
By Sarah Betzer, University of Virginia

Marking one hundred and fifty years since Charles Baudelaire’s “The Painter of Modern Life” and twenty-five years since T.J. Clark’s The Painting of Modern Life: Paris in the Art of Manet and his Followers, 2009 provided an auspicious occasion for a reassessment of “The Painting of Modern Life Now.” Organized by Hollis Clayson (Northwestern University) and André Dombrowski (University of Pennsylvania), the Clark Symposium held last October brought together an impressive array of art historians representing a multi-generational spectrum from early-career scholars to luminaries.

The symposium’s explicit challenge, “Is Paris Still the Capital of the Nineteenth Century?”—together with the broader question of whether anyone does (or should) still care about Parisian modernity—was implicitly answered by the remarkable number of scholars and members of the public who arrived in Williamstown for the event. As Mark Ledbury noted in his introductory remarks, the symposium broke all attendance records for Clark conferences and symposia.

The brief was ambitious: to both take the measure of the newest work in the field—roughly conceptualized as French painting from the 1863 Salon des refusés to the final Impressionist exhibition of 1886—and interrogate the continued relevance of a field that for decades shaped the theoretical and methodological concerns of art history writ large. This second remit, with its self-critical implications, occupied the primary position in the symposium’s title and in what were the most provocative discussions that emerged over the two-day event.

Organized into six thematic sessions of three papers each, presentations tended to engage the work of a familiar cast of
characters: Manet (Howard Lay, Tamar Garb, Darcy Grigoby, Anne Higonnet, André Dombrowski, Margaret Werth), Gourbet (Arnaud D’Souza), Degas (Bridget Adolph), Cassatt (Hollis Clayson) and Cézanne (Nina Allanagon-Khulmeyer, Richard Shiff, Nancy Locke and Arnaud D’Souza). A relative minority of papers considered the work of artists such as Delacroix, Gérôme, Stevens, and Toulmouche (John House and Stephen Bann). This aspect of Baudelaire. Echoes of Benjamin's preoccupations, not only Margaret Werth), Courbet (Aruna D’Souza), Degas (Bridget Grigoby and Ting Chang brought together familiar and unfamiliar sites and objects considered through the lens of race and place. In her evocative, multi-media paper Garb explored a series of interconnections between Paris and Cape Town, connections that were able to be revealed in part thanks to Garb's observation that if the "map of modernism was once securely in place," with Paris at its center, this is no longer the case. Garb's work to "decapitate the capital" found a vivid (if grotesque) visual resonance with Gotlieb's later paper that traced an expanded Parisian chronology from Corday to Redon, one anchored by an enduring fascination with "the guillotine sublime."

While leaving the central matter ("is Paris?") far from settled, the symposium provided an exceptional opportunity to take the measure of new thinking about mid-nineteenth-century French painting. And if many well-known objects featured prominently, the familiar was often rendered newly unfamiliar: from the complex politics of race and attention in Manet’s *Execution of Maximilian* (Grigoby), to revelations about nineteenth-century privacy laws (Dombrowski), the electric interconnections of innovative art and innovative technology (Clayson), and the Parisian prehistory of abstraction (Shiff). What seems certain is that Parisian modernity and the issues and objects in its orbit remain the source of fruitful debate.

The symposium's desire to probe the limits of Paris' enduring role as the reigning center within an ever more globally oriented history of modernism was powerfully explored in a session whose rubric was "Classifications." A cluster of papers by Garb, Grigoby and Ting Chang brought together familiar and unfamiliar sites and objects considered through the lens of race and place. In her evocative, multi-media paper Garb explored a series of interconnections between Paris and Cape Town, connections that were able to be revealed in part thanks to Garb's observation that if the "map of modernism was once securely in place," with Paris at its center, this is no longer the case. Garb's work to "decapitate the capital" found a vivid (if grotesque) visual resonance with Gotlieb's later paper that traced an expanded Parisian chronology from Corday to Redon, one anchored by an enduring fascination with "the guillotine sublime."

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The conference’s Benjaminian inheritance — prominently signaled by the famed essay invoked by the symposium’s primary title — loomed large, and was directly engaged by Paul Smith who offered a critique of Benjamin’s reading of Baudelaire. Echoes of Benjamin’s provocations, not only with Paris, but also with questions of reproducibility, were provocatively on view in a session entitled “Reproduced.” Here, Bann and Higonnet each focused on the expanding panorama of nineteenth-century media in order to disrupt the formula whereby reproducibility (whether photographic or proto-photographic) must be seen as ideologically linked to anxiety about the loss of an image’s aura and the consequent undermining of the originality of the work of art. Stressing the coexistence of diverse media, Bann proposed that the study of reproductive prints such as those produced by the Maison Goupil gives us an important means to reconceptualize the notion of originality in the early and mid-nineteenth century and, as importantly, helps us to understand the dissemination of the Paris print trade throughout the world. Higonnet’s analysis of Manet’s *Portrait of Emile Zola* (1868) likewise emphasized the importance of reproductive prints and underscored the artist’s place in the first generation of artists to have grown up in this reproductive milieu. In her re-reading of the portrait, modern painting is invoked as “inextricably bound to modern image technologies” in which the proliferation of available sources leads not to new hierarchies but rather to “the liquidity of originality.”

Following the lead of Nineteenth-Century Art Worldwide, AHNCA is launching an initiative aimed at increasing the organization’s relevance for international scholars and for the global nineteenth century. For several years, AHNCA’s officers and board members have worked to encourage art historians living outside the United States to join the organization and participate in AHNCA-sponsored sessions and symposia. The AHNCA-sponsored session on “Myths of the Nation in 19th-Century Visual Culture” at this year’s CAA testifies to this international outreach. Chaired by Neil McWilliam, the panel included speakers from Belgium and France as well as the U.S. Efforts to increase international art have been undertaken by members-at-large Greg Thomas and Alison McQueen, who have sought to increase awareness of AHNCA in China and Canada, respectively. While their activities did succeed in attracting interest in AHNCA, they were just as often stymied by the red tape involved in securing a membership from overseas. Even in Canada, simply joining AHNCA involved a trip to the post office in order to purchase a money order. These obstacles have been eliminated with the implementation of a new online membership system. AHNCA dues can now be paid using a credit card via Google Accounts secure system. More information on this can be found on the Membership page at www.ahnca.org.

Allied with our aim to increase AHNCA’s international membership is our desire to emphasize global perspectives on the nineteenth century. France, Britain and the United States had no monopoly in the production and consumption of visual culture during the nineteenth century; though these regions have dominated studies of the period for the past century. Increasingly, art historical research into the nineteenth century is engaging a global visual culture: Japanese arts production during the Edo and Meiji periods, Qing Dynasty painting and calligraphy, early photographic practices in Persia, the visual culture of Colonial and Post-Colonial South America, and the multiracial arts of indigenous as well as post-colonial cultures in Africa and Australasia comprise just a few of the areas now captivating the attention of ambitious scholars. AHNCA’s board hopes that these areas of research will benefit from our programs for graduate students, emerging scholars, and senior researchers, just as on-going work on European, British, and North American art of the nineteenth century will continue to engage our interest and support. We encourage our current members to alert the relevant Newsletter sub-editors of exhibitions and publications related to the global nineteenth century, and we also hope that you will mention AHNCA to colleagues who may be working on nineteenth-century topics beyond or in conversation with Western European trends.

Finally, I hope you will continue to send me suggestions about how AHNCA can better serve its members. It was at the recommendation of members, in fact, that we contacted curators Martha Tedeschi and Gloria Groom at the Art Institute of Chicago to see if they might be willing to host an AHNCA members’ visit during CAA. Martha and Gloria prepared an unforgettable afternoon. Though “Snowageddon” prevented me from attending, I received numerous reports of the afternoon’s stunning success. If there’s a particular collection or institution you think AHNCA should visit during CAA in New York next year, please drop me a line.

Elizabeth C. Mansfield / AHNCA President / em7@nyu.edu
AHNCA’s annual business meeting took place on Friday, February 12, in Chicago at the College Art Association annual conference. The minutes of the last business meeting, published in the Spring 2009 Newsletter, were approved by the members present. The agenda for the 2010 meeting was also approved.

Peter Tripp announced that the Art Institute of Chicago event, two private tours for AHNCA members led by Martha Tedeschi and Gloria Groom, was a well-attended success. [See AHNCA’s News, in this issue, for the member event Peter has scheduled to coincide with the Jean-Léon Gérôme exhibition at the J. Paul Getty Museum this June.] It was suggested that such events be publicized through the AHNCA Newsletter and the List-serv.

President Elizabeth Mansfield noted the establishment of an electronic payment option for membership dues, available at the organization’s website, www.ahnca.org. [At the time of the business meeting, the Google checkout service had not yet been activated on the site, but at printing time for this edition of the Newsletter, this option is in operation.]

The Membership Coordinator, Janet Whitmore, reported that she was stepping down from this position after four years of service. Dr. Karen Pope of Baylor University was presented as the new candidate for Membership Coordinator and her accession was approved by the members present. Janet reported that membership for 2010 was up 12% from 2009, but, due to current economic conditions, was still not as strong as in previous years. However, she stated that AHNCA recovered about half of the members lost in 2009. It was reported that students make up the largest portion of new members.

It was also suggested that if the Fall 2010 Newsletter could be sent to members by October 31, 2010, renewal of membership dues could be set to November 30 instead of December 15. [This change has been made to the new Membership Form.] Finally, Janet reported that as of the date of the business meeting, AHNCA had a total of 561 members in good standing.

Treasurer Yvonne Weisberg presented her annual report. The total amount of monies received in dues and gifts in 2009 was $27,988.52. Total expenses, including expenses incurred for the Newsletter, Nineteenth-Century Art Worldwide, the website design and upgrade, the AHNCA Symposium and all fees came to a total of $21,621.83. As of February 12, the amount in the endowment account was $37,091.01.

Patricia Mainardi presented her Program Coordinator’s report. The annual AHNCA Graduate Student Symposium will take place on March 19, 2010 at the CUNY Graduate Center. James Rubin will chair the AHNCA-sponsored session at the 2011 CAA in New York, entitled “Music and Other Paradigms for Nineteenth-Century Art.”

President Mansfield organized the elections of officers and the following new officers were elected and approved by the members present:

- Membership Coordinator: Karen Pope
- Newsletter Editor: Yvonne Weisberg, Treasurer.
- Re-elected for another term are Peter Tripp and Pamela Warner, Members-at-Large; Ting Chang, Secretary; and Yvonne Weisberg, Treasurer.
- President Mansfield introduced new business. Ideas with regard to developing membership, especially in the areas of international membership and institutional membership, were discussed. Adding the benefits of membership to the membership form that is printed on the last page of the AHNCA Newsletter was deliberated as well.

Additionally, it was suggested that an ad hoc committee be created to assist the current External Programs Chair with setting up AHNCA-sponsored sessions at other conferences. At present, Marni Kessler has sole responsibility for organizing external sessions, which have grown more numerous and popular under her leadership. It was also strongly recommended by the membership present at the meeting that anyone who chairs an AHNCA-sponsored session at a professional conference be a member in good standing whose dues are paid in full at the time of the conference. Presenters at these sessions will be urged to join AHNCA after their papers have been accepted.

Caterina Y. Pierre recorded the minutes in Secretary Ting Chang’s absence. The meeting was adjourned and the members shared ideas and conversation afterward.

Huygens Institute Launches Van Gogh’s Letters as a Digital Edition

In October of 2009, the Huygens Institute launched a new digital edition of all extant letters from and to Vincent van Gogh, which is available free of charge at www.vangoghletters.org. The edition, based on fifteen years of research, was edited by Lev Jansen, Hans Luijten and Nienke Bakker of the Van Gogh Museum, in association with the Huygens Institute. For each of the 902 letters, the edition gives a transcription of the original Dutch or French text, a translation into English, a full (zoomable) facsimile, comprehensive annotation, and illustrations (about 2900 in all) of the works of art discussed in the letters. Editorial procedures are explained under “About this edition” on the accompanying six-volume book edition is published in three languages (Dutch, French and English). More information about the books is available at www.vangoghletters.org/vg/bookedition.html.

The Metropolitan Museum of Art Launches Digital Exhibition Archive

In January, the Metropolitan Museum of Art Archives announced the availability of a valuable new source of information on the Museum’s history. “Museum Exhibitions 1870-2010” — http://libmma.org/digital_files/archives/Museum_Exhibitions_1870-2010.pdf — is a chronological list of all special exhibitions held at the Museum from its founding in 1870 to the present. Please note that this is a working document that will be updated periodically. For complete accuracy, information should be verified against primary source documents in the Museum Archives or publications in the Museum’s Watson Library. The Archives welcomes suggestions, corrections or information regarding any Museum exhibitions that may not appear here. Please direct your comments to archives@metmuseum.org. For additional information regarding the Metropolitan Museum of Art Archives please visit the Museum’s web page at libmma.org/portal/museum-archives.

The Getty Research Institute Launches Goupil & Cie/ Boussod, Valadon & Cie Digital Stock Books

The Getty Research Institute’s Center for Study of Collecting and Provenance, has scanned, transcribed, and indexed all 15 stock books of the firm Goupil & Cie/ Boussod, Valadon & Cie. The 15 stock books from the Parisian main office of Goupil & Cie, and their successors Boussod, Valadon & Cie, contain such information as the dates of acquisition, dealer’s costs, names of purchasers, dates of sales, and selling prices for about 30,000 works of art bought and sold by the gallery from 1846 to 1910. An index of artist names can be found in the back of each stock book. Two genealogical trees, one of Adolph Goupil and one of Jean Boussod, are provided on the title pages of stock books 5 and 15. The database of approximately 43,700 records covers stock books 1 through 15 (1846–1919). PDFs of the stock books have been available online since February 2009, and the completed database (44,000 records) was launched in September, 2010. Please see: www.getty.edu/research/conducting_research/provenance/indexes/goupil_cie_index.html.

Collecting in America Database Now Available through the Frick Collection Web Site

The Archives Directory for the History of Collecting in America is a pioneering resource created by the Center of the History of Collecting in America. Its purpose is to help researchers locate primary source material about American collectors, dealers, agents and advisors, and the repositories that hold these records. Archives related to American collectors of the fine and decorative arts, including antiquities and non-Western, art are included. The Directory serves an international community of museum, academic and other art professionals, most notably those seeking to chronicle the history of collecting in America. Each record provides information about specific archival collections, their location, content when available, links, and contact information. The periods of collecting activity covered by the Directory depends upon the existence of subject archives and the availability of information. A working progress that is regularly updated with information contributed by both institutions and individuals. Visit: research.frick.org/directoryweb/home.php
SAVE THE DATE: A DAY WITH GÉRÔME AT THE GETTY

As you may know, a major retrospective of the French academic painter and sculptor Jean-Léon Gérôme (1824-1904) is set to open this June at the J. Paul Getty Museum in Los Angeles. (It will move on to the Musée d’Orsay in Paris and then the Museo Thyssen-Bornemisza in Madrid.) Given the worldwide fame and voluminous commentary (both positive and negative) about Gérôme during his lifetime, people interested in the full spectrum of nineteenth-century art will want to see this exhibition during its international tour.

Therefore, members and friends of the Association of Historians of Nineteenth-Century Art (AHNCA) and Courtauld Institute of Art US Alumni are invited to gather at the Getty Center in Brentwood on Thursday, June 17 for an intensive encounter with the Gérôme exhibition. The schedule is very flexible, such that participants can attend one or more of the following components, all free of charge. Plenty of free time has been built in for exploring the Gérôme show and everything else on view at the Getty.

We are particularly grateful for the hospitality and encouragement of the two curators who have co-organized the Getty’s presentation, Scott Allan and Mary Morton. (Mary is now curator of French paintings at the National Gallery of Art in Washington, DC, but will be participating in the Gérôme exhibition’s opening week activities.)

10 am–7 pm Galleries will be open for visiting
12 noon Our group will enjoy an informal, à la carte lunch (Dutch treat) together
3 pm Scott Allan and Mary Morton will explore the exhibition with our group (this event is private)
5:00–7 pm Our group will enjoy a light supper and a glass of wine together (Dutch treat)

7–8 pm We will attend the formal conversation about Gérôme to be conducted by Scott Allan and Mary Morton (this is a public event)

Although there is no cost, all AHNCA and Courtauld members planning to participate should email me at ptrippi@aol.com no later than June 5. I will promptly send you instructions on (free) parking, meeting points, and other logistical details you will find useful. This event has a maximum capacity of 30 persons, so please reply sooner rather than later.

For those of you who teach undergraduate or graduate students, or work with colleagues who might share your interest in Gérôme, please extend this invitation to them. They should still reserve their place with me and indicate their connection with you.

Thank you for your attention. I hope to see you in Los Angeles this June!

—Peter Trippi, Member-at-Large

WELCOME TO THE NEW MEMBERSHIP COORDINATOR

In February, I concluded my fourth year as AHNCA’s membership coordinator, and would like to introduce Dr. Karen Pope of the Allbritton Art Institute at Baylor University in Austin, Texas, who has generously assumed this responsibility for the next two years. Like many AHNCA members, Karen teaches nineteenth-century art in just about every possible configuration; and she also volunteers her time at the Greek Revival-style Neill-Cochran House Museum in Austin (Abner Cook, 1855). Karen and I began the process of transferring the databases, correspondence and files in January, and by the time you read this newsletter, she will be your contact person for membership info. Her email is: karen_pope@baylor.edu

Our group will enjoy an informal, à la carte lunch (Dutch treat) together

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”Peter Clericuzio (University of Pennsylvania), “Modernity, Regionalism, and Art Nouveau at the Exposition Internationale de l’Étoile de la France, 1909”


Kerry Greaves (CUNY Graduate Center), “Denmark’s El Dorado: The Artist’s Colony at Skagen.”

Adam Greenhalgh (University of Maryland, College Park), “Ideal Averages: Pictorial Portraiture and Statistics Around1900.”

Isabelle Havet (University of Delaware), Nadar’s Hermaphroditic Series and (Un)Making of Sexual Difference.”

Emily Senkiewicz (University of Minnesota), “Art as the Soul of the Nation: The Beaux-Arts School of Arts and Crafts, its Design and its Movement.”

Nicole Simpson (CUNY Graduate Center), “Unfolding Souvenirs of the Thames Tunnel.”

“The Dahesh Museum of Art Prize was awarded to two pre-senters this year: Peter Clericuzio and Nicole Simpson. Each received a $500 cash award as well as the opportunity to have their papers published in Nineteenth-Century Art Worldwide.
SYMPOSIA, LECTURES, AND CONFERENCES

CONFERENCES: PAST
AHNCA-Sponsored Sessions at CAA, 2010
(Chicago, Illinois)
Julie F. Codell, Professor of Art History at Arizona State University, moderated the annual “Future Directions” panel, which featured the following speakers and topics: Sean Weiss (CUNY Graduate Center), “Engineering, Photography, and New Model of Pedagogy”; Erin Leery (University of Rochester), “Sowing the Seeds of Nativism and Eugenics in America: Domestic Arts and Anti-Immigrant Political Action”; and Emily Morgan (University of Arizona), “The Dignity of Disenfranchisement: The Labor and Rhetoric of Disease Containment in Street Life in London.”


WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE

Volume 9, No. 1 / Spring 2010

ARTICLES

*“Fin de partie: A Group of Self-Portraits by Jean-Léon Gérôme.” By Susan Waller*

*“The Fresh Breeze of a Modern Attitude towards Building: Christoph Helm’s Neo-Romanesque Rosary Church in Berlin Steglitz (1899–1900).” By Annah Kellogg-Kring*

*“The Politics of Applied Color in Early Photographs.” By Robert Machado*

*“Arthor Tooth: A London Art Dealer in the Spotlight, 1870–1871.” By Thomas Beyer and John Page*

*“Modern Museum Practice in Nineteenth-Century Mexico: The Academy of San Carlos and Its antiguo escuela Mexicana.” By Ray Hernandez-Durin*

NEW DISCOVERIES

*“Edward Charlton’s Artist to his Studis.” By Petra ten-Doesschate Chu*

BOOK REVIEWS

*Armand Guillaumin (1841–1927). By Anthony White*


*Beate Potter Verschoor: Sculptor of Houses by Julie Aronson, with an essay by James Conner. Reviewed by Therese Leininger-Miller*

EXHIBITION REVIEWS

*Armand Guillaumin (1841–1927). Reviewed by James H. Rubin*

*Van Gogh’s Letters. The Artist Speaks. Reviewed by Rachel Eomer*

*The Lens of Impressionism: Photography and Painting along the Normandy Coast, 1850–1874. Reviewed by Simon Kelly*

*James Tissot: “The Life of Christ.” Reviewed by Petra ten-Doesschate Chu*

*Casting the Body*

Chair: Eckart Marchand, The Warburg Institute*


*Plaster Casts and Other Reproductive Media*

Chair: Charles Hind (RIBA and Victoria Albert Museum)*

*Claire Jones, University of York, “Plaster as Historic Resource and Creative Medium in Nineteenth-Century French Decorative Art.”*Reviewed by Francine Giese-Vogeli, University of Bern, “Rafael Contreras Munoz and the Plaster Casts of the Alhambra in Granada.”

*Isabelle Flour, University Paris I, “Plaster Casts, Historicism and Eclecticism in Architectural Practice in Britain, 1850-1900.”*Reviewed by Wallis Miller, University of Kentucky, “Plaster Casts and Modern Theory: Exhibiting Berlin Architecture in 1901.”


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*Plaster Casts and Reproductive Media*
OTHER PAST CONFERENCES OF INTEREST:
41st Annual Meeting, American Society for Eighteenth-Century Studies
Midwest Art History Society Annual Conference
Omaha, Nebraska, April 8-10, 2010
Symposium in honor of Ted Reff
Columbia University, April 9, 9:30 am to 5 pm.
TO ATTEND:
William Henry Fox Talbot: Beyond Photography (CRASSH), University of Cambridge, June 24-26, 2010. For more information: http://www.crassh.cam.ac.uk/events/1113/programme
The German Studies Association Thirtieth-Fourth Annual Conference
36th Annual Nineteenth-Century French Studies Colloquium
Yale University, New Haven, Connecticut, October 14-16, 2010. For more information: http://www.yale.edu/french/NCFS/Current/call.html
"Useful & Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites"
CONFERENCES: CALLS FOR PARTICIPATION
Western Society for French History
The New Tradition: Traditionalist Industrial Building - Industrialised Tradition
Technische Universität Dresden, Germany, October 7-10, 2010. Deadline: April 15, 2010. For more information email: Hans-Georg.Lipper@tu-dresden.de
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.
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 1225, Research Triangle Park, NC 27709-2256. Tel: 919-549-0661, e-mail: nhc@nche.org. www.nhc.east.org/fellowships.
The Society for the History of Technology offers the Brooke Hindle Post-Doctoral Fellowship 2010-11. 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 during the year following the award. Applicants must hold a doctorate in the history of technology or a related field, normally awarded within the preceding four years or expect to have graduated by time of award. Deadline (received by email or mail): April 15. For information: Amy Bix, SHOT Secretary, 605 Ross Hall, History Dept., Iowa State University, Ames, IA 50011. Tel: (515) 294-8409 or shot@iastate.edu. http://www.historyoftechnology.org/awards/hindle.html.
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 to six 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.
Deadline: March 31, June 30, October 29. For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scrimpton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630. Tel: 302-658-2400 x227. E-mail: <crf@udel.edu> http://www.hagley.lib.udu.us/grants.html. 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, P.O. Box 3630, Wilmington, DE 19807-0630, E-mail: rhorowitz@hagley.org, http://www.hagley.lib.udu.us/grants.html. Deadline: November 15.
The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 is for 9-12 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 applica-
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-doctoral, 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: Aire 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 by program.

For application and further information, contact: Fellowship Office, SSRC, 430 Seventh Avenue, New York, NY 10017; E-mail: grant@ssrc.org; http://www.ssrc.org/; http://www.acls.org/grants/.

The American Council of Learned Societies offers

Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of $55,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential 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, 635 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclsh.org; Applications: http://oa.aclsh.org; http://www.acls.org/programs/burkhardt/.

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, Eastern 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, 635 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclsh.org; http://www.acls.org/grants/.

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, 635 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclsh.org; web: http://www.acls.org/grants/.

The American Council of Learned Societies Fellowship Programs offers a 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 journalism or other writing for the general readership, the preparation of textbooks, handbooks, 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, 2007. The doctoral degree must have been conferred between 1988-2003. Award: $30,000 to $40,000. Deadline: received by October 15. Further information, contact: Linda Musumeci, Res. Admin., American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106; ph: 215-440-5428; E-mail: LMusumeci@aphilsoc.org; Website: http://www.aphilsoc.org/grants/; http://www.aphilsoc.org/grants/sabbatical.

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 per month. Scholars may be in any academic field, and 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, 53175 Bonn, Germany; (49) 0228-833-0. E-mail: humboldt-fellow.sel@avh.de; web: www.avh.de; e-mail: h-fellows.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 2010-2011. 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, 2006, and July 1, 2010. Deadline: [October—date to be posted in June] for further information and application materials. The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5709, 2960 Broadway, New York, NY 10027. Web: www.columbia.edu/cu/societyoffellows/.

The National Endowment for the Humanities announces funding for its Scholarly Edits Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanists and 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 or two years and range from $50,000 to $100,000 per year. Deadline: not yet posted. Guidelines posted on-line. 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. 20004. Web: www.neh.gov/grants/guidelinesedited.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: not yet posted. Contact: Ph: 212-252-6809, fax: 212-471-9987, 232 East 11th St., New York, NY 10003. Web: www.fitchfoundation.org; E-mail: info@fitchfoundation.org.

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 Fullbright 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 Fullbright Grant opportunities for 2010-11 will be posted online. Deadlines vary by grant. Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 3L., Washington, D.C. 20008-3009. web: www.cies.org/e-mail: apprequest@cies.iie.org; Ph: 202/686-4000.

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. Habilandsen in the field of American history. For postdoctoral applications, the GHI will give priority to post-doctoral projects that are designed for the “second book.” Research projects must draw upon source materials located in the United States. The monthly stipend is EUR 1,600 for doctoral students and EUR 2,000 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. Web: http://www.ghi-dc.org/.
The Jacob M. Price Visiting Research Fellowships facilitate research at the William T. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of $1000 are available for graduate students and junior faculty whose work would benefit from use of the library's resources. Fellows must spend at least one week at the Clements Library. Applications accepted between October 1 and January 15 each year. Contact: Price Fellowship Coordinator, William T. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI 48109-1199. Ph: (734) 764-2347, E-mail briand@umich.edu. Web: 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 eleven months at the Academy. Stipends are $15,000 and $26,000 respectively, housing is included; pre-doctoral fellowships are eleven months or two years. The Academy's Rome Prize winners are part of a residential community of 65 to 70 people each year. New Infos/forms posted early summer. Annual Deadline: November 1. There is a nominal application fee. Contact: American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001. Ph: 212-751-7200. Web: http://www.aarome.org/applying-to-the-rome-prize.php.

The German Center for Art History in Paris, offers approximatively six fellowships a year for students (any nationality), for 12 to 24 months, 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. Gaechtgen, Deutsches Forum für Kunstgeschichte/Centre allemand d’histoire de l’art, 10 place des Victoires, F-75002 Paris. Web: http://www.df-kf-forum.org/bourses.html E-Mail: gruecklindl@dt-forum.org Tel.: 01.53.35.02.33.

The William T. Grant Scholars Program supports promising early-career researchers from diverse disciplines. Each fellow receives $50,000 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. Deadline: July 7, 2010. Contact: William T. Grant Scholars Program, 570 Lexington Avenue, 18th Floor, New York, NY 10022-6857, phone: 212-752-0071, website: http://www.wtgrantfoundation.org.


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 Advisory Board. For deadlines, contact website. Contact: IFK Internationales Forschungszentrum Kulturwissenschaften, Reichsratsstraße 17, 1010 Vienna, Austria, Tél: (+43-1) 504 11 20 E-Mail: ifk@ifk.ac.at http://www.ifk.ac.at/contact.html.

Kluger 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 usually 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. Contact: American Council of Learned Societies, 228 E. 43rd St., New York, NY 10017-3939, 212-697-1505, E-mail: acs@acls.org; website http://www.acls.org/kluger/kluger-fellowships. Kluger Fellowships, Office of Scholarly Programs, Library of Congress, LJP20, 101 Independence Ave., SE, Washington, DC 20540-4860. E-Mail: scholar@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 committee, which meets three times a year, in March, July and November. Consult website for stipend amounts and deadlines. Contact: Professor Dr. Heinz Dachwald, Institut fuer Europaische Geschichte. Abteilung Universalgeschichte Alte Universitaetsstr. 19 B-55116 Mainz, GERMANY web: http://www.iinst-euro-history.uni-mainz.de.

The Research Fellowships Program of the National Gallery of Canada encourages and supports advanced research. The fellowship emphasizes the use and investigation of the collections of the National Gallery of Canada, including those of the Gallery’s Library and Archives. 2010/2011 competitive fellowships are offered in the field of Canadian Indigenous Art; and the History of Photography. Applications are welcomed from art historians, curators, critics, independent researchers, conservators, conservation scientists and other professionals in the visual arts, museology and related disciplines in the humanities and social sciences, who have a graduate degree or equivalent publication history. The fellowships are open to international competition and are tenable only at the National Gallery of Canada. The term of full-time residency must fall within the period September 1, 2010 to August 31, 2011. Awards can be up to $5,000 per month, including expenses and stipend, to a maximum of $30,000. Deadline: April 30, 2010. For application procedures, please consult the website: http://www.gallery.ca/english/325.htm or contact: Jonathan Franklin, Chief, Library, Archives and Research Fellowships Program, National Gallery of Canada, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada, telephone (613) 990-0590, fax (613) 990-6190, fellowships@gallery.ca.

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: September 15. Awards: $35,000 (average amount). Contact: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016, (212) 687-4470, Fax: (212) 697-3248. Website: http://www.gf.org/about-the-foundation/the-fellowship/.

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives $50,000 distributed over a 5-year period.

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 not yet posted. 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 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 amount: $50,000 (plus housing). Consult website for eligibility and application information. http://www.nga.gov/resources/cas-vanen.shrm/Application%20for%20Contact%20National%20Gallery%20of%20Art%20for%20Advanced%20Study%20in%20the%20Visual%20Arts%20in%20Washington%20DC%2010016%20phone%20(202)%20842-6482%20Email%20fellowships@nga.gov.
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 1492 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, Email: ipolmer@historians.org. Web: www.historians.org/prize/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 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, 232 E. Market St., Venice, CA 90291. For more information about these and other SHOT programs and prizes, contact: contact the secretary at: SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011, ph. 515.294.8469. Web: http://shot.press.iastate.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: Staatliche Museen zu Berlin, Kunstbibliothek, Mathaikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004). Leopold Zunz Weg 9, D-32756 Detmold. web: 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 Silhey 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 Fellow’s Hook Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa. Phi Beta Kappa Society, 1056 New Hampshire Ave. NW, Washington, DC 20009. Tel. (202) 265-3808. Email: info@pbk.org. For deadline and application information, consult website: http://www.pbk.org/info/view/PBK_InfoView.aspx?i=5.

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

ILLUSIONS OF REALITY: NATURALIST PAINTING, PHOTOGRAPHY AND CINEMA, 1875-1919

opens to the public on October 8 and will run at the Van Gogh Museum until January 16, 2011. After the Van Gogh the show will open at the Ateneum, in Helsinki, Finland running there from late February, 2011 until June, 2011. The exhibition examines the nature of the international naturalist movement throughout Europe and the United States, an approach that was remarkably homogeneous in the use and dependency on photography as a basic tool. The large-scale paintings, most shown at public Salon exhibitions, examined everyday themes linked to the public becoming, in turn, art works for mass consumption that eventually influenced the naturalist theatre and early silent films. An extensive catalogue/book edited by Gabriel P. Weisberg, Guest Curator of the show, will be published in six different languages under the support of Mercatorfonds and the Van Gogh Museum.

The Albertinum in Dresden will reopen on June 1, with the inaugural exhibition Reopening the Albertinum. Museum of the Nineteenth Century and Modernity.

The renovated Art Gallery of Alberta, Edmonton, Canada, re-opened in January with exhibitions on Degas and Goya.

Judith Dolkart, formerly associate curator of European art at the Brooklyn Museum, has become chief curator of the Barnes Foundation in Philadelphia. In November the Foundation began construction on its new museum space, scheduled to open in 2012.

Bill Moggridge, a founder of the design firm IDEO, assumed directorship of the Smithsonian Institution’s Cooper-Hewitt National Design Museum in New York in March. He is the first designer to oversee the museum.

J. David Farmer has re-joined the Dahesh Museum of Art as the Museum’s Director of Exhibitions. He was formerly the Museum’s founding Director from 1994 to 2002. Also at the Dahesh, Ali Nour has been named Assistant Curator.

The J. Paul Getty Museum recently acquired Louis-Léopold Boilly’s The Entourage to the Turkish Garden Café (1812). The painting, previously in a private collection, is now one of the few major Boilly pieces held outside of France. The Musée du Luxembourg in Paris closed in January following disputes between museum administrators and the French government. A planned exhibition on Impressionism has been canceled. The museum may reopen in 2011.

Mary Morton assumed the position of curator and head of the Department of French Paintings at the National Gallery of Art in Washington, DC in January.

The Nelson-Atkins Museum of Art in Kansas City received a group of almost thirty impressionist works from the collectors Marion and Henry Bloch, including pieces by Manet, Renoir, and Van Gogh.

Penelope Curtis, curator of the Henry Moore Institute, will become director of Tate Britain in April.

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U.S. EXHIBITIONS

ARKANSAS
Little Rock. Arkansas Arts Center. Capturing the Orient. April 2 – May 16, 2010. This exhibition presents images produced by David Roberts and others who traveled to Islamic countries in search of the exotic.

CALIFORNIA
Los Angeles. The Getty Center. The Spectacular Art of Jean-Léon Gérôme. June 15 – September 12, 2010. Jean-Léon Gérôme (1824–1904) captured the public’s imagination with his successful paintings, many of which were based on photographs. This is the first retrospective of the artist’s work in decades.


Los Angeles. Craft and Folk Art Museum. Bold Abstractions: Textiles from Central Asia and Iran. January 24 – May 9, 2010. This exhibition presents the indispensable nomadic practice of producing textiles, ranging from the mid-19th to the mid-20th centuries.


Pasadena. Norton Simon Museum. Hiroshige: Visions of Japan. June 4 – October 17, 2010. This exhibition features approximately 160 prints by Hiroshige (1797-1858), considered one of the most prolific artists of his time.


San Francisco. De Young Museum. Birds of Impression: French animal figures from the Musée d’Orsay. May 22 – September 6, 2010. This exhibition explores the development of textile manufacture through the display of 24 gowns and many accessories dating from the 19th and early 20th centuries.


NEW YORK


New York. The Metropolitan Museum of Art. Indian Sculpture Along With Watercolor Woodblock Prints and Ceramics to Demonstrate Why the City is Still Considered to be the Cultural Capital of Japan Today.


St. Petersburg. Museum of Fine Arts. Whistler, and the Etching Revival. April 17 – August 15, 2010. The Etching Revival (1850–1930) was a reaction to the huge popularity of lithography, wood engraving, and steel engraving. Among the artists included in this exhibition are James McNeill Whistler, Childe Hassam, Anders Zorn, James Ensor, and Joseph Pennell.


St. Petersburg. Museum of Fine Arts. Whistler, and the Etching Revival. April 17 – August 15, 2010. The Etching Revival (1850–1930) was a reaction to the huge popularity of lithography, wood engraving, and steel engraving. Among the artists included in this exhibition are James McNeill Whistler, Childe Hassam, Anders Zorn, James Ensor, and Joseph Pennell.
MASSACHUSETTS
Boston. Museum of Fine Arts. Edo Ink: Tintes in Japanese Prints. April 5, 2010 – January 2, 2011. This exhibition will trace the development of Japanese printing in the early 19th century, focusing on one of the most important aspects of the exhibition: the relationship between Japanese art and the West. Works on display will include paintings, prints, and other media from the Edo period to the modern era.

Cedar Rapids Museum of Art. From Men to Mice: The Ritey Collection. May 22 – September 19, 2010. This exhibition will explore the evolution of the Ritey Collection, featuring works from the 18th to the 20th centuries.

LAWSON

NEW BEDFORD

Wellesley. Davis Museum and Cultural Center. Second Century Prints: Lithographs from the Collection of Mark Bonen and Elise Rovinski. February 24 – June 6, 2010. This exhibition will feature lithographs from the 18th to the 20th centuries, showcasing the evolution of this medium during this period.


REHOBOTH
Baltimore Walters Art Museum. Expanding Horizons: Recent Additions to the Drawings Collection. April 17 – July 15, 2010. This exhibition will feature recent acquisitions from the Walters Art Museum’s collection of drawings from the 18th to the 20th centuries.

MARYLAND


IOWA

Quintin.png
North carolina

Ohio
Cincinnati: Taft Museum of Art. Textile Beauty: Pictorialism and the Photograph as Art, 1845-1945. May 21 – August 8, 2010. This exhibition will illustrate the rise of Pictorialism in the 19th century with works by Edward Steichen, Alfred Stieglitz, Gertude Käsebier, Julia Margaret Cameron, Edward Weston, and others.


oklahoma

Oregon

Pennsylvania
Philadelphia Museum of Art. Late Roman. June 17 – September 6, 2010. Approximately 80 paintings will show the artist’s fluid—and arguably most innovative—decades of his career. The Pleinair Process: Photographs from the 19th to the 21st Century. February 27 – May 23, 2010. A selection of platinum prints highlights the early masters of this process, such as Frederick H. Evans and Paul Strand. Arts of Bengal: Town, Temple, Mosque. March 12 – August 29, 2010. This exhibition explores the art of Bengal with works ranging from the 18th through the mid-20th centuries. Flora and Fauna in Korean Art. March 15, 2010 – Spring 2011. 50 porcelain objects, such as ceramics, paintings, and lacquer works depicting flora and fauna will be examined. Vision of Venice: 18th-Century Prints from the Collection. April 24 – July 18, 2010. Over 70 works by artists like Canaletto, Giovanni Battista, and Titirpo will display the broad range of art produced in Venice during the 18th century. Blank Beauty. While Porcelain of the Qianlong Dynasty (1736-1795) is on view, many personalities that became cultural icons, such as Hanfu, Ganxi, James Madison, and Buffalo Bill.


Philadelphia: The Rosenbach Museum and Library. Worlds End: The Last and Love of the American West. July 28 – November 29, 2010. This exhibition examines the history of the West and the many personalities that became cultural icons, such as Calamity Jane, Daniel Boone, and Buffalo Bill.


This exhibition includes 68 paintings by Charles M. Russell (1864-1926) portraying the American wilderness, Native Indians, and the daily lives of cowboys.
INTERNATIONAL EXHIBITIONS

AUSTRIA


ENGLAND


Vernon. Musée municipal A.G. Poulain. Painters along the Seine River from Bordone to Lefebvre. June 1 Sept. 50.

GERMANY


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