preservation in the U.S. There are also smaller grants of up to $10,000 that are provided at the discretion of the trustees. Deadline: Sept. 16, 2009. Contact: Tel: 212–252–8699; fax: 212–471–9987. 232 East 11th St., New York, NY 10003. Website: www.fitchfoundation.org. E-mail: info@fitchfoundation.org.

Fullbright 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. Council for International Exchange of Scholars, 1007 E. 38th St., NW, Suite 5L, Washington, D.C. 20008–5000. Website: www.iie.org/cies. E-mail: apprequests@cies.iie.org. Tel: 202–686–4100

The German Historical Institute awards short-term fellowships of one to six months to German and American doctoral students and postdoctoral scholars in the fields of German history. These fellowships are also available to German doctoral students and postdoctoral scholars/Habilitationen in the field of American history. For postdoctoral applications, the GHI will give priority to post-doc projects that are designed for the "second book." Research projects must draw upon source materials located in the United States. The monthly stipend is Euro 1,600 for doctoral students and Euro 2,800 for postdoctoral scholars. Deadline: May 20 and October 15. Contact: German Historical Institute, Doctoral/Postdoctoral Fellowships, 1607 New Hampshire Ave., NW, Washington, DC 20009–2562. Website: http://www.gbi.doc.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 16th through the 19th centuries. Several grants of $10,000 are available for graduate students and junior faculty whose work would benefit from use of the library’s resources. Fellows must spend at least one week at the Clements Library. Applications accepted between October 1 and January 15 each year. Contact: Price Fellowship Coordinator, William L. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI. 48109–1190. Tel: 734–764–2347. E-mail: briand@umich.edu. Website: 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 informers posted early summer. Annual Deadline: November 1. There is a minimal application fee for the Fulbright Program: $45. Contact: American Academy in Rome, 7 E. 60th St., New York, NY 10022–1001. Tel: 212–751–7200. Website: http://www.aarome.org/rome_prize/index.htm

The German Center for Art History in Paris operates an international program for residencies and fellowships for research in the field of the history of art and architecture from the 16th through the 19th centuries. Several grants of $1000 are available for doctoral students and junior faculty. Fellowships are for six- or twelve-month periods, normally funded from $50,000 to $100,000 per year. Deadline: May 20 and October 15. Contact: The German Center for Art History, La maison de l’histoire de l’art, 9, place des Victoires, F-75002 Paris. Website: http://www.dci.forum.org/bourses.html. E-Mail: gwedekind@dci.forum.org. Tel: 01.55.35.02.33

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives $300,000 distributed over a 5-year 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 2009 due July 9. Contact: William T. Grant Scholars Program, 570 Lexington Ave., 19th Floor, New York, NY 10022–6837. Tel: 212–735–0071 Website: 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 research projects while interacting with other scholars in France and throughout Europe. The Institute encourages collaborative group proposals, although individual applications will be considered. The Instituto does not consider applications from doctoral or postdoctoral candidates. Fellows may apply for a semester or a year of residence. 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, Email: ps@77@cwolumbia.edu. Website: http://www.columbia.edu/cu/reidhall

IFK Internationales Forschungszentrum Kulturwissenschaften offers Visiting Fellowships to internationally recognized scholars. Applications are going to be peer-reviewed by IFK’s International Academic Advisory Board. For deadlines, consult website. Contact: IFK Internationales Forschungszentrum Kulturwissenschaften, Reichsbrücke 17, 10110 Wien, Austria. Tel: (+43-1) 504 11 26. E-Mail: iifik@iifik.ac.at. Website: http://www.iifik.ac.at/contact.html

14 Spring 2009 / HNCA Newsletter
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 sixteenth 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 DUCHARDT, Institut für Europäische Geschichte. Alte Universitätsgeschichte Alte Universitätsstra. 19 D-55116 Mainz, GERMANY. Website: http://www.ist-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 1350 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, 490 A St., SE Washington, D.C. 20003–3859. Tel: 202–544–2122, E-mail: jfolmer@historians.org. Website: 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 $5,500 is awarded to the outstanding book published in the history of technology during the period 2006–2008. 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 2006–2008. 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, 252 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. For more information about these and other SHOT programs and prizes, contact: contact the secretary at: SHOT, Department of History, 605 Ross Hall, Iowa State University, Ames, IA 50011; ph: 515.294.8409. Website: http://shot.press.iub.edu. E-mail: shot@iastate.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: Staatsliche Museen zu Berlin, Kunsbibliothek, Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zuntz Weg 9, D-32756 Detmold. Website: http://www.rudolfjahns-stiftung.de.

The Phi Beta Kappa Society has been granted the opportunity to foster continuing education through two foreign study fellowships. The Mary Isabel Sidney Fellowship ($20,000) 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 Fellowships honor an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa. Phi Beta Kappa Society, 6096 New Hampshire Ave. NW, Washington, DC 20003. Tel: 202–263–3808. E-mail: info@pbk.org. For deadline and application information, consult website: http:// staging.pbk.org/AM/Template.cfm?Section=Scholarships_and_Awards

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 Alisa Mellon Bruce and Samuel H. Kress Senior Fellowships. Deadline for applications: October 15, 2009. The Paul Mellon and Alisa 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 Freer 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 amounts $30,000 (plus housing). Consult website for eligibility and application information. http://www.nga.gov/resources/avisasem.shtml#application Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785. Tel: 202–842–6482. E-mail: 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, 2009. 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 Website: www. fellowships.gf.org.

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

CONNECTICUT


New Britain Museum of American Art. The Eight and American Modernism. March 6–May 24, 2009. This exhibition highlights the works of three collections, including the Milwaukee Art Museum and the Terra Museum of American Art. 70 works by The Eight will be on display.


DELAWARE


FLORIDA

Winterthur Museum. The Eight and American Modernism. March 28–July 5, 2009. This exhibition highlights the works of three collections, including the Milwaukee Art Museum and the Terra Museum of American Art. 70 works by The Eight will be on display.

HAWAII


ILLINOIS


SAVANNAH. Telfair Museum of Art. Gaming Tables for West, China, and Other Amenities. April 18–August 23, 2009. Exploring the culture of games during the federal era, this exhibition addresses the popularity of card tables during this period.

ALABAMA


CALIFORNIA


Los Angeles. Armand Hammer Museum of Art at UCLA. Housewrecks Garlic. February 15–May 24, 2009. This exhibition, curated by Los Angeles-based artist Francesca D’Argento, presents works that represent themes used in her own art, such as surgery and witchcraft. The images range from the Renaissance to the present. Los Angeles. UCLA Fowler Museum of Cultural History. Fowler in Focus: Masks of Sri Lanka. Open March 1, 2009. 23 rare 19th and early 20th-century masks from Sri Lanka will represent the significant indigenous collection of the Museum.


CONNECTICUT


New Britain Museum of American Art. The Eight and American Modernism. March 6–May 24, 2009. This exhibition highlights the works of three collections, including the Milwaukee Art Museum and the Terra Museum of American Art. 70 works by The Eight will be on display.


DELAWARE


FLORIDA


GEORGIA


Savannah. Telfair Museum of Art. Gaming Tables for West, China, and Other Amenities. April 18–August 23, 2009. Exploring the culture of games during the federal era, this exhibition addresses the popularity of card tables during this period.
MINNESOTA


MISSISSIPPI

Jackson. Mississippi Museum of Art. Bas-relief. A Celebration of Beauty. February 3–July 5, 2009. This exhibition will present work by the artist spanning seven decades of his career, and includes more than 200 drawings, paintings, and textile designs.

MISSOURI

Columbia. Museum of Art and Archaeology-University of Missouri. The Sacred Feminine: Professors to Post-Modernity. August 29–December 24, 2009. This exhibition addresses the role of women in religious settings, spanning East and West from pagan cultures to later Christianity.


ST. LOUIS. Saint Louis University Museum of Art. Relief of a Glorious Past: Imperial Russia: Artifacts from the Collection of Dr. Irina F. Cooper. February 27–December 29, 2009. More than 400 religious, political, decorative, and military objects from Imperial Russia will be on display.

Montclair Art Museum. Cézanne and American Modernist. September 13–January 9, 2010. This is the first exhibition to examine Cézanne’s influence on American painters, such as Max Weber, Marsden Hartley, and Charles Demuth.


MICHIGAN


MONTANA


NEBRASKA


NEW HAMPSHIRE


NEW JERSEY


Montclair Art Museum. Cézanne and American Modernist. September 13–January 9, 2010. This is the first exhibition to examine Cézanne’s influence on American artists, such as Max Weber, Marsden Hartley, and Charles Demuth.

NEW YORK


Catskill. Cedar Grove. The Thomas Cole National Historic Site. River Views of the Hudson River. Open May 2, 2009. Landscapes by Thomas Cole, Sanford Gilford, and Jasper Cropsey will be some of the many works on view celebrating the 400th anniversary of Henry Hudson’s 1609 voyage up the Hudson River.

Cooperstown. Fenimore Art Museum. N.C. Wyeth: An Introduction. May 23–December 31, 2009. Works by the Wyeths, such as Andrew, N.C., and Jamie, are featured in this exhibition, which presents works by artists from Mexico, France, and Arabia, as well as the people and places, objects and events, that influenced their careers.


NEW MEXICO


Boston. Museum of Fine Arts. The Huntington Library, Art Collections, and Botanical Gardens. Selects from the Permanent Collection. March 6–September 7, 2009. As the guest curator of the “selects” exhibition series, contemporary artist Shouzai Sashikidera will choose objects from the permanent collection’s wide-ranging selection that relate to her work.
north collection, this exhibition will focus on the transformation of Paris under the reign of Napoleon and will feature works from the 19th century. February 16-July 19, 2009. Nearly 40 objects, are featured in this exhibition, which will represent the wide range of quilt-making techniques of the 20th century.


UTAH Provo, Brigham Young University Museum of Art, Vision of the Southward from the Data and San West Art Collection. February 13-July 3, 2009. 124 works by artists who roamed to the Southwest to capture the landscape during the late 19th and 20th centuries will be on display. Paintings from the Rieses of Victoria: The Royal Holbein Collection, London, August 15–October 25, 2009.


Detroit, the American Watercolors from the Permanent Collection. August 14–November 1, 2009. These watercolors and drawings represent the country’s evolving image from a dependent colony into an independent world power.


Milwaukee Art Museum. The Artist’s Furniture of Charles Rohlf. June 6–August 23, 2009. Charles Rohlf (1853–1936) was influenced by the Art Nouveau style and was a major force in furniture design in the early years of the twentieth century. His furniture is displayed in the new Art Nouveau gallery.


Please confirm all dates before visiting museums as advance schedules are subject to change. Travelling exhibitions are listed only once at the most current venue. All dates are 2009 unless otherwise noted. Where information is available on exhibition catalogues, they are listed for sale at the museums as advance schedules are announced. All dates are 2009 unless otherwise noted.
NEW BOOKS


MEMBERSHIP RENEWAL

It is our intention to keep absolutely current with our membership database. If you have recently moved, changed jobs, phone numbers, or emails, or are working on a new project that you’d like to list in the Membership Directory, please let us know. In addition, remember that you will receive only one dues invoice in mid-to-late October, to be paid no later than December 15, 2009. Memberships run from January 1 to December 31; memberships that are not paid at the end of the calendar year will expire. Minimum dues are $20 for students and retirees, and $35 for non-students. Contributions above the minimum amount are more than greatly appreciated and support the full range of AHNCA activities, including the Newsletter, Nineteenth-Century Art Worldwide, the AHNCA Graduate Prize, and other AHNCA initiatives, all of which are entirely produced with volunteer labor.

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

PREFERRED MAILING ADDRESS:

Name            Date

Address        City   State       Zip

CONTACT INFORMATION YOU WISH LISTED IN THE MEMBERSHIP DIRECTORY:

Name            Date

Address        City   State       Zip

Phone: Day       Evening

E-mail

New member Renewal

Membership category: Sponsor ($500+) Benefactor ($200–$499)
Patron ($100–$199) Supporting ($50–$99)
Sustaining ($35–$49) Student/Retired ($20–$34)
Institutional ($135)

Field of specialization/current projects (graduate students, please list dissertation topic, university, and name of adviser; if dissertation is just completed, state date of completion).

Please contact us 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! Questions can be emailed to Janet Whitmore at janetwhitmore@earthlink.net or Laurie Dahlberg at dahlberg@bard.edu.

VISUAL RESOURCES

SPECIAL ISSUE

Imaging Blackness in the Long Nineteenth Century

Edited by Maria P. Gindhart

This special issue of Visual Resources examines images of Africans and African Americans produced between 1820 and 1914 in the context of politics, popular culture and scientific studies of this period.

The mechanisms of racial identification and classification receive particular attention, as does the constructed and performative nature of blackness, and race more generally.

This issue contributes to the growing literature on American and European depictions of blacks by providing compelling case studies from the long nineteenth century, and underscores the fact that the visualization and conceptualization of race and ethnicity are inexorably intertwined.

To order a copy of the special issue click on ‘News and Offers’ at:

www.tandf.co.uk/journals/gvir

For further information, please contact Customer Services quoting XD82401A at either:

T&F Informa UK Ltd, Sheepen Place, Colchester, Essex, CO3 3LP, UK Tel: +44 (0)20 20175544 Fax: +44 (0)20701 75198 Email: subscriptions@tandf.co.uk

Taylor & Francis Inc, 325 Chestnut Street, Philadelphia, PA 19106, USA Tel +1 800 354 1420 (toll-free within the US) or +1 215 625 8900 (calls from overseas) Fax: +1 215 625 2940 Email: customerservice@taylorandfrancis.com

www.tandf.co.uk/journals/gvir
The Association of Historians of Nineteenth-Century Art express appreciation to the following people and institutions for their generous support:

**Benefactors**
- Petra Chu
- Lee MacGormick Edwards
- Therese Dolan
- Christopher Forbes
- Michèle Hannooosh
- Kristi Holden
- Elizabeth Mansfield
- REHS Galleries, Inc.
- Sally and Nick Webster
- Gabriel & Yvonne Weisberg

**Patrons**
- Annette Blaugrund
- Annette Bourrut-Lacouture
- Marc Fehlmann
- Linda Ferber
- Michelle A. Foa
- Otto Harrassowitz
- Michael Leja
- Patricia Mamardi
- Marjorie Munsterberg
- Linda Nochlin
- David Ogawa
- Fronia W. Simpson
- Judy E. Sund
- Carol Edler
- Peter Trippi
- Paul Tucker
- Jane Van Nimmen

**Supporting**
- Judith Wechsler
- Janet Whitmore
- Beth S. Wright
- Robert Alvin Adler
- Lynne Ambrosini
- Rhelyn Asleson
- Mary Elizabeth Boone
- Caroline Boyle-Turner
- Alan C. Braddock
- Joshua Brown
- Marilyn R. Brown
- Helen M. Burnham
- Ruth A. Butler
- Veronique Chagnon-Burke
- Adrienne L. Childs
- Jay A. Clarke
- S. Hollis Clayson
- Julie Codell
- John B. Collins
- Paige Conley
- Deepali Dewan
- Jan Dewilde
- Andre Dombrowski
- Michael H. Duffy
- Stephen Edidin
- Dario L. Gamboni
- Marc Saul Gerstein
- Gloria Groom
- Françoise Forster-Hahn
- June Hargrove
- Nora M. Heimann
- Kathryn M. Heleniak
- Anne L. Helmreich
- Erica E. Hirshler
- Joel Hollander
- Colita Ives
- Nina M. Kallmyer
- Carol Solomon Kiefer
- Julie L'Enfant
- Mary Lublin Fine Arts
- Michael A. Marlais
- Margaret MacNamidhe
- Claire Black McCoy
- Marsha L. Morton
- Mary G. Morton
- Dewey F. and Rebekah P. Mosby
- Nancy Scott Newhouse
- Lucy Oakley
- Caterina Y. Pierre
- Aimee Brown Price
- Donald A. Roseenthal
- James H. Rubin
- Nancy Scott
- Marc Simpson & Fronia E. Wissman
- Suzanne M. Singletary
- James Smalls
- Cheryl K. Snay
- Carol Solomon
- Susan Strauber
- Elizabeth Pendleton Streicher
- Rebecca B. Tritle
- Henry G. Turner
- Eldon N. Van Liere
- Oscar E. Vasquez
- Jane S. Warman
- Pamela J. Warner
- Jeffrey Weidman
- Margaret Werth
- Alexandra K. Wettlaufer
- Barbara Ehrlich White

**Major Donors:**
- Anonymous Donor, United States
- Dahesh Museum of Art
- The Fine Art Dealers Association
- Francis Gorman V. Art Library Endowment, University of Minnesota
- Kristi and Barry Holden
- Hans Luthy
- Dr. Sura Levine, Northhampton, MA
- Dr. Elizabeth Mansfield, New York, NY
- REHS Galleries, Inc., New York
- Schiller & Bodo European Paintings, New York
- Michael Schwartz, Galerie Michael, Beverly Hills, California
- Seton Hall University
- Gabriel and Yvonne Weisberg

---

**AHNCA**

5614 N. Wayne Ave., #1
Chicago, IL 60660

**AHNCA Officers:**
- Elizabeth Mansfield, President
- Ting Chang, Secretary
- Yvonne Weisberg, Treasurer
- Janet Whitmore, Membership Coordinator
- Patricia Mainardi, Program Chair
- Greg Thomas, Member-at-Large
- Peter Trippi, Member-at-Large
- Pamela Warner, Member-at-Large
- Nina Kallmyer, Member-at-Large
- Elizabeth Fraser, Member-at-Large
- Micheline Nilsen, Member-at-Large
- Miranda Mason, Member-at-Large
- Alison McQueen, Member-at-Large

**First Class Mail**

**Newsletter Editor:**
- Laurie Dahlberg
  Program in Art History
  Bard College
  Annandale, NY 12504
  dahlberg@bard.edu