QING ENCOUNTERS: ARTISTIC EXCHANGES BETWEEN CHINA AND THE WEST

Greg M. Thomas, The University of Hong Kong

A CONFERENCE HELD AT BEIJING UNIVERSITY, OCTOBER 10-13, 2012

Qing Encounters (http://qingencounters.weebly.com) examined artistic interactions between China and western cultures during the Qing Dynasty (1644-1911). It was held October 10-13, 2012, hosted by the School of Arts at Beijing University and funded by the J. Paul Getty Foundation. Petra Chu (Seton Hall University) and Ding Ning (Beijing University) conceived and organized the conference; other planners included Thomas Gaehhtgens (Director of the Getty Research Institute), Li Song (Beijing University), Zheng Gong (Chinese National Academy of Arts), Chiu Che Bing (independent scholar, Paris), and myself. Following an open call for proposals, papers were chosen by Chu, Ding, and Thomas.

The conference contributed to the Getty Foundation’s Connecting Art Histories program, bringing together scholars and methods from different cultural traditions. To seek common ground between scholars from China and the west, and between methods from Chinese and western art history, we focused the call for papers on interaction. We also sought a majority of younger scholars. The huge response – over 80 proposals – showed that intercultural studies are booming, while the very high quality of proposals suggests this young area of inquiry holds great potential for new knowledge and new approaches.

With a luxury of choice, we were able to accept 18 papers across a wide range of topics. We specifically included a variety of media, augmenting standards like painting, porcelain, architecture, and gardens with overlooked media like textiles, prints, books, and ivory. We also moved beyond standard

tropes like Chinoiserie in Europe and linear perspective in China to probe deeper and more subtle forms of interaction, not only in royal courts but also in commercial, diplomatic, and scientific circles.

Opening the conference was a keynote address by the eminent scholar of Chinese art Richard Vinograd (Stanford University). Looking afresh at hybridity as an analytical tool, Vinograd first emphasized China’s exceptional position as a country internally diverse and outside European colonization. He then discussed ways in which the notion of hybridity might apply in China’s case to material objects, styles and techniques of representation, geographical regions, spatial locations, and self-representation. This was an ideal framework from which to launch the diverse case studies that followed.

The first of four panels focused on techniques of cross-cultural display, with four papers examining Brighton Pavilion, lathe-worked ivory in China and Europe, ormolu mounting of porcelain, and the mounting of Chinese porcelain in Europe and European astronomical instruments in China. Mounting and framing techniques were shown to be essential means of adapting foreign material objects to native display sites, enabling them to communicate new meanings in their new cultural contexts.

Comparing processes of Chinoiserie in Europe and what some participants called ‘Européennerie’ in China, the second panel discussed Giuseppe Castiglione’s work with Chinese ceramics, Catherine the Great’s Chinese garden complex, the use of European woven silk in the Qing court, and the merchant culture underlying Chinoiserie aesthetics in England. These papers greatly expanded the multifaceted means by which each culture re-imagined the other and deployed it for a variety of particular meanings.

The third panel delved into the circuits of knowledge exchange underlying Chinese-European interaction. Three papers focused on France, dealing with French seeds sent to China for imperial gardens, French books and prints that influenced Chinese publications, and French involvement in early Chinese engraving. Two others focused on the crucial port of Canton (Guangzhou), one analyzing the exchange of botanical samples and garden practices, the other analyzing Canton representations of regional figure types.

In the final panel, speakers pushed stylistic influence to new, more precise depths, emphasizing the ways in which artists self-consciously adapted various foreign visual styles and technologies to convey specific meanings. Papers examined hybrid spatial representation in Emperor Qianlong’s battle engravings (two papers), the multivalent uses of shading and shadows in Chinese paintings, the selective deployment of western perspective techniques to enhance specific Chinese meanings, and Confucian and Christian connotations attached to atmospheric shading.

Several participants mentioned that a unique benefit of this conference was its gathering of specialists from both western and Chinese art. This was enhanced by the use of written and simultaneous translation (papers could be given in either English or Chinese), excursions to three local sites where participants had expert knowledge, and the mixing of junior and senior scholars with overlapping areas of expertise. The conference also revealed lingering challenges for intercultural study, including the need to work in multiple research languages, the mismatching of disciplinary periodizations (Qing vs. 18th- and 19th-century studies), and the low percentage of participants coming from Chinese institutions.

REMINDER: PLEASE KEEP YOUR MEMBERSHIP ACTIVE

Membership renewals for the calendar year 2013 are due on or before November 30, 2012. Please use the back page of this Newsletter to renew, or renew on line at www.ahnca.org.

We would also appreciate your help in encouraging your students and colleagues to join AHNCA. Thank you!

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In 2013, AHNCA will celebrate its twentieth anniversary. Milestones like this provide opportunities for reflection and renewal, and, after a decade as an officer on AHNCA's board, perhaps I can be forgiven for indulging in a strong draught of the former. I joined AHNCA shortly after completing my PhD in 1996. I'd just started my first full-time academic appointment at a college in rural Tennessee, and I felt isolated from the network of scholars I’d come to know during the years of dissertation research and writing. Joining AHNCA was like seizing hold of a lifeline. I remember the awe I felt as I looked through the membership directory that arrived shortly after I sent in my dues. It seemed like everyone was listed there, all the great scholars whose work I’d read and admired and hoped to emulate were already members of the organization. Seeing my name among them gave me a different perspective on my place in the discipline: I was no longer a solitary scholar of an obscure Victorian subject but part of a community of art historians doing important work. This would all sound a little silly and overblown even to me were it not for the many other AHNCA members who have shared similar experiences of professional re-orientation after joining AHNCA.

Even with the expansion of the internet as a means for scholarly exchange and professional commiseration in the years since its founding, AHNCA continues to play a central role in helping scholars of nineteenth-century art history to find colleagues, collaborators, and audiences for their work. Via AHNCA's website, I receive inquiries from researchers and students seeking reliable sources and guidance in the midst of the seemingly limitless (and undifferentiated) information on nineteenth-century art available on the web. Indeed, the benefits of free access and powerful data collection that make the internet such an exciting tool are equally the web’s drawbacks. AHNCA's prominent presence on the internet—through the ahnca.org website and, more important, the peer-reviewed, online journal Nineteenth-Century Art Worldwide—provides an important service to the discipline and to the public by ensuring availability of rigorously vetted information without a commercial interest. Though not articulated explicitly in AHNCA's original mission statement, public service is an undeniable part of the organization’s work. Advocacy for teachers, scholars, museum professionals and others committed to advancing the understanding of nineteenth-century art history is, perhaps, the most obvious way AHNCA exercises its commitment to the commonweal. In a subtler but just as important way, AHNCA contributes to the public good by its unblinking assumption that things like art, history, and disinterested scholarship matter. Through its various online and paper publications, conference sessions, and other scholarly activities, AHNCA enacts not only a commitment to understanding and preserving culture and history, but a commitment to testing historical methods in an effort to greater accuracy and, dare I say it, gaining closer proximity to truths about past human experiences.

In my four years as president of AHNCA, I’ve come to understand the organization's support of research into cultural history as part of a larger and increasingly urgent effort to counter attacks on the humanities and the arts. AHNCA's founding in 1993 coincided with a shift in the dominant political rhetoric away from support for public education and arts institutions towards a call for the privatization and commercialization. Whether or not the early 1990s attacks on the NEA and the NEH were conscious spurs to the formation of AHNCA, the organization has shown how such assaults might be countered through its eschewal of a commercial model for the pursuit and dissemination of knowledge: Nineteenth-Century Art Worldwide has always been free to all. Inspired by the achievements of the founders of AHNCA and of Nineteenth-Century Art Worldwide, I aim to follow their example as I take up my new post as Vice President for Scholarly Programs at the National Humanities Center.

As I warned, I’ve given over most of this column to reflecting on AHNCA’s past achievements, but I suppose this is the privilege of a president whose term will soon be completed. New ideas and initiatives will emerge in the coming years as leadership of AHNCA changes hands. Our next president will be elected at the Business Meeting in February. Please send nominations and self-nominations for president to me or to AHNCA's secretary, Ting Chang, at tingchang1@gmail.com.

Elizabeth C. Mansfield | AHNCA President | ecm7@nyu.edu
AHNCA NEWS

AHNCA WILL APPOINT NEW PRESIDENT
Election of AHNCA’s officers takes place at the annual Business Meeting during CAA, and all members are encouraged to vote in person or by proxy. Officers serve two year terms on the Board of Directors with no limit on the number of terms served.

Nominations and self-nominations are sought for the following offices whose terms will expire in February, 2012: President, Program Coordinator, and Member at Large. Please send nominations to Elizabeth Mansfield (emansfield@nationalhumanitiescenter.org) or Ting Chang (tingchang1@gmail.com) by January 1, 2013. The roster of candidates will be circulated on AHNCA’s listserv prior to the Business Meeting. If you wish to vote but cannot attend the meeting, you may send a proxy vote to either Elizabeth Mansfield or Ting Chang.

AHNCA EVENTS AT CAA 2013
Art and Product Placement, 1850–1918
(AHNCA-Sponsored Regular Session)
Thursday, February 14 | 9:30 AM-12:00 PM
Chairs: Gloria Groom and Martha Tedeschi, The Art Institute of Chicago | Rendezvous Trianon, 3rd Floor

❖ Impressionism and the Industrialization of Time, André Dombrowski, University of Pennsylvania
❖ “Tobacco served in an artistic package”: Smoking, Still Life, and Consumer Culture in Gilded Age America, Ross Barrett, University of North Carolina, Chapel Hill
❖ Title: TBA, Jane Roos, CUNY Graduate Center (Emerita)
❖ Tattooing as High-Status Commodity Art in the Late 19th Century, Dr. Matt Lodder, University of Reading, UK

AHNCA Business Meeting
Thursday, February 14 | 5:30-7:00 PM
Nassau Suite, 2nd Floor
All members are encouraged to attend and participate in the election of new officers as well as in discussions about how AHNCA can continue to best serve its members.

Future Directions in 19th-Century Art History
(AHNCA-Sponsored New Scholars Session)
Friday, February 15 | 12:30 PM-2:00 PM
Chair: Morna O’Neill (Wake Forest University)
Regent Parlor, 2nd Floor

❖ “Frederick Henry Evans and the Gothic Inheritance.”
   Andrea Wolk Rager, Visiting Assistant Professor, Case Western Reserve University
❖ “American Genre Painting, the Transnational Print Trade and the Global Nineteenth-Century: the Case of Richard C. Woodville”, Marie-Stéphanie Delamaire, doctoral candidate, Columbia University

For further information about this session, AHNCA’s “New Directions” session, and to register for the conference, visit www.collegeart.org

Chu Guest Edits Special Issue Of Museum History Journal
Volume 2 of Museum History Journal, entitled “Before the White Cube,” is entirely devoted to a 19th-century subject--museum murals -- and was guest-edited by AHNCA Board Member Petra ten-Doesschate Chu. The issue can be found online at http://www.lcoastpress.com/journal_issue.php?id=262 and below is the table of contents:

Before The White Cube: Museum Murals In The Nineteenth Century
Guest Editor, Petra ten-Doesschate-Chu

FEATURE ARTICLES:
❖ “Framing the Artifact Murals for the Display of Antiquity in the Louvre,” Felicity Bodenstein
"The Wall Paintings in the Rijksmuseum Amsterdam National Art and History,"
Jenny Reynaerts

"Why So Few Museum Murals in the United States?" Bailey Van Hook

"A Mural Carved in Stone: Delaroche's Hemicycle for the Façade of the Pennsylvania Academy of Fine Arts," Sally Webster

BOOK REVIEWS

Display Art History: The Düsseldorf Gallery and Its Catalogue, by Thomas W. Gaechtgens and Louis Marchesano, Reviewed by Petra Ten-Doesschate Chu

The Story of Irish Museums 1790–2000: Culture, Identity and Education, by Marie Bourke, Reviewed by Fintan Cullen

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Local/Global: Mapping Nineteenth-century London's Art Market by Pamela Fletcher and Anne L. Helmreich

"The Old Feelings of Men in a New Garment": John Everett Millais's A Huguenot and the Masculine Audiences in the Mid-nineteenth Century by Jo Briggs

Crossings and Dislocations: Toshi Aoki (1854–1912), a Japanese Artist in California by Chelsea Foxwell

Representing Evolution: Hens Fredrikkus & Williams's Fertility and the Natural Sciences by Gry Hedin

The Radical Style and Local Context of Cézanne's Mary Magdalen (Sorrow) by Nancy Locke

Misty Mediations: Spectral Imaginings and the Himalayan Picturesque by Romita Ray

Between Panoramic and Sequential: Nadar and the Serial Image by Philippe Willems

NEW DISCOVERIES
An Unknown Flemish Interior in the Fourteenth Century by Lawrence Alma-Tadema by Jan Dirk Baetens

Klimt Year in Vienna: Part One Reviewed by Jane Van Nimmen

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The Story of Irish Museums 1790–2000: Culture, Identity and Education, by Marie Bourke, Reviewed by Fintan Cullen

Exhibiting Madness in Museums: Remembering Psychiatry through Collection and Display, edited by Catharine Coleborne and Dolly MacKinnon, Reviewed by Diana Walters

Collecting Modern: Design at the Philadelphia Museum of Art Since 1876, by Kathryn B. Hiesinger, Reviewed by Hsiao-Yun Chu

Twilight at Conner Prairie: The Creation, Betrayal, and Rescue of a Museum, by Berkley W. Duck, III, Reviewed by Sally Yerkovich

EXHIBITION REVIEWS
Osman Hamdi Bey and the Americans: Archaeology, Diplomacy, Art and Archaeologists and Travelers in Ottoman Lands. Reviewed by Annika Kouteinikova

Ford Madox Brown: Pre-Raphaelite Pioneer. Reviewed by Jana Wijnsouw

The American Wing Galleries for Painting, Sculpture, and Decorative Arts, The Metropolitan Museum of Art, New York. Reviewed by Isabel L. Taube
Metropolitan Museum of Art Releases Publications Online
The Metropolitan Museum of Art has recently launched MetPublications, a portal to the Met’s comprehensive museum publishing program. This resource provides access to approximately 650 titles online, many of which are out-of-print and appear on their website in full text. You may access these publications at: http://www.metmuseum.org/research/metpublications

New Online Art Magazine: CASSONE
CASSONE, The International Art Magazine of Art and Art Books is a new online journal that publishes exhibition reviews, book reviews, announcements, interviews and essays on the visual arts, both historical and contemporary. It is offering a free one-year subscription to first-year undergraduates. Details of the offer are in the attached announcement. For more information see: CASSONE, visit http://www.cassone-art.com.

 Getty Acquires Ensor and Boissieu Print Archives
The Getty Research Institute (GRI) recently announced the acquisition of European prints from the 18th and 19th centuries, including works by James Ensor (Belgian 1860-1949) and Jean-Jacques de Boissieu (French, 1736-1810). These prints are a gift from an anonymous collector.

“Prints are a significant collecting priority for us and we are grateful for this exciting gift, which strengthens our holdings of Ensor prints and adds a robust representation of works by Boissieu,” said Marcia Reed, chief curator of special collections at the Getty Research Institute.

Three hand-colored etchings by James Ensor are exceptional examples of his work from the 1890s, when his creativity reached its apex. Two of the three prints take inspiration from stories by Edgar Allan Poe. Each print contains the eerie imagery for which Ensor is known—skeletons, masks and throngs of swelling crowds. These signature elements are also prominently featured in Ensor’s famous painting Christ’s Entry into Brussels in 1889, 1888, which is part of the J. Paul Getty Museum’s permanent collection. The GRI holds significant collections on Ensor, including more than 100 autographed letters and many prints, which, in concert with Ensor’s masterpiece at the Getty Museum, make the Getty an important repository for the artist. In 2014 the Getty Museum will mount a major, monographic exhibition on Ensor, which will include prints from the GRI.

Among the newly acquired Ensor etchings is Hop-Frog’s Revenge, 1898, which depicts the Edgar Allan Poe character, the mistreated court jester Hop-Frog. He takes his vengeance against a cruel king and his council by chaining the men together, hanging them from a chandelier, and lighting them on fire. Two more Ensor etchings included in the gift are King Pest, 1895, also based on an Edgar Allan Poe story, and The Scavenger, 1896. These works join 16 graphic works by the artist already in the GRI’s collection as well as an archive of Ensor’s correspondence and manuscripts, with more than 100 signed letters and postcards.

A collection of 23 etchings by Jean-Jacques de Boissieu (French 1736-1810) spans Boissieu’s career. An accomplished

NEW RESOURCES

ABOUT THIS ISSUE
The Newsletter of the Association of Historians of Nineteenth-Century Art is published twice a year, in April and October. The submission deadline for the Spring 2013 issue is March 1st. Submissions may be sent to:

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full page: $300; half-page: $150
(horizontal); quarter page: $100.

Reduced rates are available for insertions in two issues:
full page: $400; half-page: $225; and quarter page: $150.
painter and draftsman, Boissieu was also a renowned printmaker, highly respected in the 18th century. The artist’s landscape scenes are inspired by 17th century Dutch paintings. The collection contains several sheets of Boissieu’s sensitively rendered studies of heads—both man and animal.

All of these prints are now part of the GRI’s Special Collections, which comprise rare and unique collections in art history and visual culture from around the world, including more than 27,000 prints ranging from the Renaissance to the present.

To download high resolution images, please go to http://news.getty.edu/

Online Archive: Ephemera Studies
Ephemera studies.org is devoted to the identification, preservation, publicizing, and study of ephemeral publications that provide more-nuanced pictures of American culture and life. Because intended to aid scholars as well as collectors, this site focuses on artifacts preserving obscure information and imagery. (It excludes already-familiar ephemera such as posters, labels, famous comic books, and most cards)

Scholars interested in Ephemera Studies are encouraged to visit and bookmark: www.ephemeras studies.org.

Special issue of Dix-Neuf on the Flâneur
A special issue of Dix-Neuf, published by Maney Publishing, was released this summer. Entitled Rethinking the Flâneur: Flânerie and the Senses, was guest edited by Aimée Boutin. (Dix-Neuf. Volume 16, Number 2, July 2012.) Articles can be found and purchased at: http://www.ingentaconnect.com/content/maney/dix/2012/00000016/00000002

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Switch over to a digital copy of the AHNCA Newsletter!
Benefits of switching over to digital Newsletters:

❖ You will receive your copy of the Newsletter 2-3 weeks BEFORE members who request the paper version! (No more missed exhibitions or calls for papers!)
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To switch to digital Newsletters, e-mail the editor, Caterina Y. Pierre, at caterina.pierre@kbcc.cuny.edu. Use the subject line: ”Digital AHNCA Newsletter” and include the e-mail address where you would like your newsletter to be sent.

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**NINETEENTH-CENTURY ART WORLDWIDE**  Volume 11, No. 2/ Fall 2012
Special issue dedicated to Patricia M. Mainardi, edited by Petra ten-Doesschate Chu, Isabel L. Taube, and Gabriel P. Weisberg

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SYMPOSIA, LECTURES, AND CONFERENCES

CALLS FOR PAPERS (SYMPOSIA), TO APPLY:

Local Heroes, May 4, 2013, The Frick Collection, New York, NY

The Frick Collection is pleased to invite submissions for Local Heroes, a symposium that will accompany the special exhibition Piero della Francesca in America. On view from February 12, 2013, to May 20, 2013, the exhibition presents seven paintings made by Piero della Francesca for his native city, Borgo San Sepolcro. By bringing together a group of works that Piero created for his hometown, where the artist remained a lifelong resident and accepted more commissions than anywhere else, The Frick Collection offers art historians a chance to reflect on the importance of place to individual artists.

Just as artistic identity can be shaped by a city, a city’s character can be defined by the profound contributions of its native artists. This symposium will explore reciprocal relationships between artists and the cities of their birth. To what extent were images conditioned by local customs or styles? How did artists embody a sense of place in their images and monuments? Can an artist’s allegiance to, or investment in, his birthplace complicate traditional art historical interpretations of center and periphery?

Please send a 250-word abstract and curriculum vitae by January 14, 2013, addressed to Olivia Powell (powell@frick.org). Submissions are especially welcome from emerging scholars. In addition to delivering a twenty-minute paper at The Frick Collection, participants will be invited to a scholars’ study morning and take part in a panel discussion with the keynote speaker, Alison Wright, Reader, University College London, and respondents including Scott Nethersole, Lecturer, The Courtauld Institute of Art.

Connected Histories of Empire, July 15-16, 2013, Centre for the Study of Colonial & Postcolonial Societies, University of Bristol

Over the last two decades, scholars have begun to characterise the British Empire as a complex patchwork of interacting and dynamic agencies, rather than as a homogenous monolith. As a result, the traditional spatial framework based on a stable division between the metropole and the periphery seems increasingly outmoded. Instead, historians, literary critics, scholars of globalisation, and philosophers have been writing about the webs, networks, and circuits in which people, objects, and ideas moved. This conference will interrogate the idea of an empire of connections, considering the possibilities opened up by thinking in terms of global interaction, as well as the challenges of incorporating the myriad interconnections of empire into coherent historical narratives.

The conference is the culmination of a year of events at the University of Bristol which have focused particularly on the memorialisation and commemoration of the British Empire. As scholars have begun to uncover the intricately woven interconnections of empire, a central concern of the conference will be to consider how this might influence how empire has been, and is, remembered and memorialised in Britain and elsewhere.

We would like to invite proposals for papers and panels that speak to the following broad themes:

✦ The commemoration and memorialisation of different imperial sites, events and phenomena
✦ Links between imperial port-cities/global cities
✦ Flows of people, goods (physical and cultural), and cash
✦ The movement, preservation and display of imperial artefacts and archives
✦ Imperial networks and imperial careering
✦ Imperial audiences and public spheres
✦ The links between global history and imperial history

We would like to encourage broad discussion of connections and comparisons between different modern empires: proposals need not be restricted to the history of the British empire. We would also welcome papers from a range of academic disciplines.

To apply send a 250 word abstract to the organisers at connectedhistoriesofempire@yahoo.co.uk by 14 January 2013.

Pictures from an Expedition: Aesthetics of 19th-century Cartographic Exploration in the Americas, Newberry Library Symposium. June 20-21, 2013, Chicago, IL

The Newberry Library Symposium seeks historians, art historians, geographers, and scholars of visual culture for a symposium discussing the aesthetics of 19th-century cartographic exploration in the Americas. The nineteenthcentury
represented a high point in mapping expeditions at the hemispheric level. These ostensibly scientific expeditions charted territories, often in support of nation building projects, yet also produced vastamounts of visual and artistic materials. This symposium will focus on this visual material addressing such questions as: What kinds of 19th-century visual practices and technologies of seeing do the materials engage? How does scientific knowledge get translated into the visual and disseminated to the public? Can looking at mapping hemispherically challenge a distinction between North American and South/Central/Latin American methodologies or practices of exploration? The organizers are interested in all forms of visual representation, including maps, sketches, drawings, landscape paintings, photography, lithography, etc. Proposals including a title and abstract (maximum 500 words) should be sent by Monday November 19 to: Ernesto Capello, History, Macalester College, ecapello@macalester.edu and to Julia Rosenbaum, Art History, Bard College, rosenbau@bard.edu.

Seeing the Civil War, Annual Conference, Midwest Art History Society (MAHS). Ohio State University. March 21-23, The sesquicentennial of the American Civil War (1861-1865) has spawned much reflection on the ways in which fine art and visual culture recorded, interpreted, and remembered the conflict. This panel welcomes papers that explore new approaches to visualizing the war. Media may include paintings, sculpture, drawings, prints, photographs, textiles, images from the pictorial press, book and periodical illustrations, maps, murals, political cartoons, and ephemera. The time frame may concern the 1860s or beyond, with consideration of the impact of Civil War imagery on subsequent generations. Electronic submissions of no more than 250 words and a current c.v. are due by Dec. 15, 2013, to theresa.leinienger@uc.edu. You don’t need to be a MAHS member (or live in the Midwest!) to submit a proposal but you do have to be one to present or participate in the conference. For more info, including a full roster of panels, see www.mahsonline.org.

In Search of “Man-Making Words”: Masculinities, Citizenship and the Nation: 1750 - 1945, Newcastle University
Although there is a growing body of scholarly literature focusing on theories of masculinity in the social sciences, attention to the construction of masculinities remains underrepresented across the arts and humanities, despite feminist scholarship being a well-established field. This event aims to bring together researchers from across the UK and beyond working in the intersections between masculinity and discourses of the nation and citizenship. It will interrogate the way that masculinity has been, and still is, constructed as invisible or un-gendered, as well as examining essentialist assumptions. The organizers hope to encourage both the academic community and the public to consider how masculinities are constructed in the period 1750-1945 and welcome 250 word proposals for 20 minute papers. Topics might include, but are not limited to: The role of group identities (e.g. Boy Scouts) in nation-formation; masculinity and warfare; the role of the Other in creating paradigms of masculinity; representations of men and/or masculinity in literature; queer theory and theories of sexuality; visual and performative representations, e.g. propaganda and satirical maps; and the male body in discourses of nation. Deadline for abstracts: 1st February 2013. The organizers aim to notify successful speakers by the beginning of March 2013. Please email all abstracts and queries to manmakingwords@gmail.com. Please visit our blog: http://manmakingwords.wordpress.com/

A series of three workshops will be held at the Courtauld Institute of Art in 2012-2013 to explore the inter-relationship between art and death. These workshops have arisen from an informal group of doctoral students with shared interests in funerary monuments. The workshops will be structured to recognize that the certainty of death is accompanied by the foreknowledge and uncertainty of what may come after, and that visual representations of these phases have varied over time and between countries. The first workshop will focus on the images and objects related to the impact that the certainty of death has on individuals and the community; the second on art in the context of dying, death and burial; and the final one on representations of the perceived fate of body and soul after death, as well as the continuation of a relationship (if only in memory) between the living and the dead. Workshops include: Anticipation and Preparation (November 1, 2012); Death and Dying (February 21, 2013); and Life after Death (May 23, 2013).

The organizers welcome proposals relating to all periods, media and regions (including non-European) and see this as an opportunity for doctoral and early post-doctoral students to share their research. Please send proposals of no more than 250 words to: Jessica.Barker@courtauld.ac.uk and Ann.Adams@courtauld.ac.uk by the following dates: January 10,
Women Artists Project,

This interdisciplinary conference will explore the art and experiences of women artists working in the Midwest between 1840 and 1940. Papers considering these issues, as well as those that deal with aspects of collecting, exhibiting and publishing the work of these women are welcomed. The symposium is organized by the Bradley University Art History Program and the Illinois Women Artists Project with support from the Women’s Studies Department, the Inland Visual Studies Center, and the Peoria Riverfront Museum. Presentation papers will be considered for publication in an upcoming book.

Please submit a 300 word abstract for a 15-20 minute paper by May 1, 2013. Proposals should include the title of the paper, presenter’s name, institutional and departmental affiliation (if applicable), CV and any technology requests.

Submit copies of the above information to both of the organizers listed below: Channy Lyons, Director of the Illinois Women Artists Project, illinoiswomenartistsproject@gmail.com. Sarah Glover, Associate Professor of Art History, Bradley University, sglover@bradley.edu. More information available at the event website: http://iwa.bradley.edu/symposium

Crisis! Concordia University, Montréal. March 22 and 23, 2013, Keynote Speaker: Dr. Serge Guilbaut, University of British Columbia

Overwrought and hyperbolic in our present-day world, the term “crisis” conjures all manner of frenetic distress. Stripping the term of its typical, neurotic uses, however, may lead to the consideration of more dynamic relationships between creation, destabilization, opportunity and total rupture. How can the term “crisis” be problematized, and made more productive in art historical practices?

From the Latinized form of the Greek krasis, early Modern English defined crisis as the “turning point in a disease”; our aim is to consider not only the metaphorical diseases with which we grapple, but the myriad directions and developments that result from their emergence. Approaching the topic as an issue of process and effect in art and culture, we envision this conference as a crossroads of interrogation where daily life informs the practice of art history.

Concordia University’s Art History Graduate Student Association is seeking original academic papers for its annual graduate conference. Proposals that consider the genesis, condition or outcome of crisis as it relates to the study of art, visual and material culture or art history are encouraged, as are proposals that address the systems and institutions that govern and disseminate artistic and cultural production and its subsequent scholarship. We invite creative, interdisciplinary and self-reflexive interpretations of the term “crisis,” wherein crises persist along varying scales—from daily survival, to war. We welcome abstracts that explicitly or implicitly legitimize, oppose or radicalize notions of crisis and its effects. Papers addressing historical and contemporary examples are encouraged, as are case studies of specific artworks, artists, exhibitions, publications or institutions.

Topics can include, but are not limited to: aesthetic analysis of non-artistic events and conditions; architecture and design of (dis)empowerment; visual interpretations of political movements; state influence on art and culture; moments of destabilization and rupture, past and present; art as activism; self-reflexive and/or politically engaged assessments of art history; and mediating forces of networks and technology.

Presentations are twenty minutes in length (2,500 words), followed by a discussion period. Please send a 300-word abstract in English or French, a short biography (100 words), and contact information (including your institutional affiliation and degree type), in a Word document formatted with 12-point Times New Roman type to ahgsaconference@gmail.com by Friday, December 7, 2012 at 5 p.m. Presenters will be selected by Wednesday, January 16, 2013. A selection of conference proceedings may be published.

The Louvre before the Louvre: Artisans, Artists, Academies
The Wallace Collection, London, July 5, 2013
Organisers: Mia Jackson (Queen Mary University of London) & Hannah Williams (University of Oxford)

Now one of the world’s best-known museums, the Louvre was once a vast artistic and cultural centre of a different kind. ‘The Louvre before the Louvre’ will delve into the fascinating but little known period of the Louvre’s history from 1643 to 1793, exploring the role this space played in

2013 (for Workshop 2, Death and Dying) and April 11, 2013 (for Workshop 3, Life after Death). Information is available at: http://www.courtauld.ac.uk/researchforum/events/2012/autumn/nov1_ArtandDeath.shtml
the histories of art production and artistic sociability in early modern Paris.

Even before Louis XIV moved the Court from the Louvre to Versailles in 1682, the Louvre had already become the centre of artistic, creative, and intellectual energy in Paris. Artists and artisans of all trades – from watch-makers to history painters – were given lodgings and studio space in the same wings and corridors that accommodated cultural organs like the Menus Plaisirs du Roi (responsible for state festivities and spectacles), the royal printing press, and the royal academies (Painting and Sculpture, Architecture, Inscriptions, Science, and the Académie Française). As the palace expanded over the next two centuries, the Louvre complex (the building and surrounding streets) came to be dominated by this growing community of artists, artists, men of letters, and their aristocratic patrons, inhabiting this space and living out their daily lives together.

‘The Louvre before the Louvre’ will reconstruct and re-evaluate this space of artistic sociability. As dust billowed and paint dripped in artists’ studios, theoretical debates were thrashed out in the academies, and groundbreaking technologies were designed in artisans’ workshops, the Louvre became a fertile ground for collaboration, the results of which are evident in many objects (e.g. by Boulle, Oppenordt, Oeben, Boucher, Oudry, Girardon, Coysevox, to name a few) now in the Wallace Collection where this conference will take place.

Seeking a more intimate understanding of the artistic and intellectual ‘neighbourhood’ of the Louvre and its effect on art and design in the period, the organisers invite papers that explore the Louvre’s rich history, art, material objects, spaces, and social interactions during the 17th and 18th centuries. Suggested topics may include but are not limited to: Artistic and intellectual circles (the lives of the Royal Academies & their academicians); living in the Louvre (artists’ logements/studios; social order & daily life; professional/social interactions; individual and collaborative practice); form and function of Louvre spaces (key sites: Galerie d’Apollon, Salon Carré, Grande Galerie, theatres, chapels, etc); patronage Networks (patrons and collectors in the Louvre); decoration & Display (furnishing and decoration by Louvre inhabitants; displays of collections; exhibitions); Louvre Experiences (written and visual descriptions of life in the Louvre); and finding boundaries – where did the artistic communities of the Louvre begin and end? How did one ‘belong’ to the Louvre community? What did it mean to do so?

Please send proposals of no more than 300 words to amelia.f.jackson@gmail.com and hannah.williams@hoa.ox.ac.uk by January 15, 2013. For information: www.wallace-collection.org/education/research/forthcomingconferences

Taking its cue from Hardt and Negri’s location of ‘crisis’ as central to European modernity, this conference seeks to explore how visual cultures in Britain during the 19th and 20th centuries have simultaneously responded to – and emerged from – the successive crises that have been deemed to constitute the country’s (post)colonial modernity. Among other things, crisis in visual culture might signify avant-garde break-through, resistance in the form of protest, or engagement with the fraught and contingent nature of personal and political identities within the inter-state and inter-subjective networks that have emerged in conjunction with imperialism and economic globalisation.

The organisers welcome submissions from artists and scholars across the humanities and social sciences, but ask that papers address crisis primarily in relation to visual and material cultures. Possible topics include, but are by no means limited to: (Post)colonial crises, from the multiple insurgencies against British rule; cultures of protest, including socialist, anti-capitalist resistance; anti-war and anti-nuclear demonstration; feminist and queer challenges to normative constructions of gender and sexuality; and the Blk Art Group’s demand for political and aesthetic recognition; the experiences, effects and challenges of immigration, emigration and diaspora; psychological and philosophical crisis, which could range from crises of faith, epistemology and perception, to psychoanalytical and existential crisis; the rise of the illustrated press and its attendant demand for political caricature and satire, photojournalism, war reportage, and military technologies of vision; individual responses to environmental crisis (William Blake, Gustav Metzger, Patrick Keiller), social crisis (William Morris, Walter Crane) and (geo)political crisis (Richard Hamilton, Mona Hatoum); avant-garde attitudes to modernity and industrialization in terms of so-called ‘embrace’ or ‘retreat’, as well as at material, conceptual and institutional levels: Pre-Raphaelitism, Aestheticism, Arts and Crafts, The Omega Workshop.
and Bloomsbury Group, Vorticism, Surrealism, Pop, Signals, and London Filmmakers' Cooperative.

Please email abstracts of up to 500 words to Sean Wilcock and Catherine Spencer at visualcultureincrisis@gmail.com by December 10, 2012. www.york.ac.uk/history-of-art/news-and-events/events/2013/visual-culture-crisis/

The Terra Foundation for American Art International Essay Prize recognizes excellent scholarship by a non-U.S. scholar in the field of historical American art (circa 1500-1980). Manuscripts should advance understanding of American art, demonstrating new findings and original perspectives. The prize-winning essay will be translated and published in American Art, the Smithsonian American Art Museum’s scholarly journal. The Foundation is pleased to announce an increased and enhanced prize award this year: the winner will receive a $1,000 cash award and a $2,000 travel stipend to give a presentation in Washington, D.C., and meet with museum staff and fellows. This prize is supported by funding from the Terra Foundation for American Art.

The aim of the award is to stimulate and actively support non-U.S. scholars working on American art topics, foster the international exchange of new ideas, and create a broad, culturally comparative dialogue on American art. Ph.D. candidates and above are eligible to participate in the competition. Essays may focus on any aspect of historical American art and visual culture (pre-1980). Preference will be given to studies that address American art within a cross-cultural context and offer new ways of thinking about the material. A strong emphasis on visual analysis is encouraged. Manuscripts previously published in a foreign language are eligible if released within the last two years (please state the date and venue of the previous publication). For scholars from English-language countries, only unpublished manuscripts will be considered. Authors are invited to submit their own work for consideration. We urge scholars who know of eligible articles written by others to inform those authors of the prize.

The length of the essay (including endnotes) shall not exceed 8,500 words with approximately 12 to 14 illustrations. The text of the essay should be submitted by e-mail as a Word file, accompanied by a PDF file containing all of the illustrations. A curriculum vitae should be included. Manuscripts submitted in foreign languages should be accompanied by a detailed abstract in English. The submissions must be sent to TerraEssayPrize@si.edu by January 15, 2013. Questions or comments may be addressed to the same address.

For more information on American Art, please consult www.americanart.si.edu/research/journal. For details on the Terra Foundation for American Art, please visit http://www.terraamericanart.org/.

CONFERENCES TO ATTEND:

Art and Its Afterlives, Fourth Early Modern Symposium

Art and Its Afterlives aims to address the ways in which the work of art continues to resonate after its creation. While much art history takes as its focus the initial facture of the work of art, this one-day symposium explores what happens to early modern art after the moment of its making. How did early modern works continue to be created in their display, preservation, and reception from the moment of their creation on? Papers will examine how art is shaped by its afterlives – whether these collect, curate, cut up, cut out, copy or correct it – and the ways in which art both persists and changes through time as a material object, a field of generative meaning, and a subject of debate and interpretation. Material, technical and social histories as well as theoretical approaches drawn from the discipline of art history and other fields of the humanities will be explored.

“Sang Sacré”: Conflicting Associations in French Art
A symposium of the Association of Scholars of Christianity in the History of Art (ASCHA). Tuesday, February 12, 2013. Pratt Institute (Manhattan campus) 144 West 14th Street, NY

Keynote Speaker: Dr. Cordula Grewe

In Christian concepts of sacrifice and redemption, sacred blood—“le Sang Sacré” suggests competing meanings, as represented in symbols, themes, and narratives. Between c. 1780 and c. 1900, French art demonstrated ways in which Christian associations with blood could form part of a dialectic of truth and falsity; and how this dialectic could be all the more vigorously conveyed via blood imagery. “Sang Sacré” has been identified not only with mortality and immortality, but as well, with power as an expression of the vengeful, the covenantal, and the salvific. Taking social and political upheavals as a point of departure, “le Sang Sacré” raises questions such as: how did “le sang sacré” participate within his-
The conference will address the metaphysical and aesthetic attributes of blood as an interpreter of cultural values in French art between 1780 and 1900. The Association of Scholars of Christianity in the History of Art is dedicated to the facilitation and promotion of scholarship that examines the relationship between Christianity and the visual arts. ASCHA is international, non-political, and ecumenical; we invite the participation of scholars of all and no personal faith persuasions. ASCHA encourages the critical study of Christianity and the visual arts as that relationship is diversely manifested in all historical periods and world cultures. For more information about ASCHA, visit our website at http://christianityhistoryart.org.

Impressionism and the Industrialization of Time, André Dom browski, University of Pennsylvania à“Tobacco served in an artistic package”: Smoking, Still Life, and Consumer Culture in Gilded Age America, Ross Barrett, University of North Carolina, Chapel Hill .Title: TBA, Jane Roos, CUNY Graduate Center (Emerita) Tattooing as High-Status Commodity Art in the Late 19th Century, Dr. Matt Lodder, University of Reading, UK.

Future Directions in 19th-Century Art History (AHNCA-Sponsored New Scholars Session) Chair: Morna O’Neill (Wake Forest University) Friday, February 15, 2013, 12:30 – 2:00 pm. Regent Parlor, 2nd Floor

This panel will address the opportunities and challenges associated with art historical engagement with American illustration. Despite the prominence of periodical illustration as an important professional practice in the 19th century and its wide popular aesthetic influence well into the 20th, illustration has not been made as central to American art historical narratives as its ubiquity might warrant. Why? Do commercial practices always render aesthetic considerations secondary from the start? In what ways might the contingencies of the production of illustrated periodicals create opportunities for integrating aesthetics with social practices, technologies, commerce, and cultures? Some have noted a recent turn to developing the theory, criticism, and historiography of illustration. How can art history provide useful perspectives? Or is art history still too limited in its methodologies?

Loco/Motion: 34th Annual Conference of the Nineteenth-Century Studies Association. Fresno, CA. March 7-9, 2013
The long nineteenth century set the world on the move. Travel became increasingly important for business and pleasure, for war and peace. At the same time, new forms of moving people arose: the balloon, ships, undergrounds, funiculars, the railroads. Each carried riders to great distances, different locales, and novel pursuits. But motion wasn’t purely spatial; new movements arose as well, sweeping the inhabitants of the period into fresh vistas of thought and endeavor. This conference will explore the sense of movement at work and at play during the long nineteenth century (1789-1914), and will address the intersections of movement/s, focus on technologies of motion in isolation, or reveal the desires—for gain, glory, greed—that set the world on its feet.

Modern Movements: Exploring the Body in Modern American Art, Randolph College. Lynchburg, VA. March 16, 2013. Keynote Speaker: Dr. Robin Veder, Associate Professor of Art History and Visual Culture and Humanities, Penn State Harrisburg
In contrast to European modernism, many early twentieth-century American artists who considered themselves “modernists” held tight to the figurative tradition in the visual arts while embracing formal experimentation. This one-day symposium will feature new research on Arthur B. Davies (1862-1928), an artist who was dedicated to the figure and yet, as
primary curator of the groundbreaking Armory Show of 1913, is credited with bringing modern art to American audiences. We intend to look at Davies and other American visual artists who brought a modern sensibility to their work by depicting contemporary body-movement practices and/or drawing upon related theories of bodily movement, sensation, and perception during the same period. This symposium will be held in conjunction with two concurrent exhibitions of Arthur B. Davies’ work that will take place at the Maier Museum of Art at Randolph College, Lynchburg, Virginia, on view from January 18 through April 14, 2013. The Maier Museum of Art at Randolph College is home to sixty-one works by Davies, many of which have never been exhibited before. Mac Cosgrove Davies, great grandson of Arthur B. Davies, and owner of over 300 Davies pieces, will contribute a selection of works which will also be on view to the public for the first time.


Prior to the mid-nineteenth century, allegorical figures in visual culture served as vehicles that transmitted traditional metaphorical meaning, following conventions on which most educated, European viewers agreed. Yet amid the cultural upheavals of the fin-de-siècle and lasting well into the twentieth century, a transformation occurred as these established codes gave way, leading towards powerful and alternative forms of signification. Images of allegorical bodies lost their earlier connections to conventional signification, and emerged anew in the personally inflected languages of Symbolist art and literature as the human body became an ideal expressive form for personal or hermetic layers of meaning.

Spanning the productively ambiguous space between traditional structures of visual language and the more complex strategies of fin-de-siècle and Surrealist art, this panel examines the modern subcurrent of Symbolist imagery in endless re-inventions of the human figure as allegory. From maidens to monsters, robust heroes to decrepit zombies, allegorical bodies express our hopes and fears, enabling our expressive impulses and indulging our cultural fascination with ideals and their corresponding antitheses. Embodied allegory continues to inform contemporary visual culture, found in the sculpture of Kiki Smith and the photographs of Cindy Sherman, the films of Ridley Scott and the graphic novels of Neil Gaiman, and will continue to shape our imaginations in the century to come. This panel will consider embodied allegories as sites of multivalent meaning in visual culture, located in the space between traditional forms and new visual practices from the 19th through 21st centuries.

Inter-Culture 1400-1850: Art, Artists and Migration, Liverpool Hope University. April 5-06, 2013

Focusing on the time between 1400 and 1850, this multi-disciplinary, international conference explores the complex implications that the emigration and immigration of artists had on their artistic development and also upon the society they were leaving and the new one they were joining. While major exhibitions, such as “Migrations” (January – August 2012) at Tate Britain, address the impact of migration on the cultural heritage and artistic production in a particular country, the conference seeks to investigate further this exciting topic by discussing thematically the latest research of international scholars. Instead of focusing on the 20th and 21st centuries and the strong consequences migration caused in modern and postmodern societies, we intend to look back and explore the effects of migration on art and artists in Europe and beyond before, during and shortly after the Industrial Revolution. Why have artists left their comfort zone, travelled to faraway places and adapted to new living conditions when only very few had a noteworthy impact on local artistic production, such as Hans Holbein the Younger at Henry VIII’s court or El Greco, who is the prime example for intercultural artistic exchange in early modern times? How important was national identity for the artists and also for the reception of their work? What are the differences and parallels between pre- and post-Industrial Revolution migration of artists?


From May 2013 to January 2014 the Van Gogh Museum, in close collaboration with the Netherlands Institute for Cultural Heritage and Shell, will present the results of innovative and interdisciplinary research on Van Gogh’s working methods in the context of his time to a larger public. An ambitious exhibition at the Van Gogh Museum, accompanying publications and an international symposium will shed more light on Van Gogh’s use of an impressive range of materials and techniques in order to understand to what extent his studio practice was influenced by other artists, books he read, and the conditions in which he lived and worked.
GRANTS AND FELLOWSHIPS

FELLOWSHIPS & GRANTS FOR PRE- AND POST-DOCTORAL CANDIDATES

American Antiquarian Society announces Short-Term Visiting Academic Research Fellowships, available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Fellowships comprise 1-3 months, stipends = $1,000/month. The following are offered annually: Kate B. and Hall J. Peterson Fellowships (research on a topic supported by the AAS collections); The Legacy Fellowship (research on a topic supported by the AAS collections); Stephen Botein Fellowships (research in the history of the book in American culture); The Joyce Tracy Fellowship (research on newspapers and magazines); AAS-American Society for Eighteenth-Centuries Studies Fellowships (research on the American 18th Century); American Historical Print Collectors Society Fellowship (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); The Reese Fellowship (research in American bibliography and the history of the book in America); The “Drawn to Art” Fellowship (research on American art, visual culture or other projects using graphic materials as primary sources); Deadline for all fellowships applications except the Ebeling Fellowship January 15, 2013; Contact: American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, (508) 755-5221, fax: (508) 753-3311, or visit: http://www.americanantiquarian.org/acaFellowship.htm. The Christoph Daniel Daniel Ebeling Fellowship (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, jointly funded by the German Association for American Studies and AAS). Deadline for Christoph Daniel Ebeling Fellowship: February 2013-not yet posted. http://blog.dgfa.de/files/2009/07/Ebeling-Fellowship-2012.pdf.

The French Government offers the Chateaubriand Scholarship for Humanities Research for doctoral research for which involvement in French research institutions or archives would be beneficial. Fellowships are given for research in topics in French culture and history. Applicants must be of U.S. citizenship. Tenure (9 mo.) carries a stipend of 1500 euros per month plus health coverage and travel. Deadline: December 31, 2012. Contact: Chateaubriand Fellowships, French Embassy, Bourse Chateaubriand/SCULE, 4101 Reservoir Rd., Washington, DC 20007. E-mail: Meghan.merwin@diplomatie.gouv.fr. Call: (202) 944-6294. Web: http://france-science.org/chateaubriand2/chateaubriand_.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. Application for a pre-doctoral fellowship may be made only through nomination by the chair of a graduate department of art history or other appropriate department. To be eligible, the nominee must have completed all departmental requirements, including course work, residency, and general and preliminary examinations, before November 15. Certification in two languages other than English is required. Candidates must be either United States citizens or enrolled in a university in the United States. The stipend for all pre-doctoral fellowships is $20,000 per year. http://www.nga.gov/casva/casapre.htm.

Center for Place, Culture and Politics Post-Doctoral Fellowship 2013-2014 at the Graduate Center of the City University of New York (CUNY) announces a post-doctoral position for the academic year 2013-2014 (pending budgetary approval). The theme of the fellowship is “Uprising,” referring to social change in the context of understanding processes of uneven geographical scales. For more information and application, see http://pcp.gc.cuny.edu/fellowships/post-doc-application/. Online applications due March 1, 2013.

Columbia University offers fellowships for scholars who are interested in working at its Institute for Scholars at Reid Hall (in cooperation with the Maison des Sciences de l'Homme). Preference given to scholars in the Humanities, Social Sciences and related disciplines. Collaborative group proposals encouraged, although individual applications will be considered. Applications can be made for a single semester or full academic year. Deadline: March 1, 2013. Contact: Office of the Provost, Columbia University, 535 W. 116 Street, 408 Low Memorial Library, Mail Code 4336, New York, NY 10027; (212) 854-3813, fax: (212) 854-9720; ps27@columbia.edu, web: www.columbia.edu/cu/reidhall.

Columbia University Council for European Studies offers summer pre-dissertation fellowships for graduate students working on Europe. There are usually fifteen to seventeen recipients and the stipend is $4,000.00. Deadline February 15, 2013. Contact: CES, Columbia University, 1203A, International Bldg., MC3310, 420 w. 118th St., New York, 10027. Phone: (212) 854-4172. Web: http://councilforeuropeanstudies.org/index.php?option=com_cont ent&view=article&id=26&Itemid=28; email: ces@columbia.edu. The Harriman Institute Post-doctoral Fellows Program
enables junior scholars who have recently received their Ph.D. to spend a specified term in residence focusing on the revision of their dissertation for publication in book form. **Deadline: January 10** for fellowships to being the following September, decisions in May. Contact: Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, New York 10027, (212) 854-6219, bs18@columbia.edu, [http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html](http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html)

The American Council of Learned Societies announces Dissertation Fellowships in East European Studies for 2013-2014. Research fellowships for use in Eastern Europe, writing fellowships for writing the dissertation in the United States after research is complete. Applications will be accepted for work related to Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Kosovo/a, Latvia, Lithuania, Macedonia, Montenegro, Poland, Romania, Serbia, Slovakia, and Slovenia. Applicants must be pursuing a Ph.D. degree at a U.S. university. All requirements for the PhD except the dissertation (ABD) must be completed by June 2013. Application **deadline: November 15, 2012.** Further information is available at [http://www.acls.org/programs/eesp](http://www.acls.org/programs/eesp). ACLS has secured funding (for one year only) for this competition. American Council of Learned Societies, 633 Third Avenue, New York, NY 10017-6795, [http://www.acls.org/](http://www.acls.org/)

The **Gilder Lehrman Institute of American History** offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Ten $3,000 fellowships are awarded twice a year. **Deadlines (postmarked or submitted via email): December 1st and May 1st.** Contact The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9666; email: fellows@gliah.org, web: [http://www.gilderlehrman.org/historians/scholar4.html](http://www.gilderlehrman.org/historians/scholar4.html).

The **Hagley Museum and Library** offers the **Henry Belin du Pont Dissertation Fellowship** (stipend = $6,500) supports the dissertation stage of doctoral work with four-month residencies. **Deadline: November 15, 2012.** [www.hagley.lib.de.us/grants.html](http://www.hagley.lib.de.us/grants.html). Submit applications online.

The **Alexander von Humboldt Foundation** supports scholarly research and study in Germany. It offers as many as 600 **Humboldt Research Fellowships** annually to post-doctoral scholars to support research for six- to twenty-four-month periods in Germany. Scholars may be in any academic field and come from any country except Germany. Applications may be submitted at any time. Contact: The U.S. Liaison Office of the Alexander von Humboldt Foundation, 1055 Thomas Jefferson St. N.W., Suite 2030, Washington, D.C., (202) 296-2990. Web: [http://www.humboldt-foundation.de/web/771.html](http://www.humboldt-foundation.de/web/771.html).

The **Institute of European History** awards ten fellowships for 6-12 month research stays at the Institute in Mainz. The application is open to all young historians in Germany and abroad, who apply with a research project in German and European history since the sixteenth century. The department’s fellowship selection commission meets three times a year, in March, July and November. **Deadlines are continuous.** Contact: The American Institute for Contemporary German Studies, 1400 16th Street, NW Suite 420, Washington, DC 20036. Phone: (202) 332-9312, fax: (202) 265-9531. Contact: info@aicgs.org, or web: [http://www.ieg-mainz.de/likecms/likecms.php?site=site.htm&nav=64&siteid=300](http://www.ieg-mainz.de/likecms/likecms.php?site=site.htm&nav=64&siteid=300).

The **Samuel H. Kress Foundation** offers several grants and fellowships at the pre-doctoral and professional levels. The **Kress Fellowship in Art History at Foreign Institutions** grants four pre-doctoral candidates two-year research appointments at one of several participating European Institutions. The stipend is $22,500. **Deadline: November 30, 2012.** Kress **Travel Fellowships** in the History of Art, carrying stipends of $3,500 to $10,000, support travel expenses are granted to pre-doctoral candidates finishing their dissertations on European art before 1900. **Deadline: November 30, 2012.** All pre-doctoral fellows must be U.S. citizens (or be matriculated into a U.S. university) and nominated by his/her department. These and other fellowships can be found on the Kress website [www.kressfoundation.org](http://www.kressfoundation.org). Or contact: Wyman Meers, Program Administrator, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.

**Stanford University** invites applications for the **Andrew W. Mellon Fellowship of Scholars in the Humanities**, a post-doctoral fellowship designed to give the best recent Ph.D. recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will
The Center for the Humanities will invite applications for a long-term residency fellowship. The stipend (approx. $62,000) may include additional support, depending on need. **Deadline: November 15, 2012.**

Contact the Program Officer at mellonfellows@stanford.edu or visit [http://fellows.stanford.edu](http://fellows.stanford.edu) or write: Andrew W. Mellon Fellowship of Scholars in the Humanities, Stanford Humanities Center, 424 Santa Teresa Street, Stanford, CA 94305-4015 USA; Phone 650-723-3316; Fax 650-723-1895.

**Wesleyan University** invites scholars who have received their Ph. D. within the last four years in any humanistic field to apply for the **Andrew W. Mellon Post-doctoral Fellowship in Cultural Studies**. The Center for the Humanities will also grant a small number of non-stipendiary Research Fellowships for a semester or a year to scholars working in the humanities or the social sciences. Arrangements for Research Fellowships are informal and individual (consult site for details). **Deadline: March 30, 2013.** Contact Jill Morawski, Director, Center of the Humanities, Mellon Post-doctoral Fellowship Program Wesleyan University, 95 Pearl Street, Middletown, CT 06459-0069, (203) 685-2170. Web: [http://www.wesleyan.edu/chum/research_fellowship.html](http://www.wesleyan.edu/chum/research_fellowship.html)

The **Carter G. Woodson Institute for Afro-American and African Studies** at the University of Virginia offers pre-doc and post-doc residential fellowships to scholars whose work focuses on race, ethnicity and society in Africa and the Atlantic world (broadly defined as the African Diaspora). Post-doctoral fellows receive one-year fellowships (stipend = $45,000). Pre-doctoral fellowships cover two (annual stipend = $20,000). The fellowship is not restricted by citizenship. **Deadline December 7, 2012.** The Woodson Institute also operates a Visiting Scholars program and invites scholars working in African American and African Studies to apply for short-term or long-term residential affiliations as visiting scholars. Applications for long-term residency will be considered in the Spring (**June 15 deadline**) and Fall (**November 1 deadline**). Applications for short-term residency will be considered year-round. Questions regarding the pre- and post-doctoral fellowship should be directed to: Lawrie Balfour/Director of the Fellowship Program; kb3q@virginia.edu; web: [www.virginia.edu/woodson/programs/fellowships.html](http://www.virginia.edu/woodson/programs/fellowships.html).

The **Yale Center for British Art Visiting Fellowship Program** offers several month-long resident fellowships to scholars in post-doctoral or equivalent research related to British art and to museum professionals whose research interests include British art. **Deadline: (January 15, 2013).** Contact: For further information, please contact Research (yca.visiting scholars@yale.edu | 203 432 9805); web: [http://yca.yale.edu/education/edu_fellowships.html](http://yca.yale.edu/education/edu_fellowships.html).

**FELLOWSHIPS & GRANTS - ALL CAREER STAGES**

The **American Association of Netherlandic Studies** annual $2,000.00 scholarship is offered in support of graduate research in the field of Netherlandic studies, to be conducted in the Netherlands or Belgium. The field of Netherlandic Studies is broadly defined and includes research on aspects of Dutch culture as they relate to Indonesia or South Africa, or research on the Afrikaans language. The grant is intended for citizens or residents of the United States who study at an American university. Preference is given to those scholars who do not receive research support from their home institutions. Applicants must submit a proposal of at least two pages, a timetable, a budget, two letters of recommendation, a curriculum vitae, and a set of transcripts. The proposal should establish the scholarly contribution and significance of the project, its relevance to the applicant’s professional goals, and progress already made. **Deadline: February 15, 2013.**

The selection committee will consist of members of the AANS Executive Council. Please send completed (hardcopy only — provide 4 copies) applications to: Dr. C.P. Sellin, Assist. Prof of Art History, California Lutheran University, Art Department, 60 West Olsen Road, mail code 3800, Thousand Oaks, CA. 91360. Contact: Dr. Jenneke Oosterhoff, Univ. of Minnesota, Dept. of German, Scandanavia and Dutch, 205 Fofwell Hall, Minneapolis, MN 55455, email: ooste003@umn.edu. Web: [http://netherlandicstudies.com/news/?page_id=24](http://netherlandicstudies.com/news/?page_id=24).

The **American Association of University Women** (AAUW) invites applications from outstanding women scholars for a one-year research fellowship or short-term publication grant (must be U.S. citizens or permanent residents). The “American Fellowships” include Post-doctoral Fellowships ($30,000), Dissertation Fellowships ($20,000 to women in the final year of a doctoral degree) and a Summer/Short-Term Research Publication Grant ($6,000), available to women college/university faculty or independent researchers to prepare completed research for publication. **Deadline (postmarked): November 15, 2012.** International Fellowships are awarded for full-time study or research to women who are not U.S. citizens or permanent residents. **Deadline (postmarked):**
December 1, 2012. Contact: AAUW Fellowships and Grants, C/O ACT, Inc., P.O. Box 4030, Iowa City, IA 52243-4030; phone 319-337-1716, e-mail aauw@act.org; web: http://www.aauw.org/education/fga/index.cfm.

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

The American Philosophical Society offers several grants and fellowships at the pre-doctoral, post-doctoral and senior level. The Franklin Research Grant is available to post-doctoral (or publication equivalent) scholars. Funding is in multiples of $1,000, with a maximum of $6,000 for one calendar year, $12,000 for two years. Deadline: October 1 and December 3, 2012. The Phillips Fund of the APS provides grants for research in Native American linguistics and ethnohistory, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed $3,000. Deadline: March 1. The APS Library accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: $2,000 per month (1-3 months). Deadline (receipt): March 1. Contact all individual programs through Linda Musumeci, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429; e-mail: lmusumeci@amphilsoc.org; web: http://www.amphilsoc.org/grants.

The Amon Carter Museum’s Davidson Family Fellowship Program is for scholars working at the pre- or post-doctoral level. Fellows will initiate new research or continue work on an existing topic in American art that draws on the Museum’s collections. Stipend: $12,500 for a minimum of four months of full-time research at the Amon Carter Museum. Deadline: March 1, 2013. Contact: Davidson Family Fellowship Program, Amon Carter Museum, Attn: Samuel Duncan, Library Director, 3501 Camp Bowie Boulevard, Fort Worth, Texas 76107-2695, ph. (817) 989-5073; email: samuel.duncan@cartermuseum.org. Web: http://www.cartermuseum.org/library/davidson-family-fellowship.

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = $4000/month), are designed to provide access to the library for scholars who reside outside the greater New Haven area. Fellowships must be taken up between September 1, 2013 and May 31, 2014. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details). Deadline: received December 15, 2012. Web: www.library.yale.edu/beinecke/brbleduc/brblfellow.html; email: Beinecke.Fellowships@yale.edu.

The Camargo Foundation awards one-semester residential fellowships to scholars, visual artists, composers, and writers working on humanistic topics related to French and Francophone countries. Fellows pursue projects while in residence at the Foundations’ estate in Cassis, France. Applications are welcome from college professors, independent scholars, secondary school teachers (private and public), graduate students, writers, composers and visual artists. Stipend amount: $2,500. Application deadline: postmarked January 12, 2013. Contact: The Camargo Foundation, 1, Avenue Jermini, 13260 Cassis, France. Web: www.camargofoundation.org.

The Capitol Fellowship Program grants a maximum of $18,000 to scholars for research related to the art and architecture of the U.S. Capitol complex. Fellows are granted access to extensive documents housed in the Office of the Architect of the Capitol, The Library of Congress and the National Archives. Office space is provided in the Curator’s Office of the Architect of the Capitol. Tenure = one-twelve months/$2,000 per month. Application deadline: March 15, 2012. Contact Dr. Donald Kennon, U.S. Capitol Historical Society, 200 Maryland Ave. N.E., Washington, D.C. 20002. 202 228-1222. See: http://www.csus.edu/calst/capital_fellows_programs_overview.html; e-mail: bwolanin@aoc.gov.

The Caroline and Erwin Swann Foundation for Caricature
and Cartoon awards one fellowship per year, with a stipend of $15,000 to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. Applicants may be candidates for an M.A. or Ph.D. degree in a university in the United States, Canada or Mexico and working toward the completion of a dissertation or thesis for that degree, or be engaged in postgraduate research within three years of receiving an M.A. or Ph.D. Application deadline: February 15, 2013. Contact: Martha Kennedy, 202-707-9117. Web: www.loc.gov/rr/print/swann. Email: swan@loc.gov.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Visiting Senior Fellowship Program: Deadlines: March 21, 2013, September 21, 2013: The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: Deadline: November 15, 2012; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: Deadline: February 15, 2013. Visit: http://www.nga.gov/casva/index.shtml. Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudio@nga.gov.

The Center for Cultural Analysis at Rutgers University awards two external fellowships (stipend: $40,000) to scholars and practitioners, including graduate students, “interested in issues and problems arising from the complicated interrelations among the Americas during the past century—their history, politics, economics and culture.” Theme: Formalisms. Deadline January 12, 2013. Contact: Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08903, 732-932-8426, email: info@cca.rutgers.edu. Web: http://cca.rutgers.edu/fellows/12-13-fellowships.

The Council of American Overseas Research Centers (CAORC) announces a fellowship program that supports advanced regional research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or trans-regional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to $9,000 each. Individuals or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens. Deadline January 12, 2013. Contact: Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, P.O. Box 37012, NHB Room CE-123, MRC 178, Washington, D.C. 20013-7012, Ph. (202) 633-1599. fellowships@caorc.org; web: http://caorc.org/programs/multi.htm.


The John Simon Guggenheim Memorial Foundation provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada (Deadline: September 15, 2012), and the other open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1, 2012). Contact: Edward Hirsch, Pres., John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248. E-mail: fellowships@gf.org Web: http://www.gf.org/

The Hagley Museum and Library offers several fellowships and grants. Hagley/Winterthur Fellowships in Arts and Industries represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design architecture, crafts, and the fine arts. Henry Belin du Pont Fellowships support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced
degrees. Stipends (for periods ranging from 1 to 6 mo.) may offer up to $1,600 per month. **Deadline: November 15.** The Hagley Museum and Library **Grants-in-Aid** support short-term visits for scholarly research. Stipends (from two weeks to two months) may offer up to $1,600 per month. **Deadlines for 2013-2014:** March 31, June 30, October 31. Contact: Dr. Philip Scranton, Center for History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630, or call (302) 658-2400 or e-mail crl@udel.edu. Web: www.hagley.org and www.hagley.lib.de.us/grants.html.

The **Harvard University Houghton Library Fellowship** provides short-term fellowships for travel to work within the Library’s collections. Fellows have access to the Widener library, the world’s largest university library and receive a stipend ($3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellows must be in residence at Harvard for at least one month out of the fellowship year (July-June). **Deadline: January 13, 2012.** Contact: The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: http://hcl.harvard.edu/libraries/houghton/public_programs/visiting_fellowships.cfm.

The **Huntington Research Center** The Huntington will award over one hundred fellowships for the academic year, derived from a variety of funding sources and having different terms. Fellows are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a Ph.D. or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of $2000 per month. A number of specialized fellowships are available. **Deadline (postmarked): December 15, 2012.** Contact: Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108. Robert C. Ritchie, W.M. Keck Foundation Director of Research. Phone: (626) 405-2194; Fax: (626) 449-5703; e-mail: cpowell@huntington.org, web: http://www.huntington.org/huntingtonlibrary.aspx?id=566.

The **Institute of Turkish Studies** sponsors an annual grant program that offers a variety of awards to individual scholars, colleges and universities in the United States. The Institute will offer grants and fellowships in the field of Ottoman and Modern Turkish Studies to graduate students, post-doctoral scholars, universities, and other educational institutions. **Deadline (receipt): March 12, 2013.** For detailed application guidelines and downloadable application forms, visit http://turkishstudies.org/grants/index.shtml Phone: (202) 687-0295, Fax (202) 687-3780, or write: Institute of Turkish Studies, Intercultural Center, Georgetown University, Washington, DC 20057-1033.

The **Library Company of Philadelphia and Historical Society of Pennsylvania Program in Early American Economy and Society** offers several types of fellowship awards to be granted for research and scholarship. One-month fellowships (stipend = $2,000) are available to scholars at all levels of research. **Barra Foundation International Fellowships** promote scholarship in early American economy and society, broadly defined, through the 1850s. All applicants may submit proposals based on any printed and manuscript materials of the Library Company and other institutions nearby. **Deadline: March 1, 2013.** Contact: Program in Early American Economy and Society, The Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. (215) 546-3181 or write James Green, email: jgreen@librarycompany.com. Web: http://www.librarycompany.org/fellowships/american.htm.

The **Liguria Study Center for the Arts and Humanities** grants **Bogliasco Fellowships** to qualified persons doing advanced creative work or scholarly research. Bogliasco Fellowships are scheduled during the two semesters of the traditional academic year: mid-September to the third week of December, and mid-February to the third week of May. Fellowships are residential, carry no stipend, and typically last either one month or a half-semester (47 days). In special circumstances, residencies of other lengths may be approved. Applications are reviewed twice a year: **January 15 for fall-winter semester** and **April 15 for the winter-spring semester.** Contact: The Bogliasco Foundation, 10 Rockefeller Plaza (16th floor), New York, New York 10020-1903, email: info@bfny.org; web http://www.bfny.org/english/fellowships.cfm.

The **Massachusetts Historical Society** offers short term fellowships for researchers who need to use the collections to complete a major project relevant to the MHS collections. Each of the fellowships includes a stipend of $1,500 for four weeks of research. Candidates who live 50 or more miles from Boston receive preference. **Post-mark deadline: March 1, 2013.** With support from the National Endowment for the Humanities the MHS also awards either one long-term grant of six to twelve months or two grants of a maximum
of five months. Stipend: no more than $40,000 for a term of six to twelve months and smaller amounts for shorter terms. Tenure must be continuous. Application post-mark deadline: January 15, 2013. Contact: Long term/short term Fellowships, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215, (617) 646-0513; Web: www.masshist.org/fellowships.

Metropolitan Museum of Art Conservation Fellowships are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fields for conservation research include paper, objects, textiles, musical instruments and costumes. Fellows maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures receive stipends of $40,000 (senior), and $30,000 (junior), with additional travel monies available. Deadline (receipt): January 2, 2013.

The Henry Moore Institute offers fellowships to artists, academics, curators and/or educators interested in pursuing work at the institute on historical and contemporary sculpture. Fellows have access to collections including sculpture, a library, slide library, an archive of works on paper, models and original documents. The sculpture and archive collections are devoted to British sculpture, principally after c. 1850, and are especially strong for the period c. 1900-1975. The library is an excellent resource for research on both historical and contemporary sculpture. Tenure is up to four months with travel expenses and a per diem provided. Fellows will also have opportunities to either publish or present research. Application deadline: January 9, 2013. Contact Kirstie Gregory – Research Programme Assistant, Henry Moore Institute, The Headrow, Leeds LS1 3AH. T: + 44 (0) 113 246 7467, E: kirstie@henry-moore.org; marked ‘Research Fellowships.’ Web: http://www.henry-moore.org/hmi/research/hmi-research-fellowships1.


National Endowment for the Humanities fellowships in the Division of Research Programs. Deadline May 1, 2013 for Projects Beginning January 2014. Fellowships support individuals pursuing advanced research that is of value to humanities scholars, general audiences, or both. Recipients usually produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources in the humanities. Projects may be at any stage of development. Information on the number of applications and awards in individual competitions is available from fellowships@neh.gov. Contact NEH’s Division of Research Programs at 202-606-8200 or fellowships@neh.gov. Hearing-impaired applicants can contact NEH via TDD at 1-866-372-2930. http://www.neh.gov/grants/research/fellowships.

The New England Regional Research Fellowship Consortium offers a number of awards. The Consortium grants ($5,000 / eight weeks of research at a participating institution) are meant to encourage work drawing from multiple agencies and are awarded to anyone who demonstrates a serious interest for the use of collections and facilities of associated organizations. Participating Institutions include the Boston Athenaeum, Connecticut Historical Society, John Nicholas Brown Center for the Study of American Civilization, Maine Historical Society, Massachusetts Historical Society, Mystic Seaport Museum, New England historical Genealogical Society, New Hampshire Historical Society, Rhode Island Historical Society, Vermont Historical Society, and Historic Deerfield. Application deadline: January 15, 2013. For more information contact: Regional Fellowships, MHS, 1154 Boylston Street, Boston, MA 02215, 617-646-0513. Web: www.masshist.org/fellowships/ email: fellowships@masshist.org.


The Newberry Library supports a wide range of long and short-term fellowships. Long-term fellowships are available to post-doctoral scholars (holding the Ph.D. at the time of application) for periods of six to twelve months; they carry stipends up to $40,000 unless specified otherwise. Deadlines: long-term fellowships January 11, 2013; short-term March 1, 2013. For more information, contact: Committee on Awards,
The Newberry Library, 60 West Walton Street, Chicago, IL 60610, 312 255-3666. Web: www.newberry.org/research/felshp/fellowshome.html. E-mail: research@newberry.org.

**Harry Ransom Humanities Research Center** announces its Research Fellowships to support scholarly research projects in all areas of the humanities. Priority, however, will be given to those proposals that concentrate on the Center’s collections and that require substantial on-site use of them. This year’s special topic will be announced on the website in October. Applications are encouraged from scholars investigating the transatlantic cultural exchange of ideas, in particular, but not exclusively those affected by times of war. It is the goal of the fellowship to foster inquiry into the nature of the cultural and intellectual dialog between Europe and the United States. The fellowships range from one to three months, with stipends of $3,000 per month. Also available are $1,200 to $1,700 travel stipends and dissertation fellowships with a $1,500 stipend. **Deadline: February 1, 2013.** For detailed information, including eligibility requirements, go to http://www.hrc.utexas.edu/research/fellowships/application/ or call The Harry Ransom Center, The University of Texas at Austin (512) 471-8944.

The **Schomburg Center for Research in Black Culture’s Scholar-in-Residence** program seeks to assist scholars studying black history culture from a humanistic perspective and professionals in fields related to the Center’s collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, $25,000 for six months and $50,000 for twelve months). **Deadline (postmarked): December 1, 2012.** Contact: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801, (212) 491-2228. Web: http://www.nypl.org/locations/tid/64/node/138.

The **Smithsonian Institute** and its Renwick Gallery invite applications for one-year research fellowships in art, visual culture, and craft of the United States. Pre-doctoral fellowship stipends = $30,000, plus research/travel allowances. Senior or post-doctoral fellowship stipends = $45,000, plus research/travel allowances. The standard residency is twelve months, but shorter terms will be considered; stipends are prorated for shorter periods. **Deadline (postmarked): January 15, 2013.**

Contact: Amelia Goerlitz, Fellowship Program Coordinator, SAAM Fellowship Office, Smithsonian American Art Museum; (202) 633-8353. Email: AmericanArtFellowships@si.edu. For information and an application, visit www.AmericanArt.si.edu/fellowships.

The **United States Holocaust Memorial Museum’s Center for Advanced Holocaust Studies** awards fellowships to support research and writing on the Holocaust and genocide studies. Awards are granted to Ph.D. candidates, post-doctoral researchers, senior scholars, and professionals holding degrees from accredited academic and research institutions worldwide. All humanistic disciplines welcomed. The specific fellowship awarded and the length of the award are made at the discretion of the Center (tenure normally consists of a semester, summer, or academic year. **Deadline: t.b.a. [November].** Contact: Traci Rucker, Prog. Asst., Visiting Scholars Program, Center for Advanced Holocaust Studies, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024-2126. Phone. (202) 314-7829. Email: visiting_scholars@ushmm.org Web: www.ushmm.org/research/center.

**Washington University** announces the fifth year of a five-year **Andrew W. Mellon Foundation Post-doctoral Fellowship Program.** The Fellowship Program brings together new and recent Ph.D.s to participate in the university’s ongoing interdisciplinary programs and seminars. Fellows receive a two-year appointment with stipends beginning at $43,150/year and will teach three undergraduate courses in their home discipline and collaborate each spring semester in leading a seminar in the theory and methods of interdisciplinary research. No application form; **deadline: December 1, 2012.** Contact: Steven Zwicker, Dept. of English, Washington University, Box 1122, One Brookings Drive, St. Louis, MO 63130; 314-935-5190. Email: szwicker@artsci.wustl.edu. Web: http://mii.wustl.edu/.

The **Wolfsonian-Florida International University Research Fellowship** promotes the examination of modern material culture. The focus of the Wolfsonian collection is on North American and European decorative, propaganda, and fine arts of the period 1885-1945. The United States, Great Britain, Germany, Italy, and the Netherlands are the countries most comprehensively represented. There are also smaller but significant collections of materials from a number of other countries, including Austria, France, Japan, the former Soviet Union and Hungary. The Wolfsonian library has
PRIZES AND AWARDS

The Historians of British Art Publication Grant. The society will award up to $600 to offset publication costs in the field of British art or visual culture that has been accepted by a publisher. Applicants must be current members of HBA. To apply, send a 500-word project description, publication information (name of journal or press and projected publication date), budget, and CV to Renate Dohmen, Prize Committee Chair, HBA, brd4231@louisiana.edu. **Deadline: January 31, 2013.**

The Terra Foundation for American Art International Essay Prize recognizes excellent scholarship by a non-U.S. scholar in the field of historical American art (circa 1500-1980). The winning manuscript submission should advance understanding of American art and demonstrate new findings and original perspectives. It will be translated and published in American Art, the Smithsonian American Art Museum’s scholarly journal, which will also cover the cost of image rights and reproductions, and the winner will receive a $500 award. Essays should be submitted via e-mail by **January 15, 2013,** to TerraEssayPrize@si.edu. For more information regarding the essay length and the format for submission, please visit [www.americanart.si.edu/research/awards/terra](http://www.americanart.si.edu/research/awards/terra).

Please check websites to verify deadlines and application procedures.

approximately 50,000 rare books, periodicals, and ephemeral items, as well as standard reference materials. Eligibility is limited to those with a master’s degree or higher; doctoral candidates are eligible to apply. Awards: 3-5 weeks, with stipend, airfare, and accommodations. **Deadline: December 31** for residency after July 1st. Web: [http://www.wolfsonian.org/education/research/index.html](http://www.wolfsonian.org/education/research/index.html) or contact: Fellowship Coordinator, The Wolfsonian-FIU, 1001 Washington Ave., Miami Beach, FL 33139  Phone. 305-535-2615 research@thewolf.fiu.edu.

The Woodrow Wilson Fellowship Foundation, in conjunction with the Andrew W. Mellon Foundation, announces Career Enhancement Fellowships for Junior Faculty. The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: $30,000 stipend and a small grant for research/travel. **Deadline: November 30, 2012.** For information: Caryl McFarlane, Asst. Director, Assistant Director, Public Policy/International Affairs Programs, Woodrow Wilson National Fellowship Foundation, P.O. Box 2995, Princeton, NJ 08543-2995. Phone: (609) 452-7007; e-mail: careerenhance@woodrow.org.

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Please check websites to verify deadlines and application procedures.
U.S. EXHIBITIONS

CALIFORNIA

Irvine Museum

Los Angeles. The Hammer Museum
*A Strange Magic: Gustave Moreau’s Salome.* Salome created a sensation when it was exhibited for the first time in Paris at the Salon of 1876 and is arguably Moreau’s most important work. 16 September – 9 December 2012: http://hammer.ucla.edu

Los Angeles. The Huntington Library, Art Collections, and Botanical Gardens

Pasadena. Norton Simon Museum
*Van Gogh’s Self-Portrait, 1889, on Loan from the National Gallery of Art.* 7 December 2012 – 4 March 2013: http://www.nortonsimon.org

Pomona. American Museum of Ceramic Art
*German Mettlach Ware (1850-1915) & Present Day Translations.* 13 October 2012 – 27 January 2013: http://www.amoca.org/

Riverside Art Museum
*Julia Morgan: Foundation and Transition.* Julia Morgan (1872 –1957) was the first woman to be admitted to the architecture program at l’École nationale supérieure des Beaux-Arts in Paris, and the first woman architect licensed in California. Her passion for historical architecture and her fearless ability to artfully combine a

ARKANSAS

Crystal Bridges Museum of Art
*See the Light: The Luminist Tradition in American Art.* From the luminous paintings of Martin Johnson Heade in the nineteenth century to Don Flavin’s minimalist sculpture featuring fluorescent tubes in the twentieth, light has served as inspiration for American artists for more than 100 years. This exhibition traces the evolution of light in American art through the work of twelve artists. 13 October 2012 – 28 January 2013: http://www.crystalbridges.org

ALABAMA

Montgomery Museum of Fine Art


www.mmfa.org


variety of style elements firmly placed her among the true originators of California Design. 4 October – 27 December 2012: http://www.riversideartmuseum.org

San Diego Museum of Art
Charles Reiffel, An American Post-Impressionist. While Charles Reiffel (1862–1942) is usually considered today as a leader of the California plein-air school of painting, this exhibition will celebrate his legacy as a preeminent practitioner of Post-Impressionism in America. 10 November 2012 – 10 February 2013: http://www.sdmart.org

University of California, Riverside
California Museum of Photography
Mexico At The Hour Of Combat: Sahino’s Photographs of the Mexican Revolution. 10 November 2012 – 26 January 2013: http://www.cmp.ucr.edu/

Fine Arts Museums of San Francisco – de Young

Santa Barbara Museum of Art
The Painted Portrait, 1750-1820: From the Old World the New and Back Again. 6 April – 23 June 2013: http://www.sbmuuseumart.org/

COLORADO
The Denver Art Museum
Rocky Mountain Majesty: The Paintings of Charles Partridge Adams. 16 December 2012 – 8 September 2013: http://www.denverartmuseum.org

CONNECTICUT
Greenwich Historical Society
A Good Light: The Artist’s Studio in Cos Cob and Beyond. To celebrate the restoration of the room at Bush-Holley House that served at various times as the studio of Childe Hassam, John Twachtman and Elmer MacRae, the Greenwich Historical Society will present an exhibition that will suggest the wide range of spaces in which turn-of-the-century artists worked and will provide a cultural context for the restored studio. 3 October 2012 – 6 January 2013: http://www.hstg.org

New London. Lyman Allyn Art Museum

Old Lyme. Florence Griswold Museum

DELWARE
Newark. Old College Gallery, University of Delaware
Gertrude Käsebier: The Complexity of Light and Shade. Spring, 2013: www.udel.edu
Goya’s War: Los Desastres de la Guerra. Fall, 2013: http://www.udel.edu

Wilmington. Delaware Art Museum
"So Beautifully Illustrated" – Katharine Richardson Wireman and the Art of Illustration. 6 October 2012 – 6 January 2013: http://www.delart.org
Gertrude Käsebier’s Photographs of the Eight: Portraits for Promotion. 23 February – 7 July 2013: http://www.delart.org

Winterthur Museum, Garden and Library
Uncorked! Wine, Objects & Tradition. Explores the history of wine and its role in design, international trade, and social life, particularly in England and America during the 17th through the early 20th centuries. 28 April 2012–6 January 2013: http://www.winterthur.org/uncorked.

FLORIDA
Miami Beach. The Wolfsonian – Florida International University

Orlando. Charles Hosmer Morse Museum of American Art

GEORGIA
Atlanta. High Museum of Art
American Encounters: Thomas Cole and the Narrative Landscape. Explores the birth of American landscape painting through the works of Thomas Cole and Asher B. Durand. In addition, the installation includes an earlier painting by Pierre-Antoine Patel the Younger that inspired Cole’s work. 22 September 2012 – 6 January 2013: www.high.org

Savannah. Telfair Museums, Jepsion Center
Spanish Sojourns: Robert Henri and the Spirit of Spain. Spain held a particular fascination for Henri, who was attracted to the nation’s sunny climate, ancient culture, and spirited citizens. He first visited Spain in 1900, and returned six times between 1906 and 1926. Fall 2013: http://telfair.org

Columbus Museum

ILLINOIS
Chicago. Smart Museum of Art
Awash in Color: French and Japanese Prints. The rise of color printmaking in France in the late nineteenth century is often attributed to a fascination with Japanese woodblock prints, which began to circulate in great numbers after the opening of Japan in 1854. But a closer look at the history of color printmaking in these two cultures reveals that the story is not so simple. Parallel traditions were flourishing in both France and Japan well before 1854. And, when the two cultures met, the channels of technical and aesthetic influence flowed in both directions, not merely from East to West. As the first
major exhibition to take account of these complexities, *Awash in Color* explores the roles, functions, and technology of color in French and Japanese prints. 4 October 2012 – 20 January 2013: http://smartmuseum.uchicago.edu

**INDIANA**

**Indianapolis Museum of Art**


University of Notre Dame. **Snite Museum of Art**


**IOWA**

Iowa City. **University of Iowa Museum of Art**


**LOUISIANA**

**New Orleans Museum of Art**


**MAINE**

Bar Harbor. **Abbe Museum**


**Portland Museum of Art**

*Weatherbeaten: Winslow Homer and Maine*. To commemorate the opening of the newly restored Winslow Homer Studio, the museum will showcase major oils and watercolors painted during Homer’s tenure in the Studio, and introduce new perspectives on Homer’s life and work. 22 September – 30 December 2012: http://www.portlandmuseum.org

**MARYLAND**

Baltimore. **Homewood Museum, Johns Hopkins University**


Baltimore. **Walters Art Museum**

*Diadem and Dagger: Jewish Silversmiths of Yemen*. The rarely exhibited pieces dating to the 17th–19th century are inscribed in Hebrew and Arabic and reference the Muslim ruler and Jewish craftsman. 27 October 2012 – 21 January 2013: http://thewalters.org

**MINNESOTA**

Minneapolis. **Institute of Art**

*L’Estampe originale: A Celebrated Album of Original Printmaking, 1893-95*. Of the numerous attempts by artists, critics, and publishers to revitalize original printmaking, the lavishly produced series *L’Estampe originale* was among the most successful. Between 1893 and 1895, publisher André Marty commissioned 95 limited-edition prints in a range of
NEW JERSEY

Newark Museum


New Brunswick. Jane Voorhees Zimmerli Art Museum, Rutgers University

Mary Cassatt Prints: In the Company of Women. 29 September 2012 – 3 March 2013: http://www.zimmerlimuseum.rutgers.edu/eisenberg-gallery/company-women-mary-cassatt-0#.UEIUph4u15U

Le Mur at the Cabaret des Quat’z’Arts. 13 October 2012 – 24 February 2013: http://www.zimmerlimuseum.rutgers.edu/european-galleries/le-mur-cabaret-des-quat’z’arts#.UEIVo4u15U


New York City. The American Folk Art Museum

Foiled: Tinsel Painting in America. The most comprehensive museum exhibition to focus on this under-recognized decorative art that was widely practiced in America from 1850 to 1890. 12 September 2012 – 13 January 2013: http://www.folkartmuseum.org

Artist and Visionary: William Matthew Prior Revealed. More than 40 oil paintings spanning Prior’s career from 1824 to 1856. Through his pragmatic marketing strategy, Prior was able to document the faces of middle-class Americans throughout his lifetime. 24 January – 26 May 2013: http://www.folkartmuseum.org

New York City. The Brooklyn Museum


New York City. The Frick Collection


Precision and Splendor: Clocks and Watches at the Frick Collection. Illustrates the stylistic and technical developments of timepieces from 1500 to 1830. 23 January 2013 – 23 July 2013: http://www.frick.org

New York City. Grolier Club


From Wunderkammer to Museum, 1599 to 1850. 5 December 2012 – 2 February 2013: http://www.grolierclub.org

American Little Magazines of the 1890s: A Revolution in Print. 20 February – 27 April 2013: http://www.grolierclub.org

MISSISSIPPI

Laurel. Lauren Rogers Museum of Art


In Lotus Land: The Photographs of Herbert Ponting

MISSOURI

Kansas City. Nelson-Atkins Museum of Art


In the Footsteps of Rembrandt: The Etching Revival in Britain and America. 13 June 2012 – 9 December 2012: http://www.nelson-atkins.org

MONTANA

Missoula. Montana Museum of Art and Culture


Impressionism: Masterpieces on Paper. 6 September – 5 January 2013: http://www.umt.edu/

NEBRASKA

Omaha. Joslyn Art Museum

Renoir to Chagall: Paris and the Allure of Color. Features important works by Impressionists and Post-Impressionists. 8 June 2013 – 1 September 2013: http://www.joslyn.org

NEW HAMPSHIRE

Hanover. Hood Museum of Art, Dartmouth College


NEW JERSEY

Newark Museum


New Brunswick. Jane Voorhees Zimmerli Art Museum, Rutgers University

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American Little Magazines of the 1890s: A Revolution in Print. 20 February – 27 April 2013: http://www.grolierclub.org
New York City. **Japan Society**


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

*Bashford Dean and the Creation of the Arms and Armor Department*. Dr. Bashford Dean (1867–1928), the department’s founding curator, was a zoologist by training, and for a time simultaneously served as a full professor at Columbia University, Curator of Fishes at the American Museum of Natural History, and Curator of Arms and Armor at the Metropolitan Museum. 2 October 2012 – 29 September 2013: http://www.metmuseum.org


*Faking It: Manipulated Photography Before Photoshop*. The first major exhibition devoted to the history of doctored photographs, from hand-painted daguerreotypes and altered salt prints of the 1840s to the pre-digital dreamscapes of the late twentieth century. 11 October 2012 – 27 January 2013: http://www.metmuseum.org

*Extravagant Inventions: The Princely Furniture of the Röntgens*. This landmark exhibition will be the first comprehensive survey of the Röntgen cabinetmaking firm from around 1742 to its closing in the early 1800s. 30 October 2012 – 27 January 2013: http://www.metmuseum.org


*Ash to Amen: African-Americans and Biblical Imagery*. Although the majority of the works included in the exhibition date from the 19th and 20th centuries, they often reflect the experiences of the Middle Passage and slavery, which left their indelible mark on the artistic consciousness of the African-American community. 15 February – 26 May 2013:

New York City. **Neue Galerie**

*Ferdinand Hodler: View To Infinity*. The largest American exhibition ever devoted to Hodler, one of the most significant Swiss painters of the 19th century. 20 September 2012 – 7 January 2013: http://www.neuegalerie.org

New York City. **The New-York Historical Society**

*John Rogers: American Stories*. John Rogers (1829-1904) was unquestionably the most popular sculptor of the 19th century. In his lifetime he sold over 80,000 works and earned the epithet “the people’s sculptor.” 19 October 2012 – 17 February 2013: http://www.nyhistory.org

New York Public Library


*Memorial Art Gallery of the University of Rochester*

*In Company with Angels: Seven Rediscovered Tiffany Windows*. Removed from an Ohio church in 1964 and subsequently stored in parishioners’ garages, basements and sheds, these magnificent windows have been professionally restored. 26 August – 28 October 2012: http://mag.rochester.edu


Utica. **Munson-Williams-Proctor Arts Institute Museum of Art**

*Shadow of the Sphinx: Ancient Egypt and Its Influence*. Examines the varied and tremendous inspiration Egyptian artifacts have had on fine and decorative arts for more than 100 years—from Napoleon’s campaigns from 1798-1801 to the opening of King Tut’s tomb in 1922. 17 June – 25 November 2012: http://www.mwpai.org

**NORTH CAROLINA**

Ackland Art Museum, The University of North Carolina at Chapel Hill

*Natalia Goncharova’s Mystical Images of War (1914)*. 26 October 2012 – 6 January 2013: http://www.ackland.org

Raleigh. **North Carolina Museum of Art**


**OHIO**

Cincinnati Art Museum


Cincinnati. **Taft Museum of Art**


Cleveland Museum of Art

Toledo Museum of Art
Manet: Portraying Life. 7 October 2012 – 1 January 2013: http://www.toledomuseum.org/exhibitions/manet/
Prints and Authors from the Time of Manet. 13 September 2012 – 13 January 2013: http://www.toledomuseum.org

Youngstown. The Butler Institute of American Art

OKLAHOMA
Tulsa. Philbrook Museum of Art
Models & Muses: Max Weber and the Figure. 4 November 2012 – 3 February 2013: http://philbrook.org

OREGON
Salem. Hallie Ford Museum of Art, Willamette University
Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection. Superb examples of 19th and 20th century rugs, saddle bags, prayer rugs, and storage bags from western, central, and eastern Turkey. 15 September – 23 December 2012: http://willamette.edu

Pennsylvania
Allentown Art Museum
Fabric of Life: Pennsylvania German Textiles. This exhibit will examine the effect of the integration of local Anglo-American influences and mass produced printed cotton fabrics on Germanic design, sewing techniques, and lifestyle. 13 January – 7 April 2013: http://www.allentownartmuseum.org

Philadelphia. The Pennsylvania Academy of the Fine Arts

RHODE ISLAND
Newport. National Museum of American Illustration

Providence. Rhode Island School of Design Museum.

SOUTH CAROLINA
Columbia Museum of Art.

TENNESSEE
Memphis Brooks Museum of Art
The Brilliance of Tiffany: Lamps from the Neustadt Collection. The show includes period workroom photographs, tools, and materials. 12 October 2012 – 13 January 2013: http://www.brooksmuseum.org/

Nashville. Frist Center for the Visual Arts
German Expressionism: Masterworks from the Detroit Institute of Arts. 19 October 2012 – 10 February 2013: http://fristcenter.org

TENNESSEE
Dallas Museum of Art

Dallas. Meadows Museum of Art
Impressions of Europe: Nineteenth Century Vistas by Martín Rico. Martín Rico y Ortega (1853-1908) was one of the most important Spanish artists of the second half of the nineteenth century, and enjoyed wide international recognition in France and the United States. 10 March – 7 July 2013: http://smu.edu

Museum of Fine Arts Houston
Henry Ossawa Tanner: Modern Spirit. 21 October 2012 – 13 January 2013: http://www mfah.org

VERMONT
Burlington. Robert Hull Fleming Museum, University of Vermont
From Mourning to Night: John Singer Sargent and Black in Fashion. 2 October – 14 December 2012: http://www.uvm.edu

Shelburne Museum
Something Old, Something New: Continuity And Change In American Fine Furnishings

**VIRGINIA**

Charlotte. University of Virginia Art Museum

Richmond. Virginia Museum of Fine Arts
*Indian Silver for the Raj.* 7 Jul 2012 – 3 February 2013: www.vmfa.state.va.us

Roanoke. Taubman Museum of Art

Williamsburg. Abby Aldrich Rockefeller Folk Art Museum
*The Old Plantation: The Artist Revealed.* Explores one of the great treasures of the Folk Art Museum, a watercolor known as *The Old Plantation.* Through February 2013: http://www.history.org

American Folk Portraits. The exhibition focuses on the period 1700-1850. Opening 29 September 2012: http://www.history.org

*Paper Trail: Documenting Rites of Passage in German-Speaking America.* These hand-drawn and colored documents are visually appealing records of nineteenth-century individuals. Opening 29 June 2013: http://www.history.org

**WASHINGTON**

Goldendale. Maryhill Museum of Art
*British Painting from the Permanent Collection.* Nineteenth-century British painting from the museum’s permanent collection. 1 May – 15 November 2012: http://www.maryhillmuseum.org

Seattle. Frye Art Museum
*Nicolai Fechin.* An award-winning participant in international exhibitions in Munich and Pittsburgh, Nicolai Fechin (1881–1955) attracted the support of American patrons who assisted him to move to the United States in 1923. 2 February 2013 – 28 April 2013: http://fryemuseum.org

**WASHINGTON, D.C.**

Freer|Sackler: The Smithsonian’s Museums of Asian Art
*The Peacock Room Comes to America.* Highlights Freer’s belief in “points of contact” between American and Asian art and the aesthetic relationships to be found among the museum’s diverse collections. 9 April 2011 – Spring 2013: http://www.asia.si.edu/exhibitions/current/PeacockRoom.


National Gallery of Art

*Pre-Raphaelites and the Book.* 17 February – 19 May 2013: http://www.nga.gov/exhibitions/preraphaelites.shtm#library

*Pre-Raphaelites: Victorian Art and Design, 1848-1900.* 17 February – 19 May 2013: http://www.nga.gov


INTERNATIONAL EXHIBITIONS

AUSTRALIA

AUSTRIA

BRAZIL

CANADA

DENMARK

ENGLAND
Brighton. Royal Pavilion. Charlotte, the Forgotten Princess. The short life and tragic death of George IV’s only child. Through March 10, 2013

States, and the only scholarly catalogue on the renowned 19th-century French photographer Charles Marville (1813–1879), will present recent groundbreaking discoveries informing his art and biography, including the versatility of his photographic talents and his true identity, background, and family life. 29 September 2013 – 5 January 2014: www.nga.gov

Smithsonian American Art Museum and the Renwick Gallery
The Civil War and American Art. 16 November 2012 – 28 April 2013: http://americanart.si.edu

WEST VIRGINIA
Huntington Museum of Art

WISCONSIN
Beloit. Wright Museum of Art
The Prints of George Bellows. Opens 19 September 2012: http://www.beloit.edu

Madison. Chazen Museum of Art
German and Austrian Prints, 1890-1925. 15 December 2012 – 3 March 2013: http://www.chazen.wisc.edu

WYOMING
Laramie. University of Wyoming Art Museum


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FRANCE


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Munich. Pinakothek der Moderne. 


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Lopez Martín and Maria Pilar, Juan Jose Garate y el regeneracionismo aragonés. Instituto de Estudios Turolenses, 2011. 268 pp. Paperback $35.00.


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