

Historians of Nineteenth-Century Art Newsletter

QING ENCOUNTERS: ARTISTIC EXCHANGES BETWEEN CHINA AND THE WEST



Ren Yi (Ren Bonian, Chinese, 1840-98), *Portrait of Zhong Kui*, 1883, hanging scroll, ink and color on paper, image 67 5/8 x 36 3/4 inches. Metropolitan Museum of Art, NY. Gift of Cécile and Sandy Mactaggart, 2002. Accession number 2002.208.2

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 Gaehtgens (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 'Européenerie' 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.

IN THIS ISSUE:



- p.01 / Qing Encounters
- p.03 / Greetings from the President
- p.04 / AHNCA News
- p.06 / New Resources
- p.08 / Symposia, Lectures and Conferences
- p.15 / Grants and Fellowships
- p.24 / U.S. Exhibitions
- p.31 / International Exhibitions
- p.34 / New Books

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!

GREETINGS FROM THE PRESIDENT

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 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
- ❖ “Painting spectacles: The Military Paintings of the Salle de Crimée in Versailles,” Julia Bischoff-Thoma, doctoral candidate, Courtauld Institute of Art

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**
- ❖ “Murals in French Museums by Pierre Puvis de Chavannes Celebrations of Cities, Commerce, Civic Policies, and Collections,” **Aimée Brown Price**
- ❖ “The Writing on the Wall Art History, Theories of Civilization, and the Politics of Museum Murals in Nineteenth-Century Germany,” **Cordula Grewe**

- ❖ “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**

- ❖ *Morbid Curiosities: Medical Museums in Nineteenth-Century Britain*, by Samuel Alberti, Reviewed by **Joanna Ebenstein**
- ❖ *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**

BOOK REVIEWS

- ❖ *Display Art History: The Düsseldorf Gallery and Its Catalogue*, by Thomas W. Gaehtgens 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**

WHAT'S NEW IN NINETEENTH-CENTURY ART WORLDWIDE

Volume 11, No. 2/ Fall 2012 Table of Contents

ARTICLES

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 Huguemot and the Masculine Audiences in the Mid-nineteenth Century by Jo Briggs

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

Representing Evolution: Jens Ferdinand Willumsen'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

BOOK REVIEWS

Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century by Alison McQueen. Reviewed by Camelia Errouane

Eugène Delacroix, *Journal* edited by Michèle Hannoosh. Reviewed by David J. O'Brien

Remaking Race and History: The Sculpture of Meta Warrick Fuller by Renée Ater. Reviewed by Caterina Y. Pierre

The Brush and the Pen: Odilon Redon and Literature by Dario Gamboni, translated by Mary Whittall. Reviewed by Sarah Sik

In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans edited by William Keyse Rudolph and Patricia Brady. Reviewed by Theresa Leininger-Miller

Robert Koehler's The Strike: The Improbable Story of an Iconic 1886 Painting of Labor Protest by James M. Dennis. Reviewed by Gabriel P. Weisberg

EXHIBITION REVIEWS

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

Infinite Jest: Caricature from Leonardo to Levine. Reviewed by Patricia Mainardi

Minne-Maeterlinck: The World of George Minne and Maurice Maeterlinck. Reviewed by Lisa Smit

Milcendeau, le maître des regards Reviewed by Gabriel P. Weisberg

Lorenzo Bartolini: Scultore del bello naturale. Reviewed by Caterina Y. Pierre

George Hendrik Breitner: Pioneer of Street Photography. Reviewed by Alba Campo Rosillo

Snapshot: Painters and Photography, 1888–1915. Reviewed by Alba Campo Rosillo

The Peredvizhniki: Pioneers of Russian Painting. Reviewed by Inessa 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

NEW RESOURCES

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

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:

Caterina Y. Pierre

AHNCA Newsletter Editor
caterina.pierre@kbcc.cuny.edu

DEPARTMENT EDITORS:

Symposia Lectures and Conferences:

Brian E. Hack
brian.hack@kbcc.cuny.edu

Grants and Fellowships:

Prizes and Awards:

Leanne Zalewski
lmzart@gmail.com

Museum News and International Exhibitions:

Alison Strauber
astra@nyu.edu

U.S. Exhibitions: Jeanne-Marie Musto
musto.jeannemarie@gmail.com

New Books: Karen Leader
karen.leader@nyu.edu

ADVERTISING RATES:

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 print-maker, 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

EphemeraStudies.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.ephemerastudies.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>

HELP AHNCA GO GREEN!

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!)
- ❖ International members will receive the Newsletter as soon as it is published; no more waiting for an International mail delivery
- ❖ You will help AHNCA save printing and mailing costs so that funds can be allocated to other member benefits!
- ❖ You can save your Newsletters digitally when you receive them as pdfs
- ❖ Now with Hyperlinks!
- ❖ Can be read on your iPad (with any pdf reader).

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.

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

TABLE OF CONTENTS

EDITORS' WELCOME

INTRODUCTORY REMARKS

Patricia Mainardi, Founder of AHNCA by Elizabeth Mansfield

Patricia Mainardi, Mentor and Educator: Her Years at the CUNY Graduate Center by Sally Webster

Patricia Mainardi and the Dahesh Museum of Art by Amira Zahid

ARTICLES

"Graceful in the Extreme": A Neoclassical Drawing by John Flaxman by Heather Lemonedes

Art for the Public: William Henry Vanderbilt's Cultural Legacy by Leanne Zalewski

Louis-Ernest Barrias and Modern Allegories of Technology by Caterina Y. Pierre

"Stone, the Most Perfect of Surfaces": Bolton Brown in the Sierra and Woodstock by Derin Tanyol

The Image of Mary of the Miraculous Medal: A Valiant Woman by Joyce C. Polistena

Visiting Delaroche and Diaz with Illustration by Rachel Esner

Spinner or Saint?: Context and Meaning in Gauguin's First Fresco by Nora M. Heimann

Disharmony and Discontent: Reviving the American Art-Union and the Market for United States Art in the Gilded Age by Craig Houser

Rue Laffitte: Looking at and Buying Contemporary Art in Mid-Nineteenth-Century Paris by Véronique Chagnon-Burke

"Une exposition (in)complète": *Courbet in Vienna, 1873* by Christian Huemer

Jean-Baptiste Regnault's Three Graces and the Winckelmannian Female Nude by Katie Hanson

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 embed 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 nineteenth century

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 vast amounts 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 these 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.leininger@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/>

Art & Death The Courtauld Institute of Art, London Research Forum, November 1, 2012-May 23, 2013

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,**

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

Midwest Women Artists, 1840-1940: Discovering Their Work, Telling Their Stories, Learning from the Past November 7-8, 2013. Bradley University, Peoria, Illinois

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 *krisis*, 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

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, artisans, 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, Oppe-nordt, 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

Visual Culture in Crisis: Britain, c.1800-Present, University of York, England. May 10, 2013. Deadline: December 10, 2012 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 avantgarde 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, photo-journalism, 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 Willcock 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

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
The Courtauld Institute of Art, London. November 17, 2012
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-

torical contexts as an agent of change? How did blood imagery influence upheaval, reflecting, challenging and supporting shifting regimes? Did developments in theology monitor its representation? Did its representation pacify and suppress; or rather, provoke? How did its representation change perception of its nature? For example, did works of art symbolically transcend, or rather, emphasize, its sensate nature, and to what effect?

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>.

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

Impressionism and the Industrialization of Time, André Domrowski, 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

“Frederick Henry Evans and the Gothic Inheritance,” Andrea Wolk Rager, Visiting Assistant Professor, Case Western Reserve University à“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 à“Painting spectacles: The Military Paintings of the Salle de Crimée in Versailles,” Julia Bischoff-Thoma, doctoral candidate, Courtauld Institute of Art.

The Art History of American Periodical Illustration, Association of Historians of American Art Professional Session Annual Conference, College Art Association. New York, February 13-16, 2013

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.

Symbolism and the Modern Allegorical Body, 44th NeMLA Convention. Hosted by Tufts University. Hyatt Regency, Boston, MA. March 21-24, 2013

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?

Van Gogh at Work: A Symposium on Van Gogh's Studio Practice Van Gogh Museum, Amsterdam. June 24 - 26, 2013

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-Century Studies Fellowships** (research on the American 18th Century); **American Historical Print Collectors Society Fellowship** (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); **The Reese Fellowship** (research in American bibliography and the history of the book in America); **The “Drawn to Art” Fellowship** (research on American art, visual culture or other projects using graphic materials as primary sources); **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 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/casvapre.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_content&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 begin 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

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>. 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/>.

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>.

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. 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>.

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>.

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. 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

teach one course and contribute a second course-equivalent per year in one of Stanford's fifteen humanities departments. 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> 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

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 ; klb3q@virginia.edu; web: 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 (ycba. visitingsscholars@yale.edu | 203 432 9805); web: http://ycba.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 Folwell Hall, Minneapolis, MN 55455, email: ooste003@umn.edu. Web: 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 ethno history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed \$3,000. **Deadline: March 1.** The **APS Library** accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: \$2,000 per month (1-3 months). **Deadline (receipt): March 1.** Contact all individual programs through Linda Musumeci, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429; e-mail: lmusumeci@amphilsoc.org; web: <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.** 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.shtm>. Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudy@nga.gov.

The **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 **Filson Fellowship** offers full-time university history faculty and doctoral students an opportunity to pursue scholarly research at the Filson Historical Society, Louisville, KY, by providing funds for travel and lodging. The society's collections focus on the frontier, antebellum and Civil War eras of Kentucky. Out-of-state fellows receive a \$500.00 award for a one-week period. State residents may receive partial support. Application **deadlines: annually, October 15 and February 15**. Contact: 502 635-5083, e-mail markweth@filsonhistorical.org, web <http://www.filsonhistorical.org/programs-and-publications/fellowships-and-internships.aspx> or write Mark Wetherington, The Committee on Fellowship/Internships, The Filson Historical Society, 1310 S. Third Street, Louisville, KY 40208. Ph; (502) 635-5083.

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>.

The **Mount Vernon Hotel Museum**, funded by the **William Randolph Hearst Foundation**, offers two summer fellowships for undergraduate or graduate students interested in U.S. history, material culture, historic preservation, museum studies, or museum education. Appointments are full-time for a nine-week period during June and July, and each carry a \$2,750 stipend. **Deadline: mid-March, 2013 (date TBA)**. Contact the Museum at 212-838-6878. Visit website or write: Hearst Fellowship Program, Mount Vernon Hotel Museum,

421 East 61st Street, New York, NY 10065. Web: <http://www.mvhm.org>.

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 need 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 **New York Public Library** offers short-term fellowships available at six locations within NYPL. **Deadline: March 2013** (not yet posted). Awards vary.

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 eleven 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 goals 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 humanist perspective and professionals in fields related to the Center's collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, \$25,000 for six months and \$50,000 for twelve months). **Deadline (postmarked): December 1, 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

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> or contact: Fellowship Coordinator, The Wolfsonian-FIU, 1001 Washington Ave., Miami Beach, FL 33139 Phone. 305-535-2613 research@thewolf.fiv.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.



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

Please check websites to verify deadlines and application procedures.



Mary Cassatt (American, 1844-1926), *Tea*, 1890, Drypoint, Collection Zimmerli Art Museum at Rutgers University, New Jersey. Gift of the Raymond V. Carpenter estate. Photo © Peter Jacobs. On view: Mary Cassatt Prints: *In the Company of Women* at the Zimmerli Art Museum, New Brunswick, New Jersey.

ALABAMA

Montgomery Museum of Fine Art

Clara Weaver Parrish, Tiffany Studios, and Stained Glass Windows in Central Alabama Churches. 19 January – 17 March 2013. Selma, Alabama native Clara Weaver Parrish (1861-1925) studied and exhibited internationally during her long and prominent art career. www.mmfa.org

In Company with Angels: Seven Rediscovered Tiffany Windows. In 1902 Louis Comfort Tiffany created seven eight-foot-tall, stained-glass windows for a Swedenborgian church in Cincinnati. 19 January – 17 March 2013: <http://www.mmfa.org>

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>

CALIFORNIA

Irvine Museum

Autumn's Glory, Winter's Grace. California Impressionist period paintings, ca. 1890-1930. 29 September 2012 – 17 January 2013: <http://www.irvinemuseum.org/>

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

A Just Cause: Voices of the American Civil War. 22 September 2012 – 14 January 2013: http://www.huntington.org/huntingtonlibrary_02.aspx?id=10454
A Strange and Fearful Interest: Death, Mourning, and Memory in the American Civil War. 13 October 2012–14 January 2013: http://www.huntington.org/huntingtonlibrary_02.aspx?id=10456
Useful Hours: Needlework and Painted Textiles from Southern California Collections. 1 June – 3 September 2013. Palaces: Extra-Illustrated Books from the Huntington Library. 22 July – 21 October 2013: <http://huntington.org>

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

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: Sabino Osuna'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

The William S. Paley Collection: A Taste for Modernism. 15 September 2012 – 30 December 2012: <http://deyoung.famsf.org>

Santa Barbara Museum of Art

From San Francisco to San Diego: California Impressionism. 15 December 2012 – 24 March 2013: <http://www.sbmuseart.org/>
The Painted Portrait, 1750-1820: From the Old World the New and Back Again. 6 April – 23 June 2013: <http://www.sbmuseart.org/>

COLORADO

The Denver Art Museum

Becoming van Gogh. 21 October 2012 – 20 January 2013: <http://www.denverartmuseum.org>
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

The Rockets' Red Glare – The War of 1812 in Connecticut: A Bicentennial Exhibit. July 6, 2012 through December 2012: <http://www.lymanallyn.org>. Five museums and historical societies in southeastern Connecticut will collaborate on an exhibition to commemorate the bicentennial of the War of 1812.

Old Lyme. Florence Griswold Museum

The Art of First Lady Ellen Axson Wilson: American Impressionist. 5 October 2012 – 27 January 2013: <http://www.flogris.org/>

DELAWARE

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 6 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

Postcards of the Wiener Werkstätte: Selections from the Leonard A. Lauder Collection. 15 November 2012 – 31 March 2013: <https://www.wolfsonian.org>

Orlando. Charles Hosmer Morse

Museum of American Art

Watercolors by Otto Heinigke—A Glass Artist's Palette. A selection from the Museum's collection of more than 30 watercolors by Otto Heinigke (1850–1915), a first-generation American and a principal in the prominent Brooklyn stained-glass firm Heinigke and Bowen. Through 3 February 2013: www.morsemuseum.org

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, Jespson 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

Beautiful and Practical: Newcomb College and American Art Pottery. 26 August 2012 – 6 January 2013: <http://www.columbusmuseum.com>

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

Musha-E (Warrior Prints). 27 July – 2 December 2012: www.imamuseum.org/

University of Notre Dame. Snite Museum of Art

Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of Nineteenth-Century French Art. 2 September – 2 December 2012: <http://sniteartmuseum.nd.edu>

IOWA

Iowa City. University of Iowa Museum of Art

Napoléon and the Art of Propaganda: Art from the collection of Pierre-Jean Chalençon. 13 September 2012 – 29 January 2013: <http://uima.uiowa.edu>

LOUISIANA

New Orleans Museum of Art

Inventing The Modern World: Decorative Arts At The World's Fairs. 12 April 2013 – 21 July 2013: <http://noma.org>

MAINE

Bar Harbor. Abbe Museum

Indians & Rusticators: Wabanakis and Summer Visitors on Mount Desert Island 1840s-1920s. Highlights the role that Mount Desert Island played in the cultural and economic survival of Wabanakis (the collective name for Maliseet, Micmac, Passamaquoddy, and Penobscot Indians). Through 29 December 2012: <http://www.abbemuseum.org>

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

Portrait of a City: Views of Early Baltimore. 4 December 2012 – 26 May 2013: <http://www.museums.jhu.edu>

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>
New Eyes on America: The Genius of Richard Caton Woodville. Painter of iconic works of American genre, Richard Caton Woodville (1825–55) led a life of paradox. Born and raised in Baltimore, he produced most of his paintings in Europe, where he died at 30. Although he left behind fewer than 20 paintings, his images were widely known in his time through reproduction as premium prints. 10 March 2013 – 2 June 2013: <http://thewalters.org>

MASSACHUSETTS

Andover. Addison Gallery of American Art

Whistler's Bridge: Battersea Bridge in the Art of Whistler. 1 February – 13 April 2014: <http://www.andover.edu>

Boston Athenaeum

Chromo-Mania! The Art of Chromolithography in Boston, 1840-1910. 26 September 2012 – 12 January 2013: <http://www.bostonathenaeum.org>

Boston. Massachusetts Historical Society

In Death Lamented: The Tradition of Anglo-American Mourning Jewelry. 28 September 2012 – 31 January 2013: <http://www.masshist.org>

Boston. Museum of Fine Arts

The Allure of Japan. A fascination for all things Japanese swept the United States in the period around 1900; a rich display of rarely exhibited American prints, posters, watercolors, and decorative arts celebrates this cultural moment. Through 31 December 2012: <http://www.mfa.org/exhibitions/allure-japan>
Art of the White Mountains. Examines the

allure of the area for artists for over a century and a half through oil paintings, drawings, prints, watercolors, sketchbooks, photographs, and rare books. 14 July 2012 – 7 July 2013: <http://www.mfa.org/>

Cambridge. Houghton Library, Harvard University

From Austen to Zola: Amy Lowell as a Collector. 4 September 2012 – 12 January 2013: <http://hcl.harvard.edu>

Fitchburg Art Museum

American Scenery: Different Views in Hudson River School Painting. 23 September – 30 December 2012: <http://www.fitchburgartmuseum.org/>

MICHIGAN

Detroit Institute of Art

Fabergé: The Rise and Fall, The Collection of the Virginia Museum of Fine Arts. More than 200 precious objects tracing the career of Peter Carl Fabergé (1846-1920). 14 October 2012 – 21 January 2013: <http://www.dia.org>
Picasso and Matisse: The DIA's Prints and Drawings. 11 July 2012 – 6 January 2013: <http://www.dia.org>

University of Michigan Museum of Art

Benjamin West: General Wolfe and the Art of Empire. Benjamin West's iconic painting *The Death of General Wolfe* (1776) became one of the most celebrated paintings in Britain; the artist went on to produce six versions. Through approximately 40 works from Michigan, Canadian, and British collections, this ambitious exhibition explores West's paintings in the context of other depictions of James Wolfe and his death on the battlefield. 22 September 2012 – 13 January 2013: <http://www.umma.umich.edu>

MINNESOTA

Minneapolis Institute of Art

LEstampe 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 *LEstampe originale* was among the most successful. Between 1893 and 1895, publisher André Marty commissioned 95 limited-edition prints in a range of

mediums by both prominent and lesser known artists and illustrators. Through 9 December 2012: <http://www.artsmia.org/>

MISSISSIPPI

Laurel. **Lauren Rogers Museum of Art**
In Lotus Land: The Photographs of Herbert Ponting. The British photographer Herbert Ponting (1870–1935) is best known as the expedition photographer and cinematographer for Robert Falcon Scott's Terra Nova Expedition to the Ross Sea and South Pole (1910–1913). 15 January – 14 April 2013: <http://lrma.org/>

MISSOURI

Kansas City. **Nelson-Atkins Museum of Art**
Goya/Chagoya. Features prints by Francisco José de Goya y Lucientes (1746–1828) paired with their counterparts by American artist Enrique Chagoya (born Mexico City, 1953). 4 August 2012 – 3 February 2013.
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**
Labor & Leisure: Impressionist and Realist Masterpieces from a Private Collection. 6 September – 5 January 2013. <http://www.umt.edu/exeventsschedule/futureexhibitions.aspx>
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**
The Women of Shin Hanga: The Judith and Joseph Barker Collection of Early-Twentieth-Century Japanese Prints. Spring 2013: <http://hoodmuseum.dartmouth.edu>

NEW JERSEY

Newark. **Newark Museum**
Angels and Tomboys: Girlhood in 19th-Century American Art. A major traveling loan exhibition, which is the first to examine nineteenth-century depictions of girls in paintings, sculpture, prints and photographs. Featuring approximately 80 masterworks by John Singer Sargent, Thomas Eakins, Winslow Homer, Cecilia Beaux and William Merritt Chase. Opens September 2012: www.newarkmuseum.org

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#.UElUp14u15U>
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#.UElVNo4u15U>
Henri Ibels. Henri-Gabriel Ibels (1867–1936) worked in Paris as a printmaker, illustrator, and poster designer. 2 March 2013 – 8 September 2013: <http://www.zimmerlimuseum.rutgers.edu>

NEW YORK

Albany. **Institute of History and Art**
Artistic Impressions: American Paintings from the Florence Griswold Museum. 15 September 2012 – 6 January 2013: www.albanyinstitute.org
The Legacy Of Currier & Ives: Shaping the American Spirit. 9 February – 15 June 2013: <http://www.albanyinstitute.org>

Cooperstown. **Fenimore Art Museum**
On the Home Front: New York in the Civil War. 8 September – 31 December 2012: <http://www.fenimoreartmuseum.org>

Huntington. **The Hecksher Museum of Art**
Mirrored Images: Realism in the 19th and 20th Centuries. 8 December 2012 – 24 March 2013: http://www.heckscher.org/pages.php?which_page=upcoming_exhibitions
Modernizing America: Artists of the Armory Show. 8 December 2012 – 14 April 2013: <http://www.heckscher.org>

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**
Aesthetic Ambitions: Edward Lycett and Brooklyn's Faience Manufacturing Company. Highlights the nearly fifty-year career of ceramicist Edward Lycett (American, 1833–1910), creative director of the Faience Manufacturing Company from 1884 to 1890. 3 May 2012 – 16 June 2013: <http://www.brooklynmuseum.org/>

New York City. **The Frick Collection**
Vincent van Gogh's Portrait of a Peasant (Patience Escalier). 30 October 2012 – 20 January 2013: <http://www.frick.org/exhibitions/vangogh/index.htm>
The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark. 13 March 2013 – 16 June 2013: <http://www.frick.org/exhibitions/clark/index.htm>
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**
Strangers in a Strange Land: A History Of Italian-Language American Imprints, 1830 – 1945. 20 September – 3 November 2012: <http://www.grolierclub.org/>
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>

New York City. **Japan Society**
Silver Wind: The Arts of Sakai Hoitsu (1761 – 1828). 29 September 2012 – 6 January 2013: <http://www.japansociety.org>

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>

Turkmen Jewelry from the Collection of Marshall and Marilyn R. Wolf. Features some fifty nineteenth- and twentieth-century pieces of Turkmen jewelry and works of decorative art. 9 October, 2012 – 24 February, 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 Roentgens. This landmark exhibition will be the first comprehensive survey of the Roentgen cabinetmaking firm from around 1742 to its closing in the early 1800s. 30 October 2012 – 27 January 2013: <http://www.metmuseum.org>

African Art, New York, and the Avant-Garde. This exhibition will highlight the specific African artifacts acquired by the New York avant-garde and its most influential patrons during the 1910s and 1920s. 27 November 2012 – 14 April 2013: <http://www.metmuseum.org>
Matisse: In Search of True Painting. 4 December 2012 – 17 March 2013: <http://www.metmuseum.org>

New York City. **The Museum of Biblical Art**
Louis C. Tiffany and the Art of Devotion. Considers the breadth and depth of

the firm's oeuvre, and the place Tiffany Studios created for itself in American religious art. 12 October 2012 – 20 January 2013: <http://mobia.org>

More Precious than Fine Gold: The English Bible in the Gilded Age. 12 October 2012 – 20 January 2013: <http://mobia.org>
Ashé 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
Charles Dickens: The Key to Character. 14 September 2012 – 27 January 2013: <http://www.nypl.org>

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>
Framing Edo: Masterworks from Hiroshige's One Hundred Famous Views: Selections from the Arthur R. Miller Collection. 21 September 2012 – 13 January 2013.
Becoming Modern: Armory Show Artists at MAG. 25 January 25 – 12 May 2013

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>

Charlotte. **The Mint Museum**
The Weir Family, 1820-1920. The first major exhibition to examine collectively the paintings of the American artists Robert Walter Weir (1803-1889) and his two sons, John Ferguson Weir (1841-1926) and Julian Alden Weir (1851-1919). 20 October 2012 – 20 January 2013: <http://www.mintmuseum.org>

Raleigh. **North Carolina Museum of Art**
Edvard Munch: Symbolism in Print. 23 September 2012 – 10 February 2013: <http://ncartmuseum.org>

OHIO

Cincinnati Art Museum
Henri de Toulouse-Lautrec. 13 October 2012 – 13 January 2013: <http://www.cincinnatiartmuseum.org/explore/exhibitions/upcoming-exhibitions/details/184-henri-de-toulouse-lautrec>
Eternal Summer: The Art of Edward Henry Potthast. Cincinnati native Edward Henry Potthast (1857 – 1927) is celebrated for his sun-filled paintings of Americans at the shore. 8 June 2013 – 8 September 2013: <http://www.cincinnatiartmuseum.org/>

Cincinnati. **Taft Museum of Art**
Photographic Wonders: American Daguerreotypes from The Nelson-Atkins Museum of Art. 24 May – 25 August 2013: http://www.taftmuseum.org/?page_id=56
Telling Tales: Stories and Legends in 19th-Century American Art. 20 September 2013 – 12 January 2014: www.taftmuseum.org

Cleveland Museum of Art

Mary Cassatt and the Feminine Ideal in 19th-Century Paris. Juxtaposes works on paper by Mary Cassatt with images of women by her contemporaries such as Edgar Degas, Camille Pissarro, Berthe Morisot, Auguste Renoir, James Tissot, and Henri de Toulouse-Lautrec. 14 October 2012 – 20 January 2013: <http://www.clevelandart.org/>

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

The Legacy of Currier and Ives: Shaping the American Spirit. 16 September 2012 – 20 January 2013: <http://www.butlerart.com/>

OKLAHOMA

Tulsa. Philbrook Museum of Art

Gladiator of the Political Pencil: The Cartoons of Thomas Nast. 22 July – 4 November 2012: <http://philbrook.org/explore/exhibitions/gladiator-political-pencil>
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://www.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

A New Look: Samuel F. B. Morse's Gallery of the Louvre. August 2012 – 14 April 2013: <http://www.pafa.org>
A Mine of Beauty: Landscapes by William Trost Richards. PAFA will present a recent gift of 110 watercolors by William Trost Richards (1833-1905) in conjunction with a selection of Richards oil paintings from both the permanent collection and select private collections. 29 September – 30 December 2012: <http://www.pafa.org/Building a Masterpiece: Frank Furness' Factory for Art>. 29 September – 30 December 2012: <http://www.pafa.org>
World War I and American Art. November 2014 – April 2015: <http://www.pafa.org>

Philadelphia Museum of Art

Shipwreck! Winslow Homer and The Life Line. 22 September – 16 December 2012: <http://www.philamuseum.org>
Learning from Frank Furness: Louis Sullivan in 1873. 6 October 2012 – 30 December 2012: <http://www.philamuseum.org>

Pittsburgh. Carnegie Museum of Art

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939. 13 Oct 2012-24 Feb 2013: <http://web.cmoa.org>
Whistler and Rebellion in the Art World. 3 August – 2 December 2012: <http://web.cmoa.org>

RHODE ISLAND

Newport. National Museum of American Illustration

Charles Gibson & the Gibson Girl; Harrison Fisher & the Fisher Girl. Opens 1 October: <http://www.americanillustration.org/>

Providence. Rhode Island School of Design Museum.

Grisogorous Places: Edward Lear's Travels. 14 September 2012 – 19 May 2013: <http://www.risdmuseum.org/>

SOUTH CAROLINA

Columbia Museum of Art.

Impressionism from Monet to Matisse. 25 January 2013 – 21 April 2013: <http://www.columbiartmuseum.org>
Face Jugs: African- American Art and Ritual in 19th-Century South Carolina. 28 September – 16 Dec 16 2012: www.columbiartmuseum.org

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>

TEXAS

Dallas Museum of Art

Posters of Paris: Toulouse-Lautrec and His Contemporaries. Explores the earliest days of the *affiche artistique* and its flowering in Paris, first under Chéret in the 1870s and 1880s, and then with a new generation of artists including Henri de Toulouse-Lautrec, Pierre Bonnard, and Edouard Vuillard. 14 October – 20 January 2013: <http://www.dm-art.org>

Dallas. Meadows Museum of Art

Impressions of Europe: Nineteenth Century Vistas by Martín Rico. Martín Rico y Ortega (1833-1908) 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

Visions of Fancy: George Romney, 18th-Century Paintings and Drawings. 14 October 2012 – 20 Jan 2013: <http://www.mfah.org>
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>
Outcasts and Rebels: Prints by William Blake and Leonard Baskin. 25 September – 14 December 2012: <http://www.uvm.edu>

Shelburne Museum

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

From 1700 – 1820. 13 May – 30 October 2012: <http://shelburnemuseum.org/>

VIRGINIA

Charlotte. **University of Virginia Art Museum**

The Valley of the Shadow: American Landscapes in the Time of the Civil War. 31 August – 16 December 2012: <http://www.virginia.edu>

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**
Fabergé from the Hodges Family Collection. 4 May 2012 – 19 January 2013: <http://www.taubmanmuseum.org>

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>.
Whistler's Neighborhood: Impressions of a Changing London. 8 September 2012 – 8 September 2013: <http://www.asia.si.edu/>

National Gallery of Art

Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac. 27 January – 26 May 2013: <http://www.nga.gov/exhibitions/dyke.shtm>
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>

Charles Marville: Photographer of Paris. The first retrospective exhibition in the United



Henry Ossawa Tanner (American, 1859-1937), *Portrait of Booker T. Washington*, 1917, Oil on canvas, Collection of the State Historical Society of Iowa, Des Moines, Iowa. Photo courtesy of the Museum of Fine Arts, Houston. On view: *Henry Ossawa Tanner: Modern Spirit* at the Museum of Fine Arts, Houston, Texas.

INTERNATIONAL EXHIBITIONS

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

American Impressionism. 26 May 2012 – 7 April 2013: <http://www.hmoa.org/>

WISCONSIN

Beloit. Wright Museum of Art

The Prints of George Bellows. Opens 19 September 2012: <http://www.beloit.edu/>

Madison. Chazen Museum of Art

The Golden Age of British Watercolors, 1790-1910. 22 September – 2 December 2012: <http://www.chazen.wisc.edu>
German and Austrian Prints, 1890-1925. 15 December 2012 – 3 March 2013: <http://www.chazen.wisc.edu>

WYOMING

Laramie. University of Wyoming Art Museum

The American Vision of Winslow Homer: The Harper's Weekly Illustrations. 1 September – 21 December 2012: <http://www.uwyo.edu>

AUSTRALIA

Canberra. National Gallery of Australia. *Toulouse-Lautrec. Paris & The Moulin Rouge*. Dec. 14, 2012–April 2, 2013

Melbourne. National Gallery of Victoria. *Radiance: The Neo-Impressionists*. Nov. 3, 2012–March 17, 2013

Sydney. Art Gallery of New South Wales. *Eugène Atget: Old Paris*. Through Nov. 4, 2012

AUSTRIA

Salzburg. Residenzgalerie. *To the Underworld and Back*. Through Nov. 4, 2012. *Gems from the Graphic Arts Collection of Salzburg University Library*. Nov. 23, 2012–Feb. 3, 2013

Vienna. Kunstforum. *The Eight. Hungary's Highway to Modernism*. Sept. 12–Dec. 2, 2012

Vienna. Kunsthistorisches Museum. *Face to Face with Gustav Klimt*. Extended to Jan. 6, 2013

Vienna. Leopoldmuseum. *Japan – Fragility of Existence. Masterpieces from the Genz Hattori Collection*. Sept. 28, 2012–Feb. 4, 2013. *Naked Men. From 1800 to the Present*. Oct. 19, 2012–Jan. 28, 2013

Vienna. Österreichische Galerie Belvedere. *Gustave Klimt: 150 Years*. Through Jan. 6, 2013. *Masterpiece in Focus: Emil Jakob Schindler*. Sept. 27, 2012–Jan. 6, 2013. *The Night at Twilight. Art from Romanticism to the Present*. Oct. 24, 2012–Feb. 17, 2013

BRAZIL

Rio de Janeiro. Centro Cultural Banco do Brasil. *Impressionism: Paris and Modernity*. Organized by the Musée d'Orsay, Paris. Oct. 22, 2012–Jan. 6, 2013. Continues at Fundación Mapfre, Madrid, Feb. 6–May 25, 2013

Rio de Janeiro. Museu Nacional de Belas Artes. *Columbano Bordalo Pinheiro*. Sept. 1–Nov. 30, 2012

CANADA

Edmonton. Art Gallery of Alberta. *Edo: Arts of Japan's Last Shogun Age*. Organized by the Art Gallery of Greater Victoria. Nov. 3, 2012–Feb. 10, 2013

Montreal. Museum of Fine Arts. *Great French Paintings from the Clark*. Oct. 12, 2012–Jan. 20, 2013

Ontario. Art Gallery of Ontario. *Laughing at the Art World*. Through March 31, 2013. *From Renaissance to Rodin: Celebrating the Tannenbaum Gift*. Through April 2013

DENMARK

Charlottenlund. Ordrupgaard Collection. *Berthe Morisot. Impressionist*. Sept. 21, 2012–Jan. 27, 2013

Copenhagen. Hirschsprung Collection. *The Triumph of the Bourgeoisie. Eckersberg's Portraits of Mr. and Mrs. Schmidt*. Sept. 25, 2012–Jan. 7, 2013

ENGLAND

Birmingham Museum. *Love and Death: Victorian Paintings from Tate*. Sept. 8, 2012–Jan. 13, 2013

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

Cambridge. Fitzwilliam Museum. *Snow Country: Woodcuts of the Japanese Winter*. Oct. 2, 2012–Jan. 13, 2013

Compton. Watts Gallery. *William and Evelyn De Morgan*. Ceramics and paintings by a pioneering couple from the Arts & Crafts movement. Nov. 6, 2012–Jan. 27, 2013

London. Dulwich Picture Gallery. *Cotman in Normandy*. Oct. 10, 2012–Jan. 13, 2013

London. National Gallery. *Seduced by Art: Photography Past and Present*. Oct. 31, 2012–Jan. 20, 2013 Continues at CaixaForum Barcelona, Feb. 21–May 19, 2013, and CaixaForum Madrid, June 19–Sept. 15, 2013

London. Tate Britain. *Pre-Raphaelites: Victorian Avant-Garde*. Sept. 12, 2012–Jan. 13, 2013

Manchester Art Gallery. *Art in Hard Times: 'The Walk to Dover' by Spartacus Chetwynd and Victorian Paintings of Modern Life*. Through April 14, 2013

Norwich. Sainsbury Centre for Visual Arts. *The First Moderns: Art Nouveau, from Nature to Abstraction*. Through Dec. 2, 2012

Oxford. Ashmolean Museum. *Happy Birthday Edward Lear: 200 Years of Nature and Nonsense*. Sept. 20, 2012–Jan. 6, 2013. *Threads of Silk and Gold: Ornamental Textiles from Meiji Japan*. Nov. 9, 2012–Jan. 27, 2013

Sheffield. Millennium Gallery. *Force of Nature: Ruskin and Landscape*. Oct. 3, 2012–Feb. 3, 2013

Warwickshire. Compton Verney. *The Splendor of Italian Art 1400–1900*. March 23–June 23, 2013

FINLAND

Helsinki. Ateneum Art Museum. *Dreams of Nature: Symbolism from Van Gogh to Kandinsky*. Nov. 16, 2012–Feb. 17, 2013

Helsinki. Sinebrychoff Art Museum. *A Romantic View - The Rademakers Collection*. Sept. 13, 2012–Jan. 13, 2013

FRANCE

Albi. Musée Toulouse-Lautrec. *The Belle Époque of Jules Chéret – From Posters to Decor*. Organized by Les Arts Décoratifs, Paris. Sept. 29–Dec. 31, 2012

Paris. Arts Décoratifs. *Fashioning Fashion: Two Centuries of European Design, 1700–1915*. Dec. 31, 2012–April 14, 2013
Paris. Grand Palais. *Bohemians*. Sept. 26, 2012–Jan. 14, 2013

Paris. Musée Cernuschi. *From the Red River to the Mekong. Visions of Vietnam*. Sept. 21, 2012–Jan. 27, 2013

Paris. Musée Eugène Delacroix. *Eugène Delacroix. Flowers in Winter. Othoniel, Creten*. Delacroix's flower paintings, alongside the work of contemporary artists Jean-Michel Othoniel and Johan Creten. Dec. 21, 2012–March 18, 2013

Paris. Musée du Louvre. *Georg Johann Pinsel*. Nov. 21, 2012–Feb. 25, 2013

Paris. Musée du Luxembourg. *The Cercle de l'Art Moderne. Avant-Garde Collectors in Le Havre*. Organized by the Musée d'Art moderne André Malraux, Le Havre. Sept. 19, 2012–Jan. 6, 2013

Paris. Musée Marmottan Monet. *Henri Rouart: Paintings*. Sept. 13–Nov. 11, 2012

Paris. Musée de Montmartre. *The Chat Noir—Art and Pleasure in Montmartre, 1880–1910*. Sept. 13, 2012–Jan. 13, 2013

Paris. Musée d'Orsay. *Impressionism and Fashion*. Sept. 25, 2012–Jan. 20, 2013. Continues at Metropolitan Museum of Art, New York, and Art Institute of Chicago in 2013. *Victor Baltard (1805–1874). Iron and Paintbrush*. Oct. 16, 2012–Jan. 13, 2013. *Félix Thiollier (1842–1914). Photographs*. Nov. 13, 2012–March 10, 2013

Paris. Musée Rodin. *Rodin, Flesh and Marble*. Through March 3, 2013

Paris. Petit Palais. *Modernism or Modernity. Photographers in the Circle of Gustave Le Gray (1850–1860)*. Organized in collaboration with the Maison Européenne de la Photographie, Paris. Oct. 3, 2012–Jan. 6, 2013. *Ziem: "I Dream of Beauty"*. Feb. 14–Aug. 4, 2013

Paris. Pinacothèque. *Van Gogh. Dreams of Japan*. Oct. 3, 2012–March 17, 2013. *Hiroshige: The Art of Travel*. Oct. 3, 2012–March 17, 2013

Quimper. Musée des beaux-arts. *History, Histories*. Nov. 7, 2012–March 11, 2013

Strasbourg. Musée des Beaux-Arts. *Loutherbourg*. Nov. 17, 2012–Feb. 18, 2013

GERMANY

Berlin. Alte Nationalgalerie. *The Romantic Middle Ages. Architecture and Nature in Painting after Schinkel*. Sept. 14, 2012–Jan. 6, 2013

Berlin. Deutsches Historisches Museum. *In the Atelier of History. The Painting Collection of the Deutschen Historischen Museen*. Oct. 25, 2012–start April 2013

Berlin. Staatliche Museen zu Berlin. Sonderausstellungshallen Kulturforum. *Karl Friedrich Schinkel - History and Poetry*. Sept. 7, 2012–Jan. 6, 2013

Bremen. Kunsthalle. *Achim Bertenburg and Eugène Carrière. Encounter in the Gallery*. Sept. 11–Dec. 16, 2012

Cologne. Wallraf-Richartz Museum & Fondation Corboud. *1912 – A Modern Mission. The Centennial of the Sonderbund Exhibition*. Through Dec. 30, 2012

Düsseldorf. Museum Kunstpalast. *Max Klinger (1857–1920)*. Sept. 8, 2012–Jan. 6, 2013

Essen. Museum Folkwang. *Intoxicating Color: Munch, Matisse and the Expressionists*. Sept. 29, 2012–Jan. 13, 2013

Frankfurt. Schirn Kunsthalle. *Gustave Caillebotte. An Impressionist and Photography*. Oct. 18, 2012–Jan. 20, 2013

Frankfurt. Städel Museum. *Dark Romanticism: from Goya to Max Ernst*. Sept. 21, 2012–Jan. 20, 2013. Continues at Musée d'Orsay, Paris, March 5–June 9, 2013

Hamburg. Kunsthalle. *Johann Christian Reinhart. A German Landscape Painter in Rome*. Oct. 26, 2012–Jan. 27, 2013. Continues at Neue Pinakothek, Munich, Feb. 21–May 26, 2013

Karlsruhe. Staatliche Kunsthalle. *Camille Corot: Nature and Dream*. Sept. 29, 2012–Jan. 6, 2013

Munich. Neue Pinakothek. *M as in Myth. Myths and fairy tales in 19th-century art*. Through Jan. 6, 2013

Munich. Pinakothek der Moderne. *Honoré Daumier: Lithographs from the Kames Foundation*. Dec. 1, 2012–Feb. 24, 2013

Munich. Stadtmuseum. *Germany in the 19th Century: The Dietmar Siegert Collection*. Nov. 23, 2012–March 24, 2013

Stuttgart. Staatsgalerie. *The Studio: Workshop and Myth from Caspar David Friedrich to Bruce Nauman*. Oct. 27, 2012–Feb. 20, 2013. *Images of Peace in European Art 1450–1815: The Art of Diplomacy – The Diplomacy of Art*. Dec. 1, 2012–April 7, 2013

HUNGARY

Budapest. Szépművészeti Múzeum. *A Satirist, a Scoffer / Honoré Daumier (1808–1879). The Master of French Caricature*. Oct. 4, 2012–Feb. 4, 2013. *Cézanne and the Past*. Oct. 25, 2012–Feb. 17, 2013

IRELAND

Dublin. Chester Beatty Library and Galleries. *Chester Beatty: The Paintings*. Barbizon School and Orientalist paintings from Beatty's collection. Sept. 7, 2012–March 24, 2013

ITALY

Venice. Palazzo Fortuny. *Fortuny and Wagner. Wagnerism in the Visual Arts in Italy*. Dec. 7, 2012–March 19, 2013

Verona. Palazzo della Gran Guardia. *From Botticelli to Matisse. Faces and Figures*. Organized by Linea d'ombra, Brescia. Feb. 2–April 1, 2013

Vicenza. Basilica Palladiana. *Raphael to Picasso. Glances, Faces, Figures*. Organized by Linea d'ombra, Brescia. Oct. 6, 2012–Jan. 20, 2013

THE NETHERLANDS

Amsterdam. Hermitage. *Vincent. The Van Gogh Museum in the Hermitage*. Sept. 29, 2012–April 25, 2013. *The Impressionists*. Through Jan. 13, 2013

Groningen. Groninger Museum. *The Veendorp Collection*. Dutch art 1850–1950. Oct. 13, 2012–March 17, 2013. *Nordic Art – The Modern Breakthrough*. Dec. 9, 2012–May 5, 2013

Haarlem. Teylers Museum. *Pierre-Joseph Redouté (1759–1840)*. Jan. 20–May 5, 2013

Otterlo. Kröller-Müller Museum. *Animals in Dutch Sculpture – Joseph Mendes da Costa, Lambertus Zijl, Johan Altorf and John Rådecker*. Sept. 22, 2012–Jan. 20, 2013. *Vincent is Back – Part I: Native Soil*. Van Gogh's Dutch period, in works from the collection. Dec. 15, 2012–April 1, 2013

Rotterdam. Kunsthall. *Aristide Maillol*. Sept. 15, 2012–Feb. 10, 2013. *Avant-Gardes. The Triton Foundation Collection*. Oct. 7, 2012–Jan. 20, 2013

NORWAY

Oslo. Munch Museet. *Edvard Munch: The Modern Eye*. Oct. 27, 2012–Feb. 17, 2013

Oslo. Nasjonalmuseet. *Emil Nolde: The Quest for the Authentic*. Oct. 12, 2012–Jan. 20, 2013. *Measuring the Past. Drawings from the Directorate of Cultural Heritage Collection*. Surveyors' drawings from the 19th–20th centuries. Nov. 1, 2012–Feb. 3, 2013

RUSSIA

St. Petersburg. State Hermitage Museum. *Russian 19th-Century Lithograph Portraits from the Hermitage Collection*. Sept. 21, 2012–Jan. 13, 2013. *Paula Modersohn-Becker and Worpswede. Drawings and Engravings 1895–1906*. Sept. 22–Nov. 11, 2012. *Francisco Goya. The Horrors of War*. Oct. 6, 2012–Jan. 13, 2013

SCOTLAND

Edinburgh. National Galleries of Scotland. *Picasso & Modern British Art*. Through Nov. 4, 2012

SPAIN

Madrid. Museo Thyssen-Bornemisza. *Gauguin and the Voyage to the Exotic*. Oct. 9, 2012–Jan. 13, 2013. *Painting Outdoors*. Feb. 5–May 12, 2013

Madrid. Prado. *Martin Rico, Landscapist. (1833–1908)*. Oct. 30, 2012–Feb. 10, 2013

SWEDEN

Stockholm. Nationalmuseum. *Pride and Prejudice: Female Artists in France and Sweden 1750–1860*. Sept. 27, 2012–Jan. 20, 2013

SWITZERLAND

Basel. Fondation Beyeler. *Edgar Degas*. Sept. 30, 2012–Jan. 27, 2013. *Ferdinand Hodler*. Jan. 27–May 26, 2013

Basel. Kunstmuseum. *The Picassos Are Here! A Retrospective from Basel Collections*. March 17–July 21, 2013

Martigny. Fondation Pierre Gianadda. *Van Gogh, Picasso, Kandinsky...The Merzbacher Collection*. Through Nov. 25, 2012

Winterthur. Kunstmuseum. *Félix Vallotton: Drawings*. Sept. 12–Nov. 25, 2012
Zürich. Kunsthhaus. *Aristide Maillol*. Through Dec. 16, 2012. *Paul Gauguin. The Printed Work*. Sept. 28, 2012–Jan. 20, 2013

ROBERT ALVIN ADLER

Copyeditor

(articles copyeditor for
Nineteenth-Century Art Worldwide)

freelance work accepted
for information and rates,
please contact:

raa@19thc-artworldwide.org

NEW BOOKS

- Acquisto, Joseph T. *Crusoes and Other Castaways in Modern French Literature: Solitary Adventures*. Univ. of Delaware, October 2012. 282 pp. Hardcover \$80.00.
- Alsdorf, Bridget. *Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting*. Princeton Univ. Press, December 2012. 368 pp. Hardcover \$45.00.
- Andrews Bedford, Faith. *Impressionist Summers: Frank W. Benson's North Haven*. Skira Rizzoli, 2012. 128 pp. Hardcover \$40.00.
- Arama, Maurice. *Eugène Delacroix au Maroc: Les heures juives*. Editions Non Lieu, October 2012. 224 pp. Hardcover \$65.00.
- Armstrong, Carol et al. *Edgas Degas: The Late Work*. Hatje Cantz, October 2012. 224 pp. Hardcover \$75.00.
- Aslet, Clive. *The Arts and Crafts Country House From the Archives of Country Life*. Aurum Press, 2011. 192 pp. Hardcover \$75.00.
- Audeh, Aida and Nick Havely, eds. *Dante in the Long Nineteenth Century: Nationality, Identity, and Appropriation*. Oxford Univ. Press, 2012. 416 pp. Hardcover \$110.00.
- Auricchio, Laura, Elizabeth Heckendorn Cook and Giulia Pacini eds. *Invaluable trees: cultures of nature, 1660-1830*. Voltaire Foundation, 2012. 360 pp. Paperback \$102.00.
- Azzone, Giovanni et al. *Fernand de Dartein: La figura, l'opera, l'eredità, 1838-1912*. Alinea, 2012. 234 pp. Paperback \$47.50.
- Baki Péter, Pál Gyöngyi, Colin Ford et al. *A fotóművészet születése: A piktorializmustól a modern fotográfiáig, 1889-1929. The birth of art photography: From pictorialism to modern photography, 1889-1929*. Szépművészeti Múzeum, 2012. 359 pp. Hardcover \$125.00.
- Barber, Stephen. *Muybridge: The Eye in Motion: Tracing Cinema's Origins*. Solar Books, November 2012. 200 pp. Hardcover \$35.00.
- Barter, Judith A. and Monica Obniski. *For Kith and Kin: The Folk Art Collection at the Art Institute of Chicago*. Yale Univ. Press, Distributed for the Art Institute of Chicago, 2012. 120 pp. Hardcover \$30.00.
- Barthélémy, Sophie, Matthieu Gilles and Catherine Gras. *François et Sophie Rude: Citoyens de la Liberté. Un couple d'artistes au XIXe siècle*. Somogy, Musée des Beaux-Arts de Dijon, November 2012. 288 pp. Paperback \$65.00.
- Benezit. *Benezit Dictionary of British Graphic Artists and Illustrators*. Oxford Univ. Press, 2012. Vol. 1: Abbo-Lamp, 655pp. ; Vol. 2 : Lanc-Zobe, 661pp. Hardcover \$295.00.
- Bennett, Daryl. *Liberty's Furniture 1875-1915: The Birth of Modern Interior Design*. Antique Collectors' Club, 2012. 328 pp. Hardcover \$89.50.
- Bills, Mark et al. *Dickens and the Artists*. Yale Univ. Press, 2012. 224 pp. Paperback \$55.00.
- Block, Jane and Claude Sorgeloos eds. *Homage to Adrienne Fontainas: Passionate Pilgrim for the Arts*. Peter Lange, December 2012. c. 400 pp. Hardcover \$93.95.
- Bogdan, Robert, Martin Elks and James Knoll. *Picturing Disability: Beggar, Freak, Citizen, and Other Photographic Rhetoric*. Syracuse Univ. Press, 2012. 315 pp. Hardcover \$55.00.
- Bohrer, Frederick N. *Photography and Archaeology*. Reaktion Book, 2011. 184 pp. Paperback \$29.95.
- Bonafoux, Pascal. *Rodin & Eros*. Thames & Hudson, November 2012. 272 pp. Hardcover \$34.95.
- Briat-Philippe, Magali et al. *Gustave Doré: un peintre-né*. Musée du monastère de Bourg-en-Bresse, 2012. 159 pp. Paperback \$48.50.
- Buisson, Sylvia. *Femmes artistes: Passions, muses, modèles*. Editions Alternatives, 2012. 160 pp. Paperback \$60.00.
- Cahn, Isabelle and Marie Robert. *Misia, Reine de Paris*. Gallimard, 2012. 191 pp. Hardcover \$67.50.
- Caloi, Ilaria. *Modernità Minoica. L'Arte Egea e l'Art Nouveau: il Caso di Mariano Fortuny y Madrazo*. Firenze Univ. Press, 2011. 280 pp, Paperback \$75.00.
- Capano, Francesca. *Caserta: la città dei Borbone oltre la reggia, 1750-1860*. Edizioni scientifiche italiane, 2011. 188 pp. Paperback \$47.50.
- Carlisle, Janice. *Picturing Reform in Victorian Britain*. Cambridge Univ. Press, 2012. 272 pp. Hardcover \$90.00.
- Carmarda, Antonella. *Il Palazzo della Provincia di Sassari: Un cantiere artistico nell'Italia dell'Ottocento*. Agave, 2011. 145 pp. Hardcover \$77.55.
- Cerman, Jeremie. *Le papier peint Art nouveau: Création, production, diffusion*. Editions Mare & Martin, 2012. 304 pp. Hardcover \$138.50.
- Chapin, Mary Weaver. *Posters of Paris: Toulouse-Lautrec and his Contemporaries*. Prestel, 2012. 164 pp. Hardcover \$49.95.
- Chenique, Bruno. *Gericault, au cœur de la création romantique. Études pour Le Radeau de la Méduse*. Chaudun, 2012. 286 pp. Paperback \$62.50.
- Clarke, Jay A. ed. *Landscape, Innovation, and Nostalgia: The Manton Collection of British Art*. Yale Univ. Press, distributed for the Sterling and Francine Clark Art Institute, 2012. 311 pp. Hardcover \$65.00.
- Codell, Julie F. ed. *Transculturation in British Art, 1770-1930*. Ashgate, 2012. 289 pp. Hardcover \$119.95.
- Cogeval, Guy and Xavier Rey. *Degas: Capolavori dal Musée d'Orsay*. Skira, November 2012. 208 pp. Hardcover \$72.50.
- Connelly, Frances S. *The Grotesque in Western Art and Culture: The Image at Play*. Cambridge Univ. Press, 2012. 190 pp. Hardcover \$99.00.
- Cooper, Barbara T. ed. *Le Tremblement de Terre de la Martinique. Drame en cinq actes, suivi de documents inédits, Charles Desnoyer, Charles Lafont*. L'Harmattan, 2012. 186 pp. 21,85 €
- Coppola, Maria Rosaria. *La Fabbrica del Vittoriano: Scavi e scoperte in Campidoglio (1885-1935)*. Istituto Poligrafico e Zecca dello Stato, 2012. 621 pp. Paperback \$210.00.
- Corbett, David Peters and Sarah Monks. *Anglo-American: Artistic Exchange between Britain and the USA*. Wiley, 2012. 264 pp. Paperback \$39.95.
- Cordier, Sylvain. *Bellangé ébénistes*. Mare & Martin, 2012. 500 pp. Hardcover \$175.00.
- Costello, Leo. *J. M. W. Turner and the Subject of History*. Ashgate, 2012. 259 pp. Hardcover \$119.95.
- Cusack, Tricia ed. *Art and Identity at the Water's Edge*. Ashgate, 2012. 256 pp. Hardcover \$124.95.

ASHGATE OFFER FOR AHNCA MEMBERS

AHNCA members wishing to take advantage of Ashgate's offer of a 20% discount off all their books should use promotion code **AHNCA20**. Members can begin browsing for books at www.ashgate.com/AHNCA, where titles likely to be of particular interest to scholars of nineteenth-century art are featured. The discount may be taken on all Ashgate titles.

- D'Achille, Anna Maria et al. *Aubin-Louis Millin 1759-1818 entre France et Italie / tra Francia e Italia. Voyages et conscience patrimoniale / Viaggi e coscienza patrimoniale*. Campisano, 2012. 536 pp. Paperback \$145.00.
- Dal Pra, Laura and Luciana Giacomelli. *Giovanni Insom (1775-1855): Uno scultore trentino a Firenze*. Soprintendenza per i Beni Storico Artistici di Trento, 2012. 107 pp. Paperback \$18.50.
- Dauberville, Guy-Patrice et Michel. *Renoir: Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles, Catalogue raisonné of paintings, pastels, drawings and watercolor, Tome IV: 1903-1910*. Bernheim-Jeune, 2012. 575 pp. Hardcover \$750.00.
- Dewdney, Andrew, David Dibosa and Victoria Walsh. *Post Critical Museology: Theory and Practice in the Art Museum*. Routledge, December 2012. 336 pp. Hardcover \$130.00, paperback \$44.95.
- Dianina, Katia. *When Art Makes News: Writing and Identity in Imperial Russia, 1851-1900*. Northern Illinois Univ. Press, November 2012. 324 pp. Hardcover \$48.00.
- Di Bello, Patrizia, Colette Wilson and Shamoon Zamir. *The Photobook: From Talbot to Ruscha and Beyond*. Tauris, 2012. 288 pp. Hardcover \$85.00, paperback \$31.00.
- Dini, Alessandro ed. *Personaggi illustri del secolo XIX nell'archivio Piero Dini: fotografie originali d'epoca*. Terzo millennio, 2012. 519 pp. Paperback \$145.00.
- Dolkart, Judith F. and Martha Lucy. *The Barnes Foundation: Masterworks*. Skira Rizzoli, 2012. 374 pp. Hardcover \$50.00.
- Dombrowsky, André. *Cézanne, Murder, and Modern Life*. Univ. of California Press, December 2012. 336 pp. Hardcover \$60.00.
- Dunthorne, Hugh and Michael Wintle. *The Historical Imagination in Nineteenth-Century Britain and the Low Countries*. Brill, 2012. 304 pp. Hardcover \$152.00.
- Duvivier, Christophe. *L'arbre dans la peinture de paysage entre 1850 et 1920 de Corot à Matisse*. Somogy, Musée Tavet-Delacour de Pontoise, 2012. 144 pp. Paperback \$48.50.
- Edwards, Mary D. and Elizabeth Bailey eds. *Gravity in Art: Essays on Weight and Weightlessness in Painting, Sculpture and Photography*. McFarland, 2012. 364 pp. Paperback \$55.00.
- Effros, Bonnie. *Uncovering the Germanic Past: Merovingian Archaeology in France, 1830-1914*. Oxford Univ. Press, 2012. 427 pp. Hardcover \$150.00.
- Ellenbogen, Josh. *Reasoned and Unreasoned Images: The Photography of Bertillon, Galton, and Marey*. Pennsylvania State Univ. Press, 2012. 265 pp. Hardcover \$74.95.
- Elliott, Kamilla. *Portraiture and British Gothic Fiction: The Rise of Picture Identification, 1764-1835*. Johns Hopkins Univ. Press, 2012. 336 pp. Hardcover \$60.00.
- Emery, Elizabeth. *Photojournalism and the Origins of the French Writer House Museum (1881-1914). Privacy, Publicity, and Personality*. Ashgate, 2012. 262 pp. Hardcover \$107.96.
- Epp Buller, Rachel ed. *Reconciling Art and Mothering*. Ashgate, October 2012. 332 pp. Hardcover \$119.95.
- Epprecht, Katharina. *The Beauty of the Moment: Women in Japanese Woodblock Prints*. Scheidegger & Spiess, 2012. 182 pp. Paperback \$49.00.
- Fabiani, Rossella. *Carlotta del Belgio a Miramare: Gli anni della felicità. Charlotte of Belgium at Miramare: The Years of Happiness*. Silvana, 2012. 96 pp. Paperback \$39.95.
- Falconi, Bernardo and Bernd Papp. *Domenico Bossi 1767-1853: Da Venezia al Nord Europa, la carriera di un maestro del ritratto in miniatura*. Scripta, 2012. 281 pp. Hardcover \$49.50.
- Ferber, Linda, David Brighan and Anna Marley. *A Mine of Beauty: Landscapes by William Trost Richards*. Hudson Hills Press, October 2012. 144 pp. Hardcover \$40.00.
- Fino, Lucio. *Napoli e dintorni nella Pittura Nordica. Vedute e ricordi di viaggio dell'ottocento di artisti tedeschi, russi e scandinavi*. Grimaldi, 2012. 178 pp. Hardcover \$145.00.
- Fletcher, Stella et al. *Roscoe and Italy: The Reception of Italian Renaissance History and Culture in the Eighteenth and Nineteenth Centuries*. Ashgate, November 2012. 227 pp. Hardcover \$124.95.
- Flynn Johnson, Robert and Louise Siddons. *Edgar Degas: The Private Impressionist: Works on Paper by the Artist and His Circle*. Landau Traveling Exhibitions, in association with Denenberg Fine Arts, Inc., 2012. 125 pp. Hardcover \$60.00.
- Fontan del Junco, Manuel, Richard Hollis et al. *The Avant-Garde Applied (1890-1950)*. Fundación Juan March, 2012. 469 pp. Paperback \$95.00.
- Forest, Marie-Cécile. *Gustave Moreau: Hélène de Troie, la beauté en majesté*. Fage, 2012. 128 pp. Paperback \$38.50.
- Foxwell, Chelsea and Anne Leonard. *Awash in Color: French and Japanese Prints*. Univ. of Chicago Press, for Smart Museum of Art, 2012. 224 pp. Paperback \$30.00.
- Frank, Mitchell and Daniel Adler eds. *German Art History and Scientific Thought: Beyond Formalism*. Ashgate, 2012. 208 pp. Hardcover \$99.95.
- Garnier, Nicole and Vincent Pomarède. *Delacroix et l'aube de l'Orientalisme: De Decamps à Fromentin, peintures et dessins*. Somogy, Musée Condé, October 2012. 176 pp. Paperback \$54.50.
- Garval, Michael. *Cléo de Mérode and the Rise of Modern Celebrity Culture*. Ashgate, October 2012. 278 pp. Hardcover 104.95.
- Gibson, Marion, Shelley Trower and Garry Tregidga eds. *Mysticism, Myth, and Celtic Identity*. Routledge, November 2012. 240 pp. Paperback \$39.95.
- Gentile Lorusso, Dante. *Attraversamenti sulla Cultura Artistica nell'Ottocento Molisano*. Regia Edizioni, 2011. 352 pp. Paperback \$140.00.
- Goldstein, Robert Justin. *Out of Sight: Political Censorship of the Visual Arts in Nineteenth-Century France*. Yale Univ. Press, December 2012. 184 pp. Paperback \$30.00.
- Gonzalez Troyano, Alberto. *La reinvencción de un cuadro: Goya y 'La alegoría de la Constitución de 1812'*. Abada, 2012. 192 pp. Paperback \$32.50.
- Goslar, Michele. *Victor Horta: 1861-1947: L'Homme, L'Architecte, L'Art Nouveau*. Mercatorfonds, 2012. 564 pp. Hardcover \$235.00.
- Grabner, Sabine and Agnes Husslein-Arco. *Orient & Occident: Travelling 19th century Austrian Painters*. Hirmer, 2012. 264 pp. Hardcover \$65.00.
- Grand Palais. *Odilon Redon: L'Expo*, Reunion des Musées Nationaux, Grand Palais, 2012. 384 pp. Paperback \$22.00.
- Grasselli, Margaret Morgan and Andrew Robison. *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac*. Prestel, 2012. 166 pp. Hardcover \$49.95.
- Greenhill, Jennifer A. *Playing It Straight: Art and Humor in the Gilded Age*. Univ. of California Press, 2012. 241 pp. Hardcover \$49.95.
- Halliday, Rosemary and Richard Halliday. *Extraordinary British Transferware: 1780-1840*. Schiffer Publishing, 2012. 320 pp. Hardcover \$59.99.
- Halwani, Miriam. *Geschichte der Fotogeschichte 1839-1939*. Reimer, 2012. 280 pp. Paperback \$92.50.

- Harris, Clare E. *The Museum on the Roof of the World: Art, Politics, and the Representation of Tibet*. Univ. of Chicago Press, November 2012. 336 pp. Hardcover \$45.00.
- Harrison, Colin. *Samuel Palmer: The Poetical Landscape*. Ashmolean Museum, November 2012. 144 pp. Paperback \$27.50.
- Haskins, Katherine. *The Art-Journal and Fine Art Publishing in Victorian England, 1850–1880*. Ashgate, 2012. 226 pp. Hardcover \$119.95.
- Hassler, Uta, Markus Peter and Santiago Huerta. *Construction Techniques in the Age of Historicism*. Hirmer, 2011. 336 pp. Hardcover \$125.00.
- Henry, Françoise. *Les îles d'Inishkea: Carnets personnels*. Barbara Wright ed. Presses universitaires du Septentrion, 2012. 104 pp. Paperback 20€
- Hoijsink, Mirjam. *Exhibiting the Past: Caspar Reuvers and the Museums of Antiquity in Europe, 1800-1840*. Brepols, 2012. 200 pp. Paperback \$89.00.
- Holmes, Caroline. *Impressionists in their Gardens*. Antique Collectors' Club, 2012. 191 pp. Hardcover \$55.00.
- Huber, Brigitte. *Mainburg-London: Der Altbayer Johann Georg Scharf (1788-1860) als Bildchronist der englischen Hauptstadt*. Schnell & Steiner, 2012. 102 pp. Paperback \$57.50.
- Hudson, Giles. *Sarah Angelina Acland: First Lady of Colour Photography*. Bodleian Library, Univ. of Oxford, November 2012. 304 pp. Hardcover \$90.00.
- Huneault, Kristina and Janice Anderson eds. *Rethinking Professionalism: Women and Art in Canada, 1850-1970*. McGill-Queen's Univ. Press, 2012. 443 pp, Hardcover \$65.00.
- Husmeier-Schirlitz, Uta ed. *Sehnsucht nach Farbe: Moreau, Matisse & Co*. Kehrer, 2012. 200 pp. Hardcover \$67.50.
- Jiménez Mata, Juan José. *Cádiz: guía de arquitectura del siglo XIX*. Lampreave, 2012. 211 pp. Paperback \$42.50.
- Jordanova, Ludmilla. *The Look of the Past: Visual and Material Evidence in Historical Practice*. Cambridge Univ. Press, 2012. 320 pp. Hardcover \$99.00, paperback \$39.99.
- Justo, Isabel. *Autorretratos: Joaquín Sorolla Bastida*. Generalitat Valenciana, 2012. 121 pp. Paperback \$27.50.
- Kadish, Doris Y. *Fathers, Daughters, and Slaves in the Francophone World*. Univ. of Liverpool Press, October 2012. 190 pp. Hardcover \$95.00.
- Keats, Jonathon. *Forged: Why Fakes are the Great Art of Our Age*. Oxford Univ. Press, December 2012. 208 pp. Hardcover \$19.95.
- Keune, Karsten. *Der Rhein - Strom der Romantik: Gemälde aus der Sammlung RheinRomantik, Bonn*. Imhof, 2011. 203 pp. Hardcover \$57.50.
- Kim, Jongwoo Jeremy. *Painted Men in Britain, 1868–1918: Royal Academicians and Masculinities*. Ashgate, 2012. 194 pp. Hardcover \$99.95.
- Kite, Stephen. *Building Ruskin's Italy: Watching Architecture*. Ashgate, 2012. 218 pp. Hardcover \$119.95.
- Klich, Lynda et al. *The Postcard Age: Selections from the Leonard A. Lauder Collection*. MFA Publications, October 2012. 256 pp. Hardcover \$45.00.
- Kopelson, Kevin. *Confessions of a Plagiarist: And Other Tales from School*. Counterpath, 2012. 240 pp. Paperback \$17.95.
- Korchane, Mehdi. *La Dernière Nuit de Troie: Histoire et violence autour de La Mort de Priam de Pierre Guerin*. Somogy, Musée des Beaux-Arts d'Angers, 2012. 184 pp. Paperback \$57.50.
- Kostenevich, A. *Impressionism: Sensation & Inspiration: Highlights from the Hermitage*. De Nieuwe Kerk - Hermitage Amsterdam, 2012. 265 pp. Paperback \$57.50.
- Kuhlmann-Hodick, Petra et al. *Adrian Zingg. Wegbereiter der Romantik*. Sandstein, 2012. 280 pp. Hardcover \$72.50.
- Larson, Barbara and Sabina Flach eds. *Darwin and Theories of Aesthetics and Cultural History*. Ashgate, December 2012. 167 pp. Hardcover \$104.95.
- Lebrero Stals, Jose et al. *The European Poster 1888-1938*. Fundacion Museo Picasso Malaga, 2012. 336 pp. Paperback \$55.00.
- Lecomte, Vanessa and Fabienne Stahl. *Maurice Denis: L'Eternel Printemps*, Hazan, 2012. 151 pp. Paperback \$58.50.
- Leniaud, Jean-Michel. *Entre Napoléon et la République. La basilique royale de Saint-Denis*. Picard, 2012. 207 pp. Paperback \$82.50.
- Leone, Francesco. *Jose de Madrazo a Roma: La Felicità Eterna del 1813*. Galleria Antonacci, 2012. 24 pp. Paperback \$55.00.
- Leribault, Christophe. *Eugène Isabey*. Musée du Louvre, Le Passage, 2012. 85 pp. Paperback \$35.00.
- Lewison, Jeremy. *Turner Monet Twombly: Later Paintings*. Tate Publishing, 2012. 271 pp. Hardcover \$40.00.
- Lloyd, Jill and Ulf Küster eds. *Ferdinand Hodler: View to Infinity*. Hatje Cantz, 2012. 240 pp. Hardcover \$60.00.
- Lopez Martín and Maria Pilar. *Juan Jose Garate y el regeneracionismo aragones*. Instituto de Estudios Turolenses, 2011. 268 pp. Paperback \$35.00.
- Lorizzo, Loredana ed. *Fare e disfare: Studi sulla dispersione delle opere d'arte in Italia tra XVI e XIX secolo*. Campisano, 2012. 169 pp. Paperback \$56.50.
- Magnien, Aline. *Rodin: la chair; le mabre*. Hazan, 2012. 230 pp. Paperback \$67.50.
- Marini, Giuseppe Luigi. *Il valore dei dipinti italiani dell'Ottocento e del primo Novecento: L'analisi critica, storica ed economica, XXX edizione*. Allemandi, October 2012. 752 pp. Hardcover \$225.00.
- Marny, Dominique, Raphaële Martin-Pigalle and Robert Rocca. *L'Art d'aimer: De la séduction à la volupté*. Les éditions Textuel, 2012. 239 pp. Hardcover \$67.50.
- Maspes, Francesco Luigi and Enzo Savoia. *Divisionismo. Da Segantini a Pellizza*. Crocetta del Montello: Antiga, Terra Ferma, 2012. 180 pp. Paperback \$45.00.
- Mathieu, Marianne. *Berthe Morisot 1841-1895*. Yale Univ. Press, Distributed for Editions Hazan, Paris, 2012. 264 pp. Paperback \$50.00.
- Matilla, Jose Manuel and Manuela B. Mena Marqués. *Goya: Luces y Sombras*. Museo Nacional del Prado, Obra Social 'la Caixa', 2012. 333 pp. Paperback \$85.00.
- McGrath, Elizabeth and Jean Michel Massing. *The Slave in European Art: From Renaissance Trophy to Abolitionist Emblem*. Warburg Institute, Nino Aragno, 2012. 396 pp. Paperback \$100.
- McWilliam, Neil ed. *Émile Bernard: Les lettres d'un artiste (1884-1941)*. Les presses du réel, 2012. 992 pp. Paperback \$57.50.
- Mead, Christopher Curtis. *Making Modern Paris: Victor Baltard's Central Markets and the Urban Practice of Architecture*. Pennsylvania State Univ. Press, 2012. 324 pp. Hardcover \$84.95.
- Mills, Kathryn Oliver. *Formal Revolution in the Work of Baudelaire and Flaubert*. Univ. of Delaware Press, 2012. 200 pp. Hardcover \$65.00.
- Minardi, Joseph. *Historic Architecture in Northwest Philadelphia: 1690 to 1930s*. Schiffer, December 2012. 272 pp. Hardcover \$50.00.
- Monacchi, Walter and Agnese Vastano. *Dalla città ideale alla città reale: Le vedute di Urbino tra XVI e XIX secolo*. Monacchi Editore, 2012. 92 pp. Paperback \$34.50.

- Monery, Jean-Paul. *La sculpture des peintres: De Daumier à Giacometti*. Snoeck, 2012. 104 pp. Hardcover \$45.00.
- Moreschini, Laura. *Francesco Diogebì (1781-1851). Un pittore italiano attivo a Roma nella comunità artistica internazionale*, Artemide, 2011. 142 pp. Paperback \$75.00.
- Morgan, Gary. *The etched works of Mortimer Menpes (1855-1938)*. Stuart Galleries, 2012. Vol. 1: The Early Years 1855-1900 with a biography of the artist, 304pp. illus. Vol. 2: Etchings, 1901-1913. 352pp. illus. Vol. 3: Etchings 1914-1938, 304pp. Hardcover \$525.00.
- Moser, Stephanie. *Designing Antiquity: Owen Jones, Ancient Egypt and the Crystal Palace*. Yale Univ. Press, for the Paul Mellon Centre for Studies in British Art, 2012. 320 pp. Hardcover \$75.00.
- Murray, Joan. *Laura Muntz Lyall: Impressions of Women and Childhood*. McGill-Queen's Univ. Press, November 2012. 224 pp. Hardcover \$49.95.
- Myers, Robin, Michael Harris and Giles Mandelbrote eds. *Publishing the Fine & Applied Arts 1500-2000*. Oak Knoll Books, British Library, 2012. 194 pp. Hardcover \$55.00.
- Naef, Weston and Christine Hult-Lewis. *Carleton Watkins: The Complete Mammoth Photographs*. J. Paul Getty Museum, 2011. 608 pp. Hardcover \$195.00.
- Navarro Guitart, Jesús. *Xavier Gosé y el París elegante*. Prentas Universitarias de Zaragoza, 2012. 133 pp. Paperback \$38.50.
- Noet, Laurent. *Constant Roux catalogue raisonné*. Mare et Martin, 2012. 253 pp. Paperback \$87.50.
- Novo Gonzalez, Javier. *Goya: Estampas de invencion : Caprichos, Desastres, Tauromaquia y Disparates*. Fundacion BBK, Museo de Bellas Artes de Bilbao, 2012. 214 pp. Paperback \$87.50.
- Nunn, Pamela Gerrish. *A Pre-Raphaelite Journey: The Art of Eleanor Fortescue-Brickdale*. Liverpool Univ. Press, 2012. 96 pp. Paperback \$39.95.
- Ormond, Richard and Elaine Kilmurray. *John Singer Sargent: Venetian Figures and Landscapes, 1898-1913: Complete Paintings, Vol. VII*. Yale Univ. Press, for the Paul Mellon Centre for Studies in British Art, 2012. 400 pp, Hardcover \$75.00.
- Papetti, Stefano and M. Gabriella Mazzocchi. *Paesaggi d'Italia: Giulio Gabrielli (1832-1910) tra Corot a Fattori*. Galleria Civica di Arte Contemporanea "Oswaldo Licini", 2011. 300 pp. Paperback \$75.00.
- Papin-Drastik, Yvonne and Nicole Tamburini. *Theo van Rysselberghe: l'instant sublimé*. Editions Midi-Pyrénéennes, 2012. 237 pp. Hardcover \$69.50.
- Paul, Carole ed. *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe*. Getty Publications, November 2012. 368 pp. Hardcover \$50.00.
- Pérez González, Carmen. *Local Portraiture: Through the Lens of the 19th Century Iranian Photographers*. Amsterdam Univ. Press, November 2012. 228 pp. Paperback \$60.00.
- Pierce, Donna and Ronald Otsuka. *At the Crossroads: The Arts of Spanish America and Early Global Trade, 1492-1850*. Denver Art Museum (distr. Oklahoma Univ. Press), 2012. 184 pp. Paperback \$39.95.
- Piola, Erika ed. *Philadelphia on Stone: Commercial Lithography in Philadelphia, 1828-1878*. Pennsylvania State Univ. Press, October 2012. 320 pp. Hardcover \$49.95.
- Piussi, S. ed. *Giuseppe Marchi (1795-1860): Archeologo pioniere per il riscatto delle catacombe - Dalla Carnia a Roma*. Editreg, 2012. 176 pp. Paperback \$57.50.
- Pointon, Marcia. *Portrayal and the Search for Identity*. Reaktion Books, October 2012. 240 pp. Hardcover \$40.00.
- Pons-Sorolla, Blanca. *Sorolla: Gardens of Light*. El Viso, 2012. 213 pp. Hardcover \$50.00.
- Pops, Martin. *The Life and Art of Albert Pinkham Ryder (1847-1917)*. The Edwin Mellen Press, 2011. 527 pp. Hardcover \$219.95.
- Rampley, Matthew et al. *Art History and Visual Studies in Europe : Transnational Discourses and National Frameworks*. Brill, 2012. Hardcover \$138.00.
- Rapetti, Rodolphe. *Odilon Redon: L'expo. Prince du Reve 1840-1916*. Reunion des Musees Nationaux, Grand Palais, 2012. 382 pp. Paperback \$22.00.
- Rieser, Klaus, Michael Fuchs and Michael Phillips. *ConFiguring America: Iconic Figures, Visuality, and the American Identity*. Intellect Books, November 2012. 288 pp. Paperback \$25.00.
- Rishel, Joseph J. ed. *Gauguin, Cézanne, Matisse: Visions of Arcadia*. Yale Univ. Press in association with the Philadelphia Museum of Art, 2012. 243 pp. Hardcover \$60.00.
- Rius Santamaria, Carles. *Gaudi i la quinta potència: la filosofia d'un art*. Universitat de Barcelona, 2011. 352 pp. Paperback \$57.50.
- Robinson, John Martin. *James Wyatt, 1746-1813: Architect to George III*. Yale Univ. Press, 2012. 370 pp. Hardcover \$75.00.
- Rubin, James H. *Realism and Music: Courbet, Berlioz, Wagner and Relations between the Arts in Nineteenth-Century France*. Visualities Associates, 2012, 154 pp. e-book available on Apple iTunes, \$9.95.
- Rutherford, Sarah. *Georgian Garden Buildings*. Shire Publications, 2012. 128 pp. Paperback \$15.95.
- Sagner, Karin and Max Hollein. *Gustave Caillebotte: An Impressionist and Photography*. Hirmer, November 2012. 224 pp. Hardcover \$59.95.
- Schlenker, Sabine and Beate C. Arnold. *Heinrich Vogeler: Künstler - Träumer - Visionär*. Hirmer, 2012. 246 pp. Hardcover \$75.00.
- Schmidt, Katharina et al. *Ferdinand Hodler*. Hatje Cantz, November 2012. 240 pp. Hardcover \$60.00.
- Sciama, Cyrille. *Trésors cachés: dessins et estampes du XIXe siècle, cabinet d'arts graphiques du Musée des beaux arts de Nantes*. Quai de Seine, 2012. 280 pp. Paperback \$48.50.
- Serrano, Veronique ed. *Bonnard Among Friends. Matisse, Monet, Vuillard*. Silvana, 2012. 179 pp. Paperback \$45.00.
- Simpson, David. *Romanticism and the Question of the Stranger*. Univ. of Chicago Press, December 2012. 288 pp. Hardcover \$35.00.
- Spitzer, Gerd and Ulrich Bischoff. *Meisterwerke der Romantik in der Galerie Neue Meister Dresden*. Schirmer Mosel, 2012. 160 pp. Hardcover \$145.00.
- Steane, John and James Ayres. *Traditional Buildings of the Oxford Region c. 1300-1840*. Oxbow Books, 2012. 455 pp. Hardcover \$90.00.
- Steggles, Mary Ann and Richard Barnes. *British Sculpture in India: New Views and Old Memories*. Frontier Publishing, 2011. 320 pp. Hardcover \$95.00.
- Stiegler, B. and F.Thurlemann. *Lichtmalerei: Kunst-Photographie um 1900*. Arnoldsche Art Publishers, 2012. 96 pp. Hardcover \$40.00.
- Stourton, James and Charles Sebag-Montefiore. *The British as Art Collectors: From the Tudors to the Present*. Scala, 2012. 352 pp. Hardcover \$100.00.
- Strauss, Jonathan. *Human Remains: Medicine, Death, and Desire in Nineteenth-Century-Paris*. Fordham Univ. Press, 2012. 394 pp. Paperback \$30.00.

- Stringa, Nico. *Cosroe Dusi 1808-1859: Diario artistico di un veneziano alla corte degli Zar*. Skira, 2012. 200 pp. Paperback \$65.00.
- Suhr, Norbert and Nico Kirchner. *Die Nazarener - Vom Tiber an den Rhein: Drei Malerschulen des 19. Jahrhunderts*. Schnell & Steiner, 2012. 249 pp. Hardcover \$57.50.
- Sweet, Rosemary. *Cities and the Grand Tour: The British in Italy, c.1690-1820*. Cambridge Univ. Press, October 2012. 360 pp. Hardcover \$99.00.
- Talar, C.J.T. ed. *The Modernist as Philosopher: Selected Writings of Marcel Hébert*. Trans. C.J.T. Talar and Elizabeth Emery. Catholic Univ. Press of America, 2011. 254 pp. Hardcover \$64.95.
- Taube, Isabel L. et al. *Impressions of Interiors: Gilded Age Paintings by Walter Gay*. Giles, in association with The Frick Art & Historical Center, Pittsburgh, Oct. 2012. 224 pp. Hardcover \$55.00.
- Tavian, Giulio. *Giulio Justolin 1866-1930: L'artista e l'opera*. Edizioni della Laguna, 2012. 216 pp. Paperback \$47.50.
- Tedeschi, Letizia and Daniel Rabreau eds. *L'Architecture de l'Empire entre France et Italie: Institutions, pratiques professionnelles, questions culturelles et stylistiques (1795-1815)*. Silvana, Mendrisio Academy Press, 2012. 528 pp. Paperback \$87.50.
- Thomas-Maurin, Frederique, Julie Delmas and Elise Boudon eds. *A l'épreuve du réel, les peintres et la photographie au XIXe siècle*. Fage, 2012. 182 pp. Hardcover \$54.50.
- Thomson, Richard et al. *Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880-1910*. Thames & Hudson, 2012. 208 pp. Hardcover \$60.00.
- Tresch, John. *The Romantic Machine: Utopian Science and Technology after Napoleon*. Univ. of Chicago, 2012. 450 pp. Hardcover \$40.00.
- Valente, Isabella. *Michele Tedesco 1834-1917: Un pittore lucano nell'Italia unita*. Calice, 2012. 176 pp. Paperback \$48.50.
- van Tilborgh, Louis et al. *Van Gogh: New Findings*. WBooks, 2012. 207 pp. Hardcover \$85.00.
- Wallace, Maurice O. and Shawn Michelle Smith eds. *Pictures and Progress: Early Photography and the Making of African American Identity*. Duke Univ. Press, 2012. 387 pp. Hardcover \$99.95; paperback \$27.95.
- Watkins, Charles and Ben Cowell. *Uvedale Price (1747-1829): Decoding the Picturesque*. Boydell Press, 2012. 259 pp. Hardcover \$45.00.
- Weisberg, Gabriel P. *Breaking the Mold: The Legacy of the Noah L. and Muriel S. Butkin Collection of Nineteenth-Century French Art*. Snite Museum of Art, Univ. of Notre Dame; distributed by the Univ. of Washington Press. 230 pp. Paperback \$30.00.
- Weisner, Annette. *Großstadtbild und nordische Moderne: Untersuchungen zur Großstadtdarstellung in der skandinavischen Malerei von 1870 bis 1920*. Ludwig Verlag, October 2012. 312 pp. Hardcover \$65.00.
- Weston-Lewis, Aidan et al. *Expanding Horizons: Giovanni Battista Lusieri and the Panoramic Landscape*. National Galleries of Scotland, 2012. 236 pp. Hardcover \$49.50.
- Wittlich, Petr. *Czech Modern Painters 1888-1918*. Karolinum Press, October 2012. 150 pp. Hardcover \$45.00.
- Zafran, Eric M. *Masters of French Painting, 1290-1920: At the Wadsworth Atheneum*. Giles, in association with the Wadsworth Atheneum, Oct. 2012. 288 pp. Hardcover \$65.00.
- Zerbi, Myriam and Luisa Turchi. *Nobiltà del lavoro: Arti e mestieri nella pittura veneta tra Ottocento e Novecento*. Allemandi, October 2012. 152 pp. Paperback \$45.00.
- Ziegler, Robert. *Satanism, Magic, and Mysticism in Fin-de-siècle France*. Palgrave 2012. 220 pp. Hardcover 50,00€
- Zilliacus, Nina et al. *Helene Schjerfbeck: Henkisyyts taiteessa, Om det andliga i konsten (About Spirituality in Art)*. Villa Gyllenberg, 2012. 151 pp. Paperback \$57.50.

AHNCA MEMBERSHIP FORM

* Memberships run from January 1 to December 31. Memberships paid at any point in the year, up to November 1, apply to that calendar year; memberships paid after November 1 will be valid through December of the next calendar year.

* Participants in AHNCA-sponsored events are expected to hold current AHNCA membership.

* Contributions above the minimum amount are greatly appreciated and support the full range of AHNCA activities and publications.

* You are encouraged to renew online at www.ahnca.org (click on the "Membership" tab).

* If paying by check, make it payable to AHNCA, and send with this completed form to:

Karen Pope, AHNCA Membership Coordinator, P.O. Box 5730, Austin, TX 78763-5730

* Directory updates can be handled electronically by sending membership form or update information to: karen_pope@baylor.edu

TODAY'S DATE:

STATUS (CHECK TWO):

- New Member**
 Renewing Member

I prefer to receive the AHNCA newsletter in electronic form

- Faculty**
 Independent Scholar
 Curator/ Museum Professional
 Student
 Retired

MEMBERSHIP CATEGORY (CHECK ONE):

- \$500 Sponsor**
 \$200 Benefactor
 \$135 Institutional
 \$100 Patron
 \$50 Supporting
 \$35 Regular
 \$20 Student with ID (include copy)
 \$20 Retired

PREFERRED MAILING ADDRESS (FOR OCCASIONAL POSTAL USE):

Name

Address

City

State

Zip

CONTACT INFORMATION YOU WISH LISTED IN THE MEMBERSHIP DIRECTORY:

Name

Professional Title/ Affiliation

Address

City

State

Zip

E-mail Address

Phone (and country code if non-US)

Phone #2

Field of Specialization/Current or New Projects (Graduate Students: Please list your dissertation topic, university, and adviser. If recently completed, please include date of completion.)

MEMBERSHIP BENEFITS INCLUDE:

* Receipt of the AHNCA Newsletter, published twice per year with full listings of calls for papers, symposia, lectures, conferences, fellowships, museum news, U.S. and international exhibitions and new books and publications (members only)

* Receipt and listing in the Annual Member Directory (members only)

* Access to the AHNCA List-serv (members only)

* Access to special sessions at the College Art Association Annual Conference, including one for emerging scholars (Chairs of special sessions must be members in good standing, participants are encouraged to join)

* Notifications about Nineteenth-Century Art Worldwide, the AHNCA journal at www.19thc-artworldwide.org, published twice yearly

AHNCA

P.O. Box 5730
Austin, TX 78763-5730

PRESORTED
STANDARD
U.S. POSTAGE
PAID
PERMIT #36
PITTSFIELD, MA
01201

AHNCA Officers:

Elizabeth Mansfield, President
Ting Chang, Secretary
Yvonne Weisberg, Treasurer
Karen Pope, Membership Coordinator
Patricia Mainardi, Program Chair

At-Large Board Members:

Petra ten-Doesschate Chu
Elisabeth Fraser
Nina Kallmyer
Marjorie Munsterberg
Greg Thomas
Peter Trippi
Pamela Warner

Executive Editor,

Nineteenth-Century Art Worldwide:
Petra ten-Doesschate Chu

AHNCA Newsletter Editor:

Caterina Y. Pierre
Associate Professor of Art History
Kingsborough Community College
caterina.pierre@kbcc.cuny.edu

2012 DONORS

The Association of Historians of Nineteenth-Century Art expresses appreciation to the following people and institutions for their support:

MAJOR DONORS:

Anonymous Donor,
United States
The Andrew W. Mellon
Foundation
The CUNY Graduate Center
Christie's Education
Concord Fine Arts,
Inc. NY (Neal Fiertag)
Dahesh Museum of Art
Fine Art Dealers Association
Francis V. Gorman Art Library
Endowment, University of
Minnesota Library
Hans Lüthy †
Dr. Sura Levine,
Northampton, MA
Dr. Elizabeth Mansfield, NY
Howard L. Rehs,
REHS Galleries, Inc. NY
Schiller and Bodo European
Paintings, NY
Michael Schwartz, Galerie
Michael, Beverly Hills, CA
Samuel H. Kress Foundation
Seton Hall University
The University of the South
Gabriel and Yvonne Weisberg
Amira Zahid

**LIBRARY, UNIVERSITY and
MUSEUM MEMBERS:**

Alderman Library,
University of Virginia
Bard College
The Birmingham Museum
of Art
Blackader-Lauterman Library,
Montreal
College of Arts and Sciences,
Seton Hall University
Elizabeth Dafoe Library,
University of Manitoba
The Frick Collection and
Library, New York
Hammer Galleries,
Inc. New York
Harvard University,
Fine Arts Library
McGill University
Milwaukee Art Museum
Paley Library, Temple
University
Pearson Education
Ryerson & Burnham
Libraries,
Art Institute of Chicago
Savannah College of Art
and Design
Seton Hall University,
University Libraries
Spencer Art Reference

Library, Nelson Atkins
Museum of Art
Sterling & Francine Clark
Museum Library
The Taft Museum of Art
Thomas J. Watson Library,
Metropolitan Museum of Art
University of Denver Libraries
University of Wyoming,
Coe Library
Washington University,
St. Louis, MO

MAJOR SPONSORS:

Howard L. Rehs,
REHS Galleries, Inc. NY
Dahesh Museum of Art
Dr. Elizabeth Mansfield, NY

MEMBERS:

Benefactors:
Petra Chu
Thérèse Ann Dolan
Christopher Forbes
Jan Van Nimmen
Gabriel Weisberg

Patrons:

Annette Bourrut Lacoutre
Phillip Dennis Cate
Clive F. Getty

Marc Gotlieb
Herman Lebovics
Margaret MacNamidhe
Marjorie Munsterberg
Edward J. Olszewski
Caterina Y. Pierre
Aimée Brown Price
Willem O. Russell
Marc Simpson
James Smalls
Cheryl Snay
Elmer D. Sprague
Carol Forman Tabler
Greg Thomas
Peter B. Trippi
Yvonne Weisberg
Fronia E. Wissman

Supporting:

Robert Alvin Adler
Bridget Alsdorf
Lynne Ambrosini
Jane Block
Joshua Brown
Marilyn R. Brown
Ruth A. Butler
Veronique Chagnon-Burke
S. Hollis Clayson
Frances S. Connelly
Jan Dewilde
Michael H. Duffy
Stephen R. Edidin

Lois Marie Fink
Michelle A. Foa
Françoise Forster-Hahn
Marc Saul Gerstein
Maria P. Gindhart
June Hargrove
Paula Harper
Anne L. Helmreich
Anne Higonnet
James Housefield
Ruth E. Iskin
Nina M. Kallmyer
Babatunde Lawal
Julie L'Enfant
Sura Levine
Mary Lubin Fine Arts, Inc.
Patricia Mainardi
Alison McQueen
Cynthia J. Mills
Allison Morehead
Kelly Presutti
Karen Pope, Art Insight, Inc.
Robyn S. Roslak
James Rubin
Susan F. Strauber
Aileen D. Tsui
Oscar F. Vásquez
Jayne S. Warman
Janet Whitmore
Emma S. Wood