Griselda Pollock has suggested that challenges to assumptions about race, class, and gender are impossible in museums in contemporary society, bonded as they are “into the circuits of capital between entertainment, tourism, heritage, commercial sponsorship and investment.”¹ That this can lead to a disconnection between museums and academia in interpretations of works of art is borne out by the recent exhibition on Edgar Degas’s *Miss La La at the Cirque Fernando* (1879, National Gallery, London) at the Morgan Library and Museum, held in New York from February 15 to May 12, 2013. This picture is unique in Degas’s *oeuvre* not only because it is his only painting focusing on the circus, but also because it is a rare work of high (as opposed to popular) art that simultaneously lights upon and equivocates the representation of racial difference as part of European modern experience. The Morgan exhibition gave no inkling of the wealth of available knowledge about the fascinating dynamic around race and modernité. It viewed the uniqueness of the painting in bold formal terms, avoiding the equally strong aspects of race, gender, and class deployed by Degas in defining modernity. The show highlighted a problematic refusal to engage with, and to inform a general public about such critical issues surrounding nineteenth-century visual culture.

Because a black or racialized presence in nineteenth-century French visual imagery is, relatively speaking, both rare and infrequently addressed by art history, it becomes all-the-more curious that the curator of the Morgan exhibition, Linda Wolk-Simon, chose to sidestep the critical side of the most compelling visual aspect, at least to a race-sensitized American viewership, of Degas’s spectacle—Miss La La’s designation as a black female performer. In the catalogue, Wolk-Simon states that issues of race and gender “lie outside the scope of the present discussion.”² Nevertheless, in responding to the show, a reviewer for *The New York Times* noted “the anxiety we might feel about seeing a black body suspended from a rope.”³ To her...
While enlightening a general audience with formal analysis of the work, the exhibition missed an opportunity to delve into thornier yet equally important issues of race, gender, and class. To its credit, in focusing on a single picture, the show enabled viewers to see virtually all the preparatory studies and the final painting in one beautifully installed space. Although a drawing from the Speed Museum in Louisville, Kentucky could not be lent and was shown in facsimile, a welcome opportunity was provided for examining the oil and pastel on canvas study previously owned by Pierre Matisse and now in a private collection. In addition to related works by Henry-Gabriel Ibels and Henri de Toulouse-Lautrec, the show also included images from popular visual culture previously published or referenced by the authors of this review, as well as by Eric Darragon and Peta Tait. Although the exhibition probably misdated the Rutgers photograph of the performer (more likely from the latter part of the 1880s than 1879), it offered new observations on the participation of a professional perspectivist in the Barber Institute architectural drawing, and some new biographical information about the child Kara who took part in one of Miss La La’s circus acts, although not the one depicted by Degas. Yet the show and catalogue were finally disappointing in their inability and/or refusal to engage with and critically probe the racial discourses that constitute a key element of modernity.

Even though the catalogue claims that discussing race is beyond its scope it (perhaps inevitably) broaches the subject anyway in the entry on the Getty pastel and does so in a problematic way that intersects with the issue of photography’s supposed documentary “truth”:

Although Miss La La was mixed race, she appears to be black in photographs…. And in a letter written at the time he was engaged in this work, Degas referred to her as “na nègresse.” Her skin tone here is thus probably accurate. (46)

Basing the idea of the “accuracy” of darker skin color as represented in the Getty drawing on old reproductions of black and white photos that eliminate gradations in their extreme contrast is a slippery slope in terms of reproductive technique. Whereas Miss La La’s skin is dark in one of the two photos reproduced by Desbonnet in 1911, it is less so in the other one and lighter still in the Rutgers photo; in the photo reproduced by Thétard in 1947, her skin is lighter than it is in the reproduction of the same photo in the Morgan catalogue (12). In addition to ideas about photography as a mediated representation as opposed to transparent document, the catalogue’s idea of “accuracy” also avoids critical issues involving the instability, mutability, and ambiguity of representations of “race,” and specifically of “Miss La La,” as discussed by James Smalls and others. Degas’s possessive use of the term “na nègresse,” which the catalogue mentions so casually, introduces other problematic issues having nothing to do with “accuracy.” Among other things, the term exemplifies “hypodescent,” that is, the historical practice by which muliracial individuals were assigned the identity of what was considered the subordinate group.

An essay by Nancy Ireson likewise summarily rejects issues of race and gender (26-7) without critically engaging with previous arguments about them. Stating that such ideas would have been ignored at the time, she avoids Armand Silvestre’s pointed comments on the depiction of race and gender in the picture in his review of the Impressionist show in 1879. Wolk-Simon’s thesis that Degas was modernizing Tiepolo’s ascending saints and angels (17-19) fails to acknowledge Richard Thomson’s previous discussion of the irreverent irony of that appropriation in relation to the ethnicity of the model. (The New York Times review pointedly observed the difference between heavenly ascent and hanging by one’s teeth.) Ireson’s conclusion that Degas was a formally innovative, self-reflective modernist whose circus picture inspired his contemporaries with its “dizzying artistic heights” (37) doesn’t finally offer much new interpretation in relation to dominant readings of the picture going back to Paul Jamot. In the past thirty years or so, scholarship has exposed some disturbing aspects of Degas as a modern artist -- primarily questioning whether he was a misogynist and whether his stated anti-Semitism was expressed visually in his work. Now, must we add racism to the mix? In the sense that racism was a constitutive component of the ambivalent nature of modernity in the colonial context, Degas was a true modernist, a fact that the Morgan exhibition has actually done much to underscore, if only unwittingly, by revealing the success and insidious effectiveness of such modernist machinations.
The Morgan catalogue does not reference previous publications by Marilyn Brown and Christopher Benfey that trace historical, colonialist, and business links between France, Haiti, and the American South in relation to Degas’s family, as well as the ideological and political significance of these links to the artist and his works.¹² Degas’s conflicted views on race (as well as on class and gender) are substantiated by letters he wrote to family and friends. The Morgan catalogue ignores this correspondence, which provides an important entrée into his hesitant and ambivalent depiction of race, and which has a significant bearing on potential interpretations of Miss La La at the Cirque Fernando. There is likewise no mention of free people of color in Degas’s New Orleans family, or of the possible effects of his visit to New Orleans in 1872-73 on his racial attitudes. The black presence in Miss La La is thereby presented as inconsequential and peripheral.

The curator’s approach to the exhibition plays right into the hands of Degas’s modernist modus operandi to mystify and hedge racial and gender distinctiveness as part of modernism’s self-defining agenda. In the process, the model herself gets erased as a hard-working collaborator. A recently discovered letter indicates that, perhaps even more than Victorine Meurent in Manet’s Déjeuner sur l’Herbe, the performer La La/Olga was a significant and active agent and participant in the production of the picture. Degas’s friend the sculptor Paul Paulin recalled that she had actually posed by hanging for extended periods of time from a pulley installed in the ceiling of Degas’s studio, an act of extraordinary endurance that likewise sheds light on the dichotomy between architectural and figural drawings.¹¹

Given the evasion of such issues in the Morgan exhibition and catalogue, we believe it is important to raise them here.

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4 On whiteness and modernity, see Richard Dyer, White (London: Routledge, 1997), 21, 80.
6 Smalls; Tait.
7 Whereas Brown’s article is cited in the catalogue for informational purposes, Smalls’ is basically erased. Although Ireson cites Tait, she completely ignores the latter’s critical discussion of race and gender, including her unearthing of further documentation from the British press about La La’s performances there. In one instance, she was billed with a story claiming she was an African Queen who had been deposed when her chiefs gave allegiance to Queen Victoria, was sold into slavery, and wound up in a circus in the South of France (Tait, 40). Having been born in Prussia, she clearly performed her assumed identities with a significant amount of agency.
8 Quoted in full by Smalls, 376.
13 Letter by Paul Paulin to art critic François Thébaud-Sisson, March 2, 1918, discovered by Theodore Reff on the autograph market in Paris and mentioned here with his permission. When asked if she was tired, Miss La La “growled” that she could continue to pose.

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REMEMBER: PLEASE KEEP YOUR MEMBERSHIP ACTIVE

Membership renewals for the calendar year 2014 are due on or before November 30, 2013. 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!
Dear Fellow AHNCA Members,

I hope that summer treated you well, and that you are enjoying a busy and productive autumn so far.

As usual, this newsletter is packed with intriguing and useful information, so I would like to congratulate and thank its editor, Caterina Pierre, and her energetic team for producing it so very well. This is an invaluable resource for our field, but it’s worth adding that paid-up members should also expect to hear from AHNCA via the occasional e-blast and Facebook post. Please read the messages we send you, especially as there will be some exciting member-only events announced in the next month or so.

For now, I would like to focus on three administrative matters. I am sorry to report that our colleague, Ting Chang, who has served AHNCA well as its Secretary, has decided to step aside as of February 13, 2014, the date of our next business meeting (at CAA in Chicago). Therefore, I hereby invite you to nominate or self-nominate candidates for the post of Secretary by emailing me at ptrippi@aol.com anytime before February 1, 2014. The election will occur during the business meeting in Chicago, of course.

In addition, you will want to know that Emily Pugh, the gifted art historian and web developer who helped bring AHNCA’s scholarly journal, Nineteenth-Century Art Worldwide into existence, has decided to step aside after 12 years of outstanding and completely crucial work. Fortunately, Emily will remain involved in the Mellon-funded research articles that appear in the journal, so this is not goodbye. I am particularly delighted to report that Managing Editor Petra Chu recently named Allan McLeod as Emily’s successor, and that Allan will “shadow” Emily during preparation of the next issue of the journal.

I warmly congratulate both Ting and Emily on their huge contributions to AHNCA, and I am sure that you join me in wishing them all the best in their future activities. We also gladly welcome Allan to the AHNCA community, and we look forward to working with him.

Finally, if there is a specific item that you would like to see/hear addressed during AHNCA’s annual business meeting on February 13, please email that information to me at your earliest convenience, and no later than February 1.

See you in Chicago, and hopefully sooner!

Best,

Peter Trippi
President

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**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 2014 issue is March 1st. Submissions may be sent to:

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**ADVERTISING RATES:**

- **full page:** $500; **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.
AHNCA NEWS

ARIAH PRIZE

ARIAH, the Association for Research Institutes in Art History, seeks to encourage and promote high scholarly standards in online publishing in all fields of art history. The prize is awarded annually to the author(s) of a distinguished article or essay published online in the past three years in the form of an e-journal or other short-form e-publication which advances the study of art history and visual culture. For information about the Online Publishing Prize, go to: http://www.ariah.info/onlineprize.html

OFF-SITE MEMBERS-ONLY VISITS DURING CAA IN CHICAGO

For the annual off-site visit during CAA, our presidem Peter Trippi has lined up two excellent, high-quality site visits within two miles of the Hilton in Chicago during the College Art Associate Annual Conference. Both are designed Historic National Landmarks. The total cost would be $14 per person, payable on site, not including very minor transportation costs (see below). They would be held on Friday, February 14:

SECOND PRESBYTERIAN CHURCH
www.2ndpresbyterianfriends.org
1936 S. Michigan Avenue, Chicago, IL 60616

The sanctuary of this church, rebuilt by the architect Howard Van Doren Shaw after a devastating fire in 1900, is considered to be nationally significant as one of the earliest, most complete, and intact expressions of ecclesiastical Anglo-American Arts and Crafts. The interior features a stunning variety of carved wood and cast plaster decoration, original light fixtures, and furniture, a series of 13 Pre-Raphaelite-style murals, and an unparalleled collection of stained glass including nine windows by Tiffany Studios, and two designed by Edward Burne-Jones for Morris & Co. Shaw researched churches in England before setting to work on this project.

We would be shown these spaces by William Tyre, who is Executive Director and Curator of the Glessner House Museum. The church (our first destination) can be reached by a public bus that stops at the Hilton (on Michigan Avenue) and runs straight south on that avenue to the church itself. Or cabs can be taken from the hotel, of course. We would visit the church (all together) with Tyre for 50 minutes, then walk five minutes to the Glessner House, where we would be divided into two groups for simultaneous tours lasting one hour total. (A highly qualified docent would lead the second tour.) We would then be free to walk back to the bus stop on Michigan Avenue, where the restaurant Kroll’s is ideally suited for informal, a la carte drinks and snacks, if so desired. The Glessner House is the smaller of the two venues, and can accommodate up to 45 visitors at one time.

ESNA: THE EUROPEAN SOCIETY OF NINETEENTH-CENTURY ART

The European Society for Nineteenth Century Art (ESNA) is a working group of scholars, graduate students, and museum professionals based in the Netherlands whose research focuses on European art of the long nineteenth century. ESNA’s aim is to provide a forum that promotes the exchange of ideas in this field, to support and encourage graduate research, and to enhance networking opportunities for participants. ESNA seeks to contribute to, and foster debate on, nineteenth-century art through its organization of an annual symposium, the invitation of visiting speakers, and co-ordination with other organizations and groups devoted to the study of the nineteenth century. ESNA is a working group formed under the auspices of the Dutch Research School for Art History (Onderzoekschool Kunstgeschiedenis), of which the RKD is a part. If you would like to join the mailing list of ESNA and to become further involved in the activities of the working group, please send an email to k.j.brown@tilburguniversity.edu.

GLESSNER HOUSE MUSEUM
www.glessnerhouse.org
1800 S. Prairie Avenue, Chicago, IL 60616

Completed in 1887, this granite-clad home is considered the urban residential masterpiece of the great 19th-century American architect, Henry Hobson Richardson. The brilliantly executed floorplan orients the major rooms toward a private courtyard to capture natural light and provide a level of privacy rare in city residences. The warm and inviting interior features custom-made Aesthetic, Neo-Gothic, and Arts and Crafts furniture, and a rich variety of rugs, wallpapers, and textiles produced by Morris & Co.
by Jane Van Nimmen

The Barcelona City Council celebrated with a four-day congress the tenth anniversary of *coupDefouet*, the alluring magazine published since 2003 by Art Nouveau European Route (Ruta Europea del Modernisme). The Route is a non-profit association of cities and institutions founded in 2000 with a permanent secretariat within the Urban Landscape Institute of the Barcelona City Council. An international committee of experts coordinated by the University of Barcelona’s Contemporary and Modern Art Research Group (GRACMON) selected for presentation nearly eighty papers in four languages (Catalan, Spanish, French, and English). Abstracts and full texts of many papers were posted in advance on the conference site (http://artnouveau.eu/en/congress_mainstrands.php).

During the first two days (June 26-27), Hélène Guéné, Peter Trowles, and Françoise Aubry delivered keynote addresses on various conference themes to a joint audience at the University’s Faculty of History and Geography. Parallel sessions in separate classrooms pursued four discussion threads: historiographical topics, the central role of crafts in the origins of modern design, the challenge of art nouveau heritage, and recent doctoral theses and research in progress (introduced by Teresa-M. Sala of GRACMON). On the opening day, Paul Greenhalgh presented one of a dozen papers related to crafts, developing the contrast between England and France in attitudes to sex, skill, and politics.

Greenhalgh, director of the Sainsbury Centre for the Visual Arts and professor at the University of East Anglia, Norwich, had heralded the coupDefouet conference in November 2012 with a keynote address in Barcelona. In that preview, he characterized art nouveau as a speedy coming together of various forces, an art created chiefly by young designers between 1893 and 1910–11. It was a gathering of movements, he said, all self-consciously proclaiming...
a modern style, mostly urban, powerfully ethnic, and at once both local and global (“Art Nouveau: The First International Style”). Tracing parallel tendencies in the far-flung cities of the European Route – from Alcoy to Zamora, from Ålesund to Valparaiso – became a focus of discussion as the conference proceeded in June 2013.

On the second conference day, Eliseu Trenc launched the historiography strand with a thoughtful attempt to insert the work of Antoni Gaudí into traditionally defined boundaries of art nouveau and Catalan modernisme. Quoting the late Stephan Tschudi-Madsen’s observation in 1967 that “the distinctive mark of art nouveau style is the asymmetrical line terminating in a coup de fouet,” Trenc pointed out the limits of a canon based on style, particularly in architecture. He noted with amusement that he and his audience had gathered in Barcelona to celebrate a journal named for a stylistic trait that could not be applied internationally, proving the long shelf life of clichés. Judith C. Rohrer investigated early uses of the term modernisme, citing Josep Puig i Cadafalch’s claim in 1902 that “the modernista building has yet to be built.” With images of the erotic sculpture of Rupert Carabin, Sarah Joy Sik invigorated the audience before Hitoshi Mori’s paper on the calmer ceramics of Asai Chū, inspired by the Japanese Western-style painter’s meetings with Siegfried Bing in the summer of 1900. These and many other conference papers can now be read and downloaded from the coupDefouet site.

At the evening session on June 27, preceding a dinner held in the Design HUB Museum, simultaneous translation was available; the director of the new museum, Pilar Vélez, discussed its mission. Presentations followed on new interpretative centers for Gaudí in Park Güell in Barcelona, a magnet for mass tourism drawing some five million visitors a year, and for Ernesto Basile, the productive Sicilian architect whose archives are being installed in his attractive, but modest personal villa in Palermo. This contrast in scale demonstrated the efforts of the congress’s scheduling team to achieve parity between stellar and less familiar figures. Breda Mihelič, representing the Rezau Art Nouveau Network, reported on that EU-supported heritage group’s activities since its founding in 1999. Lluís Bosch of Barcelona’s Urban Landscape Institute, who, along with Mireia Freixa, was a smoothly purring motor of the coupDefouet Congress, spoke on the quest for a true international perspective for art nouveau. He explained the aims and origins of the European Route and its magazine, published in English and Catalan and the only international journal on the subject.

Simultaneous translation fueled the last two days of joint sessions in the basement auditorium of Gaudí’s La Pedrera (Casa Milá). François Loyer, Director of Research at the National Center for Scientific Research of France (CNRS), offered an eloquent travelogue as the keynote for the main conference theme, “Art Nouveau Cities: Between Cosmopolitanism and Local Tradition.” After several rapid stops in Brussels and its suburbs, where he lingered at Jules Brunfaut’s Hôtel Hannon in St. Gilles, Loyer transported the audience briefly to Chicago and Oak Park, then to New York’s Manhattan Municipal Building before returning to Europe. In the exuberant and diverse structures on this journey, Loyer discerned a common striving for modernity and concluded that art nouveau is not a style. It is rather a “state of mind,” in fact, something of a martial art. Other papers in this thread would substantiate the glimpses provided in Loyer’s overview. Miklós Székely, for example, spoke on Hungarian town halls and Janet Lynn Whitmore offered a convincing view of Chicago as an art nouveau city; although several municipalities in the Americas have joined the European Route, there is as yet no city in the continental United States on the list.

Blending the impressions of four intense days into a closing summary was a task gracefully performed by Gabriel P. Weisberg of the University of Minnesota, Minneapolis. He also entered an adamantine plea for saving Bloemenwerf (1895–96), Henry van de Velde’s first house and his earliest architectural and decorative ensemble. Showing interior photographs of this cradle of the “new style,” he urged the audience to think deeply about Bloemenwerf, now in a precarious state, and to recall just how revolutionary it was. Weisberg’s persuasive tone, echoing the apostolic fervor of van de Velde himself, was well timed. Midway through 2013, the 150th anniversary of the artist’s birth in Antwerp, the current owner put Bloemenwerf up for sale for €2.45 million; the news broke only two days before the coupDefouet Congress opened in Barcelona. In the final hour of the conference, Weisberg not only tied together its discussion threads, but also delivered a pertinent crack of the whip.

A coup de fouet is more than a durable critical term for an embroidered line or a tile decoration. It can be a cruel punishment, but also a reprimand to apathy or neglect, a call to action. Weisberg’s entreaty to understand and preserve the innovations at Bloemenwerf evoked the spirit of van de Velde and other founding fathers of art nouveau. Reconnecting with what Weisberg called their “attempt at uniting all of the arts, of trying to harmonize the environment by creating a vision of the future” has been a goal increasingly evident in the first twenty issues of Barcelona’s elegant bilingual magazine. En avant, coupDefouet!
Getty Opens Access to Images

The J. Paul Getty Museum recently announced that it was lifting restrictions on the use of images to which the Getty holds all the rights or are in the public domain. Getty President and CEO Jim Cuno made the announcement in a post on The Iris, the Getty’s blog. “The Getty [now] makes available, without charge, all available digital images to which the Getty holds all the rights or that are in the public domain to be used for any purpose,” wrote Cuno, citing the new program.

As a result, there are roughly 4,600 images from the J. Paul Getty Museum available in high resolution on the Getty’s website for use without restriction—representing 4,689 objects (some images show more than one object), including paintings, drawings, manuscripts, photographs, antiquities and sculpture and decorative arts. The Getty plans to add other images, until eventually all applicable Getty-owned or public domain images are available, without restrictions, online.

The Getty Research Institute is currently determining which images from its special collections can be made available under this program, and the Getty Conservation Institute is working to make available images from its projects worldwide.

SHERA website

A new website for the Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA) at www.shera-art.org was recently announced. SHERA brings together scholars specializing in the art and architecture of Eastern Europe and the former Soviet Union, from ancient times to the present day. The website feature information about SHERA, a News blog, member research, and a Resources page with over 100 listings to museums, web resources, and more. Prospective members may now join SHERA online through a secure Paypal system.

The site was designed and built by Adam Snetman, the founder of Starting Now (http://startingnow.co) with input from SHERA’s officers.

The Armory Show at 100 website

The exhibition entitled the Armory Show at 100, which opened on October 11, 2013, is accompanied by an in-depth website with resources including a complete list of the works shown at the original Armory Show, a timeline, a blog and additional online links. The website can be accessed at http://armory.nyhistory.org/opening/

Smarthistory

Smarthistory at Khan Academy is the leading open educational resource for art history, which makes high-quality introductory art history content freely available to anyone, anywhere. Smarthistory is a platform for the discipline where art historians contribute in their areas of expertise and learners come from across the globe. They offer nearly 500 videos and these are being translated into dozens of languages. Dr. Beth Harris and Dr. Steven Zucker created Smarthistory and are the Executive Editors. Videos are also available on Khanacademy.org and the Khan Academy app.

Call for Information/Suggestions: Art History Smart Phone and Tablet apps

Members: if you know of any useful Art History apps for smartphones (iPhone and Android) and tablets, please send a list of your favorites to the editor at caterina.pierre@kbcc.cuny.edu. We will compile a list of best art history smart phone and tablet apps for the upcoming AHNCA Newsletter that we hope you will find useful and share with your colleagues and students. The deadline for suggestions is March 1, 2014.

YOU HELPED AHNCA GO GREEN!

On February 14, 2013, the AHNCA membership voted to eliminate the paper copy of the AHNCA Newsletter. Now everyone will:

❖ receive their copy of the Newsletter 2-3 weeks earlier than in the past
❖ receive their copy of the Newsletter on the same day
❖ help AHNCA save over $2,000.00 in annual printing and mailing costs
❖ save their Newsletters as pdf documents
❖ be able to read the Newsletter on your devices (phone, iPad, Kindle, Nook, etc.)
❖ save the Earth by using less paper and creating less waste

Thank you all for making this possible!
Sea Currents: The 19th-Century Ocean World (AAH Annual Conference), April 10-12, 2014, Royal College of Art, London

Vast and fluid, the oceanic spaces of empire in the 19th century inspired an imaginative and multifaceted aesthetic discourse that intersected with colonial and scientific expansion. From the seashore, which emerged as a site of leisure, liminality and transgression, to the seabed, which was perceived as a perilous but alluring frontier, marine environments captivated contemporary practitioners and audiences alike on a local and global scale.

This session presents a new perspective on the art and history of empire as manifested through maritime traditions. Whereas, the oceanic imperative has been viewed in terms of its formal presence and official exchanges across the globe – often with regards to naval power, exploration and navigation – this session will take a closer look at more informal imperial ocean networks. Changing conceptions of the marine world were shaped by increased immigration and maritime trade, steam travel, the fluid circulation of media and technology, the diversification of science, the popularization of rational entertainment, the rise of spectacular exhibitionary culture, and a gender system in flux.

Taking a comparative approach, this session will address the informal and intimate encounters and exchanges that occurred across 19th-century empires by artists, scientists, travellers, theorists and cultural critics, publishers, and consumers. We invite papers that explore how various individuals and groups considered and negotiated the relationship between different visual, tactile and abstract representations of the ocean environment mediated through art, science, architecture, design, craft, text or performance.

Abstracts (max. 250 words) for papers of 25–30 minutes are to be sent to Kathleen Davidson (k.davidson@ozemail.com.au) and to Molly Duggins (mdug3194@uni.sydney.edu.au) by November 11, 2013.

Archival Interventions in Sculpture, Association of Art Historians Royal College of Art, April 10-12, 2014, Royal College of Art, London

There are many diverse sculptural practices which use the ‘archive’ as both a concept and a methodology: Marcel Duchamp’s boîtes-en-valise plays with the ‘storage form’ as container for autobiographical assemblages, whilst Mark Dion appropriates existing archaeological methods to archive the remnants and remains of the Thames. Ilya Kabakov and Thomas Hirschhorn produce archival installations, juxtaposing the fictional with the historical, the temporal with the

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE
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Nel Segno della Libertà: Gli Artisti Francesi (1784–1855) e Sophie (1797–1867) Rude

Reviewed by Caterina Y. Pierre

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The premise of this conference is that in the period between the War of Independence and the War of 1812 the United States main
Washington, D.C., and burned the Capitol, together with some
What different interventions can digital technologies offer to the
What strategies and methodologies of archival intervention does
Christian Boltanski re-think the archive in a virtual digitized world.
In August 1814 British troops under General Robert Ross sacked
Washington, D.C.
of portraits. Yet portraits of American and French heads of state,
time of the Capitol, together with some
capital, residences, and military installations. The approaching bicentennial of this event will provide
an acknowledgement of receipt of your submission within two weeks.


In August 1814 British troops under General Robert Ross sacked Washington, D.C., and burned the Capitol, together with some splendid state portraits of Louis XVI and Marie-Antoinette, the French monarchy’s gift to the American Congress some thirty years earlier. The approaching bicentennial of this event will provide scholars of the United States and France a rare occasion to meet and share expertise on aspects of late eighteenth- to early nineteenth-century portraiture.

The premise of this conference is that in the period between the War of Independence and the War of 1812 the United States maintained a complicated political alliance with France, which had an impact on patterns of cultural representation and consumption on both sides of the Atlantic. The transition from monarchical to republican forms of government was accompanied by a shift from aristocrats to citizens as the primary patrons, subjects, and viewers of portraits. Yet portraits of American and French heads of state, delegates, and families often reveal an uneasy integration of traditional aristocratic forms and new republican values.

The first half of the conference, titled “Dialect[ic]s of Diplomacy,” will treat with single-person portraits (and portrait pairs) that suggest an individual invested with high status, extraordinary power, martial strength, or diplomatic duty on behalf of the nation; the second half of the conference, “Representative Bodies,” will examine group portraits that suggest a shared commitment to collective governance, family harmony, or equitable representation within the nation. How effective were state portraits in promoting the authority of a hereditary monarch, group portraits in promoting the authority of an elected assembly? To what extent did American artists reference or adapt the paintings and prints of French artists, and vice versa? What formal arrangements and symbolic repertories were invented to invest politicians, merchants, and workers with ideals of “patriotism” and “republicanism”?

This line of inquiry is meant to challenge or complicate persistent claims that the United States remained culturally dependent on Great Britain throughout the period, that its portraits reflect a kind of “Anglo-American synthesis.” Although the British flooded North America with royal paintings and celebrity prints in the general expectation that these would encourage fidelity to the Crown and taste for English goods, the French deployed images of sovereigns, ministers, and generals more precisely to seal diplomatic agreements, to celebrate military victories, and to rally public support. Indeed, so appealing were French productions that American artists freely borrowed from them to commemorate the first Presidents of the United States.

Program: There will be six sessions, each lasting approximately two hours and consisting of three to four participants.

Part One: Dialect[ic]s of Diplomacy
1. State Portraits in the United States and France. Chair: Olivier Bonfait, Professeur d’histoire de l’art moderne, Université de Bourgogne, olivier.bonfait@inha.fr
2. The Portrait Copy, Painted and Printed. Chair: Xavier Salmon, Conservateur général des musées de France, Château de Fontainebleau, xavier.salm@chate-audefontainebleau.fr
3. The Portrait as a Diplomatic Gift. Chair: Brandon Brame Fortune, Chief Curator, National Portrait Gallery, Washington, D.C., FortuneB@si.edu

Part Two: Representative Bodies
4. “Republicanism” and the Politician’s Portrait. Chair: Philippe Bordes, Professeur d’histoire de l’art moderne, Université de Lyon 2-LARHRA, philippe.bordes@univ-lyon2.fr
5. “Patriotism” and the Family Portrait. Chair: Amy Freund, Associate Professor of the History of Art, Texas Christian University, a.freund@tcu.edu

6. The “Face” and “Body” of Paris, Philadelphia, New York, and Washington: Splendor and Squalor, Leisure and Labor in the Early Modern Metropolis. Chair: Margareta Lovell, Professor of the History of Art, University of California, mmlovell@berkeley.edu

Location: The conference will take place in the Nan Tucker McEvoy Auditorium of the Donald W. Reynolds Center for American Art and Portraiture at the Smithsonian Institution, Washington, D.C., on 25-26 September 2014. The event co-organizers, Todd Larkin and Brandon Brame Fortune, encourage participation from American and French scholars from university, museum, or archival backgrounds who can illuminate patronage motivations, artistic approaches, and interpretive challenges to promoting political identities during a time of momentous change. The Terra Foundation of American Art, in partnership with the Montana State University Alumni Foundation and the National Portrait Gallery, are pleased to support this international event.

Submission: Please send a 450-word abstract and 2-page curriculum vitae to the appropriate session chairperson by November 15, 2013. Your abstract should identify the title of the paper, articulate a central issue or problem, and explain the sources and/or methods that will be used to address it. Your curriculum vitae should include the university where you obtained your advanced degree, your major research area(s) and representative publication(s), and your current institutional affiliation and rank. The session chairs will respond to your proposal by 15 December 2013. All other inquiries about the conference, program, and publicity may be directed to Todd Larkin, School of Art—Department of Art History, 213 Haynes Hall, Montana State University, Bozeman MT 59714, (406) 994-2720, tlarkin@montana.edu.

Organized in conjunction with Sacred Visions: Nineteenth-Century Biblical Art from the Dahesh Museum Collection, on view at the Museum of Biblical Art (MOBIA) from October 17, 2013, to February 16, 2014, this symposium will interrogate the intersection of two dramatic shifts in nineteenth-century culture: first, the reconfiguring of biblical representation amid shifts in Bible historicism. Second, the emerging markets for buying, selling, and exhibiting biblical art amid a rise of a new middle-class art patronage and the opening of the first modern museums for the public.

The objective of recent art historical analyses of religious art has been to study the influence of shifting biblical hermeneutics and expanding patronage in order to determine modules of innovation. Proof of the shift in these spheres was manifested in the growth of galleries, commissions and the changing role of the church around mid-century. Throughout the long nineteenth century, political partisanship also helped to influence biblical imagery, either to support or subvert members of the artistic avant-garde. As secularization became a dominating force in the twentieth century, the historical validity and relevance to modern life of the Bible has been a source of intense debate, challenging artists to explore Christian concepts amid competing cultural forces.

In America as well as in Europe, the historical shift in patronage in terms of kinship structures and patterns of collecting was linked to conserving religious symbolism and to economic concerns. Patronage contributed to expanding a religious repertoire for romantic or topographical subjects but not solely as new subjects for religious paintings. Patronage was one factor that helped to shape how artists understood biblical subjects. The most important expression of these religious subjects synchronized with critical responses.

Organizers invite papers for 20-minute presentations that address any aspect of this topic, including, but not limited to: consideration of questions about patronage and purchase of biblical art; the market for contemporary nineteenth-century biblical art in relation to the market for biblical art in past eras; the role of cultural institutions (museums, churches, public collections) have played in maintaining the importance of biblical art; the significance or validity of spiritual conviction on the part of the buyer and/or artist.

Please send abstract (300 words maximum), cv, and all contact information to Joyce C. Polistena (joyce.polistena@gmail.com) and to Sarah Schaefer (schaefer.sc@gmail.com) by November 29, 2013.

The ‘Mediatization’ of the Artist, June 19-20, 2014, EYE Film Institute, Amsterdam/Netherlands Institute for Art History (RKD), Amsterdam/The Hague
This international conference aims to examine the various aspects of the visual-media presence of the artist from the nineteenth century to today. With the rise of notions of artistic autonomy and the simultaneous demise of old systems of patronage, artists increasingly found themselves confronted with the necessity of developing a public image. At the same time, new audiences for art discovered their fascination for the life and work of the artist. The rise of new media such as the illustrated press, photography and film meant that the
One of the first manifestations of the artist in the media was in the nineteenth-century illustrated press. Since this time, visits to the artist’s studio, but also biographical portrayals and obituaries, have remained a popular genre in newspapers and publications from L’Illustration to Life and beyond, and have made a fundamental contribution to the cult of the artist.

Almost immediately following the invention of photography, and later cinema, visual artists became subject to the camera’s gaze. From series of photographs of famous contemporaries to profiles and/or the documentation of artistic process, film and photography have developed into standard, but also mythologizing, media for the public’s understanding of the artist and the visual arts.

The Artist on Film. Almost immediately following the invention of photography, and later cinema, visual artists became subject to the camera’s gaze. From series of photographs of famous contemporaries to profiles and/or the documentation of artistic process, film and photography have developed into standard, but also mythologizing, media for the public’s understanding of the artist and the visual arts.

The Artist in Popular Media. Another aspect of the transformation of the artist from an elite producer into a figure of popular culture revolves around new forms of mediatization such as caricatures and comics, but also – and perhaps more importantly – of the non-fictional artist as a character in docudramas, biopics, and tv-series. Here, the tragic or dramatic aspects of life and creation are the main focus, reinforcing the notion that the artist’s very nature is eccentric, combining (once again) madness and genius.

The organizers invite papers that critically examine these forms of mediatization, their pros and cons, as well as their historical dimensions. We encourage an interdisciplinary, trans-historical, and trans-national approach, and welcome papers that are either theoretical or more case-study based.

Please send an abstract of no more than 300 words (for a 20-minute paper) and a CV to: Sandra Kisters [s.c.kisters@uu.nl] and Rachel Esner [r.esner@uva.nl] no later than 13 December 2013. Speakers will be notified by the end of January 2014.

A publication inspired by this conference is foreseen; therefore please indicate in your abstract whether you would be interested in further developing your paper for a book of collected essays after the event.

CALLS FOR PAPERS (SYMPOSIA), TO ATTEND:

Passing through Paris - Passages à Paris - Les artistes étrangers à Paris de la fin du XIXe à nos jours, November 6-7, 2013, l’Institut national d’histoire de l’art (INHA), Paris

Migrations, population displacements, and diasporas have always been of great interest for historians (cf. in France, Antoine Marès, Pierre Milza or Michel Espagne and Michael Werner). Art historians have been looking at that phenomenon quite recently. The role played by the circulation of artists in the development of artistic movements and in the constitution of social networks is now a field of research dealing with different geographical areas (cf. the work done by France Nerlich and Béatrice Joyeux-Prunel). The topic is rather important when dealing with the “passage” of artists through a given place, such as Paris, for example. Historical upheavals, from colonization to decolonization, national liberation struggles, or oppression from dictatorships, or communism in Eastern Europe, generated important movements of circulation of artists and intellectuals across the world. “Thinking somewhere else” has become a leitmotiv of the modern world (cf. Nicole Lapierre) and contributed to forging the identities of the Parisian avant-gardes of the early 20th century.

Furthermore, passing through or settling in Paris, marked several generations of artists who came to encounter a myth or a community, sometimes looking for an artistic filiation by rooting themselves in Paris. These stays often constituted major stages in the artists’ lives at key moments in their careers, from the obligatory training to the quest for a fantasy of modernity.

This interdisciplinary conference aims at discussing the reasons, the conditions, and the potential consequences of these decisive times abroad, in Paris, for foreign artists. It wishes to analyze the induced exchanges between artists, critics, gallery owners, collectors, as well as the essential mutations of the different socio-political contexts that could have contributed or that could have been catalysts for the circulation of artists, sometimes going against the generally acknowledged models. The constitution of national and international communities with artists coming from geographic areas that tend to gain a better insight in today’s historiography (Central and South America, Africa, Eastern Europe, etc.) will be of a greater interest. Taking into account the stay in Paris and its effects tends to change the main narratives, and to slightly shift the debate that prompts to directly oppose Paris and New York in the middle of the 20th century.

Imaginary Exhibitions, November 6-7, 2013, Henry Moore Institute, Leeds (UK)

This two day conference explores imaginary exhibition projects, ranging from the utopian to the tentative, the immaterial to the
highly materialized, through to those hampered by logistics or inscribed with impossibility from their inception.

This is a development of the Institute’s on-going research into ‘Sculpture and its Exhibition Histories’. Through this project we address how developments in sculpture have impacted upon the spaces of exhibition, how the material conditions of the display of sculpture have played increasingly important roles in the meaning and making of sculpture as an art form, how the modes of presenting sculpture have shifted and how curatorial practice has impacted on the understanding of sculpture, and vice versa.

This conference seeks to look beyond formal records and more familiar images of sculpture and exhibitions by looking at the place of the ‘imaginary exhibition’ within this narrative. The motives and scales of such projects vary and instances of these ‘imaginary exhibitions’ are to be found internationally, across the modern and contemporary period. This turn to the ephemeral, invisible and ill-fated will draw out the eccentric and idiosyncratic in the shadows of art history, as opposed to the more usual highly-polished exhibition surface.

For more information please contact Kirstie Gregory, Research Programme Assistant: kirstie@henry-moore.org.

The Civil War in Art and Memory: A Symposium, November 8-9, 2013, National Gallery of Art (East Building Auditorium), Washington, DC

A symposium sponsored by the National Gallery of Art’s Center for Advanced Study in the Visual Arts (CASVA) will be held in conjunction with the exhibition, Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens’ Shaw Memorial (September 15, 2013 - January 20, 2014). Session topics: Portraiture, Monument, Place and Memory. Speakers and Moderators include Elizabeth Cropper, James Tell, Nancy Anderson, Thomas J. Brown, Micki McElya, Henry J. Duffy, Robert H. Bell, Charles H. Karelis, Maurie McInnis, Dana E. Byrd, Evie Terrono, Joshua Brown, Sarah Greenough, Martha A. Sandweiss, Kirk Savage, Shawn Michelle Smith and Dell Upton. For additional information see the conference program, http://images.magnetmail.net/images/clients/NGart/attach/Shaw_Symposium.pdf

Please RSVP by October 25 to casva@nga.gov.

Antimodernism(s) in French Art and Culture, 1860–1914, Annual Conference of the College Art Association, February 12-15, 2014, Chicago, IL

Modernism, modernity, and notions of “progress” and “avant-garde” have dominated the discourse on French art and culture of the late nineteenth and early twentieth centuries. Yet the modernist impulse was often tinged with ambivalence; much of the art of those decades reveals a certain antimodern longing, a resistance to the astonishing efficiency of industrialism and mass culture. In the art-historical literature, the antimodernist strain is subsumed into the modernist construct as its symbiotic if less glamorous alternate, a polymorphous, fluid, and uneasy subcategory in which modernism’s unclassifiable “others”—primitivism, medievalism, historicism, regionalism—could be conveniently pigeonholed. Was antimodernism a critique or ally of modernism? An autonomous current or modernism’s problematic twin? This panel seeks to explore the historical, cultural, and theoretical origins of antimodernism in French art from the 1860s on, as a self-consciously defined aesthetic with its own particular conceptual and visual repertory: history, tradition, authenticity, roots, craftsmanship, the rustic, and the organic.

Toward a Loser’s Art History: Artistic Failure in the Long Nineteenth Century, Annual Conference of the College Art Association, February 12-15, 2014, Chicago, IL

The narrative of art history has always been construed as a sequence of successes. This is especially true for the history of nineteenth-century art. The century conceived of itself as a glorious time of breakthroughs and achievements, and the various stories of its art production quickly integrated this logic. Progressist histories of nineteenth-century art have thought of success in teleological terms of change and innovation, whilst revisionist accounts have justified their focus on salon art by referring to its commercial success or official acclaim. This session aims to reverse the rigid logic of success, and proposes that a study of failure can contribute in an equally significant way to our understanding of nineteenth-century artistic developments.

Association of Historians of Nineteenth-Century Art

The Image of Nineteenth-Century Money, Annual Conference of the College Art Association, February 12-15, 2014, Chicago, IL

Does nineteenth-century money have a period-specific look? Can we speak of a nineteenth-century “visual psychology” of money or an “imagination” of money? How did monetary imagery aid in fostering trust in the abstract quality of early capitalism, in the emergence of new (paper) currencies and the expanding reach of financial institutions? This session will offer panels that engage directly with depictions of money: the design of bills, coins, insurance policies, bond or stock certificates; the material changes to the face of money under regime change; representations of transactions in pawn shops, casinos, stock exchanges and other market places. On a more figurative level, the panel invites discussions of the relationship between taste and “new wealth”; the shifting prices of the period’s art and the vagaries of artists’ pay; or the imagery inspired by Marx’s Capital or Simmel’s Philosophy of Money.

In the eighteenth and nineteenth centuries, viewers encountered works of art in a variety of settings: private homes, churches, gardens, and the first public museums. Within these settings, colored walls, rotating pedestals, elaborate frames, well-thought-out lighting, and careful juxtapositions were used to showcase objects. These displays affected the way viewers encountered and thought about the works. Display could be used to educate the eye, emphasizing the formal qualities of a work or encouraging viewers to look closely at the material nature of an object. At the same time, display could have a significant impact on symbolic meanings as well, affecting the political, social, or cultural significance of a work of art. This panel hopes to rediscover and historicize the meaning and significance of objects as they were encountered by viewers between 1700 and 1850.

Ethereal Permanence: The Lasting Legacy of Temporary Public Sculpture, Annual Conference of the College Art Association, February 12-15, 2014, Chicago, IL

International expositions, World’s Fairs, and other forms of nineteenth- and twentieth-century public pageantry provided an unprecedented opportunity for sculptors to explore and expand the formal and conceptual possibilities of their medium in ways otherwise unattainable under the aesthetic and financial constraints of traditional monument commissions. Contemporary criticism and exposition guidebooks provided extensive descriptions and analyses of such works, reflecting the seriousness with which they were considered; most, however, were destroyed following their public display. This panel will examine the ways in which temporal sculpture created for expositions, parades, rallies, protests, or other events helped to define the look, scale, and scope of more permanent public monuments. How do ethereal or non-extant works fit into the canon? Are temporary sculptures merely the imaginative remnants of grandiose spectacles, or were they bold proposals for new artistic avenues?

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, 2014; 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 2014—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: January 14th for the following year. Contact: Chateaubriand Fellowships, French Embassy, Bourse Chateaubriand/SCULE, 4101 Reservoir Rd., Washington, DC 20007. E-mail: Meghan.merwin@diplomatic.gouv.fr. Call: (202) 944-6294. Web: http://france-science.org/chateaubriand2/chateaubriand/.

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The Center for Advanced Judaic Studies, University of Pennsylvania, annually invites approximately twenty post-doctoral candidates to the Center to conduct research on a specific theme within the various fields of Judaic Studies. The theme for 2013-2014 is New Perspectives on the Origins, Context, and Diffusion of the Academic Study of Judaism. Outstanding graduate students in the final stages of writing their dissertations may also apply. Stipend amounts are based on academic standing and financial need (max. $50,000 / academic year). **Deadline: November 10, 2013.** Contact: Administrator, Fellowship Program, CAJS, Univ. of Pennsylvania, 420 Walnut St., Philadelphia, PA 19106. 215-238-1290. E-mail: Sheila Allen; allen@ap.sas.upenn.edu; web: http://katz.sas.upenn.edu/fellowship-program/next-year.

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](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). For more information and application, see [http://pcp.gc.cuny.edu/fellowships/post-doc-application/](http://pcp.gc.cuny.edu/fellowships/post-doc-application/). Online applications **due March 1. (not yet updated)**

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 January 12, 2014.** Contact: CES, Columbia University, 1203A, International Bldg., MC3310, 420 w. 118th St., New York, 10027. Phone: (212) 854-4172. Web: [http://councilforeuropeanstudies.org/grants-and-awards/pre-dissertation-research](http://councilforeuropeanstudies.org/grants-and-awards/pre-dissertation-research); 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 15** for fellowships to being the following September, decisions in May. Contact: Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, New York 10027, (212) 854-6219, bs18@columbia.edu; [http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html](http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html) **(Not yet updated)**


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. **Deadline: May 1, 2014.** Contact The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9666; email: fellows@gliiah.org; web: [http://www.gilderlehrman.org/historians/scholar4.html](http://www.gilderlehrman.org/historians/scholar4.html).

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

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

The **Institute of European History** awards ten fellowships for 6-12 month research stays at the Institute in Mainz. The application is open to all young historians in Germany and abroad, who apply with a research project in German and European history since the sixteenth century. The department’s fellowship selection commission meets three times a year; in March, July and November.
Deadlines are continuous. Contact: The American Institute for Contemporary German Studies, 1400 16th Street, NW Suite 420, Washington, DC. 20036. Phone: (202) 332-9312, fax: (202) 263-9531. Contact: info@aicgs.org, or web: http://wwwieig-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 six pre-doctoral candidates two-year research appointments at one of six participating European Institutions (Florence, Leiden, London, Munich, Paris, Rome). The fellowship award is $30,000 per year. **Deadline: November 30.** Conservation Fellowships: Nine $32,000 Fellowships are expected to be awarded each year for one-year post-graduate internships in advanced conservation at a museum or conservation facility. Typically, $27,000 is allocated as a fellowship stipend, and $5,000 toward host institution administrative costs. Runs 9 to 12 months. **Deadline: January 22.** Interpretive Fellowships at Art Museums: A minimum of four Fellowships are awarded each year to American art museums for 9-12 month professional development opportunities. Typically beginning in late summer or early fall. The Fellowship award is $30,000, with a minimum of $25,000 reserved for the Fellow’s stipend and up to $5,000 available to support health, travel and other benefits for the Fellow and/or to defray the direct costs of hosting the Fellow. These and other fellowships can be found on the Kress website wwwkressfoundation.org. Or contact: Wyman Meers, Program Administrator, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.

The Philadelphia Museum of Art is offering American Art Fellowship Opportunities. **Center For American Art Summer Fellowships** (2) Two summer fellows will be chosen to assist in the Museum’s Department of American Art, contributing to ongoing collection research and exhibition preparation. Graduate students in art history or related fields with an interest in curatorial studies and American painting and sculpture before 1945 are encouraged to apply. Fellows will be expected to work 10 weeks between June 3 and August 30, 2014. Fellowship stipend: $4,000. **Deadline: February 15, 2014.** Barra American Art Fellowship Fellow will work half-time assisting with department research and exhibitions, while conduction personal research. Applicants should have completed their M.A. degree in art history or a related field and propose a thesis or area of research interest that takes advantage of the Philadelphia Museum of Art’s resources. Priority will be given to those with projects relating to the Museum’s collection or exhibition program, and to students from the Philadelphia region. At the conclusion of the term, the Barra Fellow will be expected to give a lecture and submit a paper reflecting work done during the residency. Fellowship stipend: $18,000 with additional research and travel funds. **Deadline: February 15, 2014.** Apply Online: http://www.philamuseum.org/jobs/

Stanford University invites applications for the Andrew W. Mellon Fellowship of Scholars in the Humanities, a post-doctoral fellowship designed to give 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 of $64,000, plus benefits and research, funds may include additional support, depending on need. **Deadline: November 15, 2013.** Contact the Program Officer at mellonfellows@stanford.edu or visit http://fellowships.stanford.edu

Crystal Bridges Museum of American Art offers the **Tyson Scholars of American Art Program.** **Deadline: January 15, 2014.** The residential program supports full-time scholarship in the history of American art, visual and material culture from the colonial period to the present. To support their research, Tyson Scholars have access to the art and library collections of Crystal Bridges as well as the library at the University of Arkansas in nearby Fayetteville. The program is open to scholars holding a Ph.D. (or equivalent) as well as Ph.D. candidates. Projects with a synthetic, interdisciplinary focus and that seek to expand boundaries of research or traditional categories of investigation are particularly encouraged. Up to three Scholars may be in residence at a time, with terms ranging from six weeks to nine months. Stipends range from $30,000-$60,000 for a nine month term. Additional funds for research travel during the residency period are available upon application. Housing and office space are provided during residency. Website: http://crystalbridges.org/art/tyson-scholars/apply via e-mail: tysonscholars@crystalbridges.org.

The Ronald de Leeuw Research Grant at the Van Gogh Museum offers a grant of 5,000€. **Deadline: March 1, 2014.** This research grant shall be used to conduct research into a subject pertaining to the museum’s field of collecting. This grant will offer the researcher the opportunity to adapt for publication their dissertation on a subject in the field of West European art history 1830-1914, to write a PhD research proposal or to undertake a field trip. Website: http://wwwvangoghmuseum.nl/vgm/index.jsp?page=e=195257&lang=en&section=sectie_onderzoek. E-mail: haanen@vangoghmuseum.nl.

Wesleyan University is 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.** One Fellow will be appointed for the academic year with a stipend of $40,000. He or she will be in residence to teach
a one-semester undergraduate course. **Deadline: January 10th (Not yet posted.)** Website: http://www.wesleyan.edu/humanities/fellowships/research.html.

**Wesleyan University 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 (Not yet posted.)** Contact Ethan Kleinberg, Director, Center of the Humanities, Professor of History and Letters Email: esavage@wesleyan.edu. Website: http://www.wesleyan.edu/humanities/fellowships/research.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 with a stipend of $45,000 plus full time benefits. Pre-doctoral fellowships cover two years with an annual stipend of $20,000, plus health insurance. The fellowship is not restricted by citizenship. **Deadline: December 1, 2014.** Website: http://artsandsciences.virginia.edu/woodson/fellowship/index.html

The **Yale Center for British Art Visiting Scholar 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 6, 2014.** Website: http://britishart.yale.edu/research/visiting-scholars.

The **Yale Center for British Art** (YCBA) is offering a **Postdoctoral Research Associateship (PRA) in the Department of Paintings and Sculpture.** The position is intended for a recent recipient of the PhD (degree granted within the last three years) in a field related to British art. The PRA may be held for up to three years. It is expected that the post-holder will pursue long-term professional employment during the period of hire. The PRA will receive an annual salary of $45,000, plus standard Yale benefits. **Deadline: March 4 (Not yet posted)** Apply Online: http://britishart.yale.edu/about-us/opportunities. Applicants should refer to the job description on the website, then complete the application form and upload a cover letter, CV, and a writing sample. Three letters of recommendation should be forwarded directly by referees to ycba.research@yale.edu.

**FELLOWSHIPS & GRANTS – ALL CAREER STAGES**

**The American Antiquarian Society** (AAS) invites applications for its 2014-15 visiting academic fellowships. A minimum of three **AAS-National Endowment for the Humanities Fellowships** will be awarded for periods extending from four to twelve months. Stipend for long-term fellowship is $4200/month. Over thirty short-term fellowships will be awarded for one to two months. The short-term grants are available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Stipend: $1850/month. Accommodations are available for visiting fellows in housing owned by AAS. Short-term fellowships support scholars working in the history of the book in American culture, in the American eighteenth century, and in American literary studies, as well as in studies that draw upon the Society’s pre-eminent collections of graphic arts, newspapers, and periodicals. Accommodations are available for visiting fellows in housing owned by AAS. **Deadline for long and short-term fellowships: January 15, 2014.** Apply online. Website: http://www.americanantiquarian.org.

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 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 (Not yet posted.)**

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, 2013.** 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, 2013.** 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/what-we-do/educational-funding-and-awards/american-fellowships/

**The American Council of Learned Societies** supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The **Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars** support long-term, unusually ambitious projects in the humanities and related social sciences. Burkhardt Fellowships are intended to support an academic year ($75,000/ nine months) of residence at any one of the national residential research centers participating in the program. See website for full details. **Deadline: September 26, 2013.** The **Henry Luce Foundation Dissertation Fellowships in American Art** ($25,000, one-year, non-renewable) support any stage of Ph.D. dissertation research or writing in the art of the United States in any period (applicants must be US citizens, A.B.D. before beginning tenure). **Deadline: March 2014.** The **ACLS Fellowship Program** welcomes applications from scholars in all disciplines of the humanities and humanities-related social sciences. ACLS Fellowships include ACLS/Andrew W. Mellon Fellowships for Junior Faculty, ACLS/SSRC/NEH International and Area Studies Fellowships and ACLS/New York Public Library Residential Fellowships. Tenure ranges from six to twelve consecutive months devoted to full-time research. Awards: $30,000 - $60,000, depending upon applicant’s rank. **Deadline: September 27, 2013.** The **Southeast European Studies Program** offers post-doctoral research fellowships (stipends up to $25,000) and dissertation fellowships (stipends up to $17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged. **Deadline: December 1, 2013.** The **Charles A. Ryskamp Research Program** supports advanced assistant professors, seeking to provide time and resources to enable these faculty members to conduct their research under optimal conditions. Fellows are permitted and encouraged to spend substantial periods of their leaves in residential interdisciplinary centers, research libraries, etc., in the U.S. or abroad. Stipend: $64,000 plus $2,500.00 for research and travel. **Deadline: September 26, 2013.** Contact: American Council of Learned Societies, 663 Third Avenue, New York, NY 10017-3398; 212-697-1505, ext. 136 or 138; email <cfrede@acls.org>; Web: http://www.acls.org/programs/overview/.

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 May 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. **Deadlines: October 1 and December 1, 2013.** 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 $3,500. **Deadline: March 3, 2014.** 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: $2,500 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, 2014.** 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. **(Not yet updated)**

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. 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 6, 2013.** Web: http://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.** Contact: The Camargo Foundation, 1, Avenue Jermini, 13260 Cassis, France. Web: www.camargofoundation.org. **(not yet updated)**

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 14, 2014.** 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: September 21, March 21**; 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**; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: **Deadline: February 15.** Visit: [http://www.nga.gov/casva/index.shtm](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. **(not yet updated).**

The **Center for Cultural Analysis** at Rutgers University awards two external fellowships (stipend: $45,000) 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.” **Deadline January 6, 2014.** 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 21, 2014.** 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. Email: fellowships@caorc.org; web: [http://caorc.org/programs/multi.htm](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. Phone: (502) 635-5083.

The **Center for the History of Collecting in America;** the Center offers short-term Junior fellowships (8–10 weeks) for graduate and pre-doctoral students and Senior fellowships (8–10 weeks) for post-doctoral and senior scholars. In addition the Center offers long-term (4–5 months) **Leon Levy Fellowships** for post-doctoral and senior scholars. In all cases preference will be given to researchers whose projects are particularly appropriate to the resources available at the Frick Art Reference Library. Each short-term fellowship for a junior scholar is $5,000. Each short-term fellowship for a senior scholar is $10,000. Each long-term Leon Levy Fellowship is $25,000 per semester (with a maximum of two semesters) and is...
supplemented with travel funds up to $1,250 (per semester) for brief research trips during the fellowship period. Applications must be e-mailed or postmarked not later than February 15, 2014. Center for the History of Collecting Frick Art Reference Library, 10 East 71st Street, New York, New York 10021, Attn.: Fellowship Program or sent by e-mail with attachments to center@frick.org. http://www.frick.org/center/fellowships.htm.

The John Simon Guggenheim Memorial Foundation provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada (Deadline: September 19), and the other open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1). 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/ (Latin America and the Caribbean not yet updated)

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: 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.hagleylib.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). Fellowships are given for residence at Harvard for at least one month out of the fellowship year (July-June). Deadline: January 17, 2014. 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): November 15, 2013. 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, 2014. For detailed application guidelines and downloadable application forms, visit http://turkischstudien.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. (Not yet updated)

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. Two Barra Foundation International Fellowships (stipend: $2,500 plus travel expenses) are reserved for foreign national scholars whose residence is outside the United States. The Program in Early American Economy and Society (PEAES) Fellowships consist of: one dissertation-level fellowship, tenable for nine consecutive months (stipend: $20,000); one advanced research fellowship, also tenable for nine consecutive (stipend: $40,000). Deadline for post-doctoral long-term fellowships is November 1, 2013. The 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. 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@

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 Bogiasco 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, 2014. Contact: Long term/short term Fellowships, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215, (617) 646-0513; Web: www.masshist.org/fellowships. (Not yet updated)

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 $42,000 (senior), and $32,000 (junior), with additional travel monies available. Deadline (receipt): December 6, 2013. The Metropolitan Museum of Art also offers Resident Pre- and Post-doctoral Fellowships in Art History to qualified graduate students and post-doctoral researchers in fields represented by the collections. Deadline: November 1, 2013. For further information, write: Fellowship Program in Art History OR Fellowship Program in Conservation, Attn: Marcie Karp, the Metropolitan Museum of Art, 1000 5th Ave., New York, NY 10028-0198, Fax: 212 396-5168. E-mail: education.grants@metmuseum.org. Web: http://www.metmuseum.org/education/cr_fellow.asp.

CAA offers two publishing grant opportunities this fall in support of new books in art history, visual studies, and related subjects through the Millard Meiss Publication Fund and the Wyeth Foundation for American Art Publication Grant. To be eligible for either grant, the manuscript must already have been accepted by a publisher on its merits but requires a subsidy to be produced in its most desirable form. The Wyeth grant applies to books on the history of American art, here defined as art created in the United States, Canada, and Mexico prior to 1970. There are no geographic or chronological limitations for books eligible for Meiss awards. The publisher, rather than the author, must submit the application to one or both funds, though only one award can be given per title. Deadline for spring: March 15. Deadline for fall: September 15. http://www.collegeart.org/meiss/guidelines

The Henry Moore Institute offers fellowships to artists, academicians, 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 archives 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 13, 2014. 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, 2014 (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. (not yet updated)

National Endowment for the Humanities fellowships in the Division of Research Programs. Deadline May 1, 2014 for Projects Beginning January 2014. Fellowships support individuals pursuing advanced research that is of value to humanities scholars, general
The National Sporting Library & Museum seeks applications for the **John H. Daniels Fellowship** which supports scholars doing research in the area of equestrian, angling and field sports. Applicants must submit a formal application demonstrating how they will utilize the NSLM collections of books, periodicals, manuscripts, archival materials and fine art for research in the area of equestrian, angling and field sports. Duration: periods of two weeks to one year. Selected Fellows receive complimentary housing in Middleburg and a stipend to cover living and travel costs. University faculty and graduate students, museum curators, librarians, writers and journalists are encouraged to apply. **Deadline: March 1, 2014**. Web: http://www.nsl.org/fellowship. Contact Lisa Campbell at lcampbell@nsl.org or 540-687-6542 ext. 13.

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: February 1**. 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. (not yet updated)


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 December 1, 2013; short-term January 15, 2014**. 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/fellowships. E-mail: research@newberry.org.

The **Institute for Scholars at Reid Hall, of Columbia University (New York)** offers fellowships to scholars who are interested in working in Paris. Individuals may apply for year-long or academic term fellowships. Opened in January 2001 in cooperation with the Maison des Sciences de l’Homme, the Institute offers a setting at which fellows may pursue their individual and collective research while interacting with other scholars in France and throughout Europe. The Institute encourages collaborative group proposals, although individual applications will be considered. The Institute does not consider applications from doctoral or postdoctoral candidates. Fellows may apply for a semester or a year of residence. Complete applications must be submitted by **March 1st** of any given year. Contact: Office of the Provost, Columbia University, 535 West 116 Street, 205 Low Memorial Library, Mail Code 4336, New York, NY 10027, phone:(212) 854-3813, Email: ps27@columbia.edu http://www.columbia.edu/cu/reidhall.

**Harry Ransom Humanities Research Center** announces its Research Fellowships to support scholarly research projects in all areas of the humanities. Priority, however, will be given to those proposals that concentrate on the Center’s collections and that require substantial on-site use of them. This year’s special topic will be announced on the website in October. Applications are encouraged from scholars investigating the transatlantic cultural exchange of ideas, in particular, but not exclusively those affected by times of war. It is the goal of the fellowship to foster inquiry into the nature of the cultural and intellectual dialog between Europe and the United States. The fellowships range from one to three months, with stipends of $3,000 per month. Also available are $1,200 to $1,700 travel stipends and dissertation fellowships with a $1,500 stipend. **Deadline: January 31, 2014**. 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,
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, 2014.**

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 Social Science Research Council sponsors fellowship and grant programs on a wide range of topics, across many different disciplines. Most support goes to pre-dissertation, dissertation, and post-doctoral fellowships, offered through annual competitions. **Deadlines** vary per program, but can be as early as September. Web: www.ssrc.org/fellowships; address: Social Science Research Council, 810 Seventh Avenue, 31st Floor, New York, NY 10019 USA; (212) 377-2700 ext. 606; fax: (212) 377-2727; email: info@ssrc.org. For the International Dissertation Research Fellowship (IDRF) the online application deadline is **November 5, 2013.** Email: idrf@ssrc.org.

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: November 30, 2013.** 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 $30,000/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 2, 2013.** Contact: Steven Zwicker, Dept. of English, Washington University, Box 1122, One Brookings Drive, St. Louis, MO 63130; 314-935-5190. Email: szwicker@arts.wustl.edu. Web: http://mii.wustl.edu/.

The Winterthur Museum offers three categories of fellowships: NEH Fellowships, McNeil Dissertation Fellowships, Winterthur Research Fellowships. The NEH Fellowship supports scholars pursuing advanced research. Tenure = four to twelve months/stipend up to $40,000 (generally $3300/month). Scholars make use of the museum’s extensive library and collections related to the study of American artistic, cultural, social and intellectual history. The McNeil Dissertation Fellowship awards one or two semesters of McNeil funding yearly, at $7,000 per semester. Applicants may apply for one or two semesters. Short-term Winterthur Research Fellowships carry a stipend of $1,500 per month. Fellowships are open to all candidates who demonstrate a specific need for research in the collections. **Deadline (all fellowships): January 15, 2014.** Contact: Katherine C. Grier, Director, Research Fellowship Program, Office of Advance Studies, Winterthur Museum and Country Estate, Winterthur, DE 19735, (302) 888-4649. E-mail: academicprograms@winterthur.org. Web: www.winterthur.org/research/fellowship.asp

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.fiu.edu.
The Woodrow Wilson Fellowship Foundation, in conjunction with the Andrew W. Mellon Foundation, announces Career Enhancement Fellowships for Junior Faculty. The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: $30,000 stipend and a small grant for research/travel. **Final Application Deadline: January 31, 2014.** For information: Caryl McFarlane, Asst. Director, Assistant Director, Public Policy/International Affairs Programs, Woodrow Wilson National Fellowship Foundation, P.O. Box 2995, Princeton, NJ 08543-2995. Phone: (609) 452-7007; e-mail: careerenhance@woodrow.org.

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**PRIZES AND AWARDS**

The Smithsonian American Art Museum invites nominations for the 2014 Charles C. Eldredge Prize, an annual award for outstanding scholarship in American art history. Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years are eligible. To nominate a book, send a letter explaining the work’s significance to the field of American art history and discussing the quality of the author’s scholarship and methodology. Self-nominations and nominations by publishers are not permitted. **The deadline for nominations is December 1, 2013.** Please send them to: The Charles C. Eldredge Prize, Research and Scholars Center, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, D.C. 20013-7012. Nominations will also be accepted by email: eldredge@si.edu or fax: (202) 633-8373. Further information about the prize may be found at AmericanArt.si.edu/research/awards/eldredge/.

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 15, 2014.**

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, 2014**, 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.
U.S. EXHIBITIONS

ALABAMA
Montgomery Museum of Fine Art

CALIFORNIA
Santa Ana. Bowers Museum of Art

Cantor Arts Center, Stanford University

Sacramento. Crocker Art Museum

Palm Springs Art Museum

Santa Barbara Museum of Art

Getty Museum
A Royal Passion: Queen Victoria and Photography. February 4 - June 8, 2014: http://www.getty.edu/visit/exhibitions/future.html

Hammer Museum, UCLA

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

The Irvine Museum

Pasadena. Norton Simon Museum of Art

Pierre Jean David d’Angers (1788-1856), Head of a Woman in Profile, ca. 1830s, Graphite on paper, 8 1/16 x 6 ¾ inches (20.6 x 15.8 cm), The Cleveland Museum of Art, Gift of the Painting and Drawing Society of the Cleveland Museum of Art. Now on view at: David d’Angers: Making the Modern Monument at the Frick Collection, www.frick.org.
COLORADO

The Denver Art Museum

CONNECTICUT

Greenwich Historical Society

Fairfield. The Bellarmine Museum of Art

Waterbury. Mattatuck Museum

New Haven. Yale Center for British Art

DELAWARE

Newark. Old College Gallery, University of Delaware

Winterthur Museum, Garden and Library

FLORIDA

Naples. The Baker Museum

Gainesville. Samuel P. Harn Museum of Art, University of Florida

Coral Gables. Lowe Art Museum, University of Miami

Orlando. Charles Hosmer Morse Museum of American Art

GEORGIA

Atlanta. High Museum of Art

Savannah. Telfair Museums, Jesup Center

Savannah. Telfair Academy & Owens Thomas House

HAWAII

Honolulu Museum of Art

ILLINOIS

Art Institute of Chicago

INDIANA

Indianapolis, Indiana State Museum

Indianapolis Museum of Art

Muncie. Ball State University

Notre Dame. Snite Museum of Art
José Guadalupe Posada and His Legacy. August 25–October 13, 2013: http://sniteartmuseum.nd.edu/exhibitions/

IOWA

Ames. Farm House Museum, Iowa State University

Cedar Rapids Museum of Art
MAINE

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

Brunswick. **Bowdoin College Museum of Art**
*“This Mighty Scourge of War:” Art of the American Civil War.* August 08, 2013 - January 05, 2014: http://www.bowdoin.edu/art-museum/exhibitions/2013/mighty-scourge-civil-war.shtml

Portland Museum of Art

MARYLAND

Baltimore Museum of Art

MCMullen Museum, Boston College
*Courbet: Mapping Realism.* September 1 – December 8, 2013: http://www.bc.edu/bc_org/avp/cas/artmuseum/press/courbet.html

Museum of Fine Arts, Boston

Lowell. **American Textile History Museum**

Salem. **Peabody Essex Museum**
*Impressionists on the Water.* November 9, 2013 to February 17, 2014: http://www.pem.org/exhibitions/159-impressionists_on_the_water

MICHIGAN

Flint Institute of Arts

Grand Rapids Art Museum


Princeton University Art Museum

NEW MEXICO

Albuquerque Museum

Muskegon Art Museum

MISSOURI

Kemper Art Museum

Nelson-Atkins Museum of Art

*Museo de Arte de Ponce* (MAP)

MONTANA

Missoula. **Montana Museum of Art and Culture**

NEVADA

Reno. **Nevada Museum of Art**

NEW JERSEY

Newark Museum
*City of Silver and Gold: from Tiffany to Cartier.* January 8, 2014 (no end date given): http://www.newarkmuseum.org/SilverAndGold.html

Jane Voorhees Zimmerli Art Museum at Rutgers University

Princeton University Art Museum
New York City, **Rubin Museum of Art**

**The Brooklyn Museum**

New York City, **The Drawing Center**

New York City, **The Frick Collection**
David d’Angers: Making the Modern Monument. September 17, 2013 to December 8, 2013: [http://www.frick.org/exhibitions#sthash.gg2x6pB.dpuf](http://www.frick.org/exhibitions#sthash.gg2x6pB.dpuf)

New York City, **The Grolier Club**

Ithaca, **The Johnson Museum of Art, Cornell University**

**Metropolitan Museum of Art**


**Morgan Library and Museum**

**New York Historical Society**

Albany, **New York State Museum**

North Carolina, **Mint Museum**


Durham, **Nasher Museum of Art at Duke University**

Ohio, **Taft Museum of Art**

**Cleveland Museum of Art**

**Columbus Museum of Art**

**Cincinnati Museum of Art**

**Cincinnati Museums**

**Kent State University Museum**

**Newark Museum of Art**
*Cartography in the Age of Empire.* December 15, 2013: [http://www.rmanyc.org/nav/](http://www.rmanyc.org/nav/)

**Toledo Museum of Art**

**Oklahoma**
Tulsa, **Thomas Gilcrease Museum at the University of Tulsa**
PENNSYLVANIA
Philadelphia. **The Arthur Ross Gallery at the University of Pennsylvania**

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

University Park. **Palmer Museum, Pennsylvania State University**

Pennsylvania Academy of Fine Arts

Philadelphia Museum of Art

Philadelphia. **Rosenbach Museum and Library**
*Voices of 1863: Witnesses to the Civil War.* May 1, 2013 - January 5, 2014; http://www.rosenbach.org/learn/exhibitions/voices-1863

Harrisburg. **State Museum of Pennsylvania**

SOUTH CAROLINA
Charleston. **Gibbes Museum of Art (NO EXHIBITION DATES GIVEN)**

TENNESSEE
Knoxville. **McClung Museum of Natural History and Culture, University of Tennessee**

Memphis Brooks Museum of Art

TEXAS
Abilene. **Grace Museum of Art**

Dallas. **Meadows Museum of Art**

San Antonio Museum of Art

UTAH
Logan. **Nora Eccles Harrison Museum of Art, Utah State University**

Salt Lake City. **Utah Museum of Fine Arts**

VERMONT
Shelburne Museum of Art

VIRGINIA
Williamsburg. **DeWitt Wallace Decorative Arts Museum**
A Rich and Varied Culture: The Material World of the Early South. February 15, 2014 (no end date given); http://www.history.org/history/museums/dewitt_upcoming.cfm
Richmond. Joel and Lila Harnett Museum of Art, University of Richmond

Virginia Museum of Fine Arts

Abingdon. William King Museum

WASHINGTON
Seattle. Frye Art Museum

Bellingham. Whatcom Museum

Henry Art Gallery, University of Washington

WASHINGTON, D.C.
Hillwood Museum

National Building Museum

National Gallery of Art

Phillips Collection

Smithsonian, Sackler and Freer Galleries
The Peacock Room Comes to America. April 9, 2011–December 2015: http://www.asia.si.edu/exhibitions/current/PeacockRoom.asp

Smithsonian, National Portrait Gallery

WISCONSIN
Milwaukee Art Museum
INTERNATIONAL EXHIBITIONS

MUSEUM NEWS
In August the J. Paul Getty Museum, Los Angeles made roughly 4,600 high-resolution images of the Museum’s collection free to use, modify, and publish for any purpose. Images are available through the Getty’s Research Portal or through the Collections main page at http://www.getty.edu/art/

Beginning in October 2013, fifteen museums in Germany and Switzerland, including the Kunsthalle Bremen, Staatsgalerie Stuttgart, and the Städel Museum in Frankfurt, will present a joint research project on gallery owner and collector Alfred Flechtheim (1878–1937), one of the most influential figures of the early twentieth-century German art scene. The project comprises exhibitions and a research website, available at www.alfredflechtheim.com on Oct. 9, 2013.

AUSTRIA


BELGIUM

Denmark


FRANCE


GERMANY


Norway

RUSSIA

SCOTLAND

IRELAND

ITALY

LIECHTENSTEIN

THE NETHERLANDS
Amsterdam. Van Gogh Museum. Van Gogh at Work. The culmination of eight years of research into the artist’s methods. Through Jan. 12, 2014


SPAIN

Continues at the Museo Thyssen-Bornemisza, Madrid, Feb. 18–June 1, 2014, and then in a reduced format at the Museo Carmen Thyssen, Málaga


SWITZERLAND


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


Gordon, Rae Beth. De Charette à Charlot: mises en scène du corps pathologique. Presses universitaires de Rennes, 2013. 235 pp. $20,000 includes DVD


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* If paying by check, make it payable to AHNCA, and send with this completed form to: Karen Pope, AHNCA Membership Coordinator, PO. Box 5730, Austin, TX 78763-5730
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