"REBRANDING THE 19TH CENTURY"

By Leanne Zalewski

After two canceled flights and four hours on hold, I managed to get to CAA at 12:20 p.m. on Saturday, the last day of the conference; however, this was too late to display my poster session, “Rebranding the 19th Century.” Caterina Pierre generously offered newsletter space for an explanation of this poster session. This session stemmed from last year’s conversation at the AHNCA business meeting regarding the lack of nineteenth-century panels at the conference. My session aimed to continue that conversation, but framed it in terms of contemporary art.

Many, if not most schools combine studio art and art history, and studio majors tend to outnumber art history majors. Art history classes have a fair number of studio students. On several occasions, I’ve heard studio students—as well as studio faculty—complain that only contemporary art is relevant for artists. We know this is false, but it behooves us to “prove” otherwise. In my nineteenth-century art course (which no studio students have yet enrolled in), I show contemporary works whenever I can alongside the nineteenth-century work that inspired it. My poster shows examples of pairings, including Kehinde Wiley’s Napoleon Leading the Army Over the Alps with David’s Bonaparte Crossing the Grand Saint Bernard Pass, Yinka Shonibare’s The Sleep of Reason Produces Monsters (Africa) with Goya’s print from Los Caprichos, Francis Alÿs’ Fabiola with Jean-Jacques Henner’s Head of a Woman in a Red Veil, Vik Muniz’s photograph of Bouguereau’s Orestes Pursued by the Furies made out of refuse, and Lalla Essaydi’s Grande Odalisque 2 with Ingres’ Odalisque. These are just a few of many such examples.
Conversely, a contemporary art work, *Television Commercial for Communism* (2011–12) by the artist collective, the Propeller Group, inspired the title of the session. The Propeller Group hired an advertising agency to rebrand communism. A bright, cheerful thirty-second commercial promoting communism resulted from their brainstorming sessions. I doubt that any of us has the funds necessary to hire a top advertising agency to rebrand the nineteenth century, but we need to take action to keep it viable in our curricula. In the past two years of the job market, only three positions specifically requested nineteenth-century specialists. A job seeker informed me that three years ago there were no nineteenth-century positions. I’ve also noticed that nineteenth-century art historians who retired are not replaced, or are instead replaced by contemporary specialists. The nineteenth century has nearly disappeared from my alma mater, the CUNY Graduate Center, where it once had a strong presence. It seems that there are also fewer nineteenth-century scholarly books being published. Even though they are expensive, we should be buying each other’s books and requesting them for our college and University libraries. We are the audience.

When asked why more students do not sign up for nineteenth-century art, my senior art history majors told me that the title sounds too dull. My nineteenth-century course, formerly titled “19th-Century European Art,” is now “Rebels, Rogues, and Royalty in 19th-Century Art.” This change awaits approval from the Curriculum Committee, and then we’ll see if enrollment increases for the course in fall. James Rubin calls it “19th-Century Avant-Garde.” What other suggestions for title changes could be made to attract students? How else can we jazz up the past? Do we need to dig up films about the nineteenth century? Gossip? Drama? Vampires? Humans vs. Zombies (a popular game on our campus)?

Nineteenth-century art historians need to mobilize and yes, advertise to some extent, to gain attention. AHNCA is an important piece of this puzzle. I think it is essential to maintain one strong, central group, but I’ve met younger art historians at regional or other smaller conferences who don’t know about AHNCA, so I encourage them to become members. We should have membership flyers at the ready to bring to other conferences. I know art historians and graduate students also skip CAA because it is not worth paying to attend when there are so few nineteenth-century panels. AHNCA has a presence at CAA and at other nineteenth-century organizational conferences and meetings, and they also host a graduate student symposium. But shouldn’t there also be a two- or three-day annual conference solely for nineteenth-century art history? Shouldn’t this conference also offer an award, even if it cannot be monetary, to the best paper, as done in some other disciplines, such as business? We need to impress other disciplines and time periods within art history. A prize system worked for academic art, and it would also help art historians today.

We should have more venues for social interaction. A former Randolph College student, who is now in a Ph.D. program in St. Louis, informed me that their school brings graduate students to CAA every year and also organizes activities for the group, such as going out to a restaurant and visiting galleries and museums as a group. AHNCA just started a Facebook page. Do we need more? An updated, more interactive website? A Twitter account? The next big social media format? Does AHNCA need a two-minute video on its website to describe who we are and how we can benefit members? How else can we reach out to nineteenth-century art historians, or even nineteenth-century art lovers who could lend support in other ways (financial, social, advertising or marketing expertise)? Do we need to collaborate with specialists in other fields (IT, graphic design, business, marketing, history, English, theatre, cultural studies, etc.)?

Thank heavens AHNCA exists, but it seems that more needs to be done if we are to survive and more people need to take up the cause. Please feel free to post comments to the listserv, or to make a suggestion for a platform to keep this discussion going—the Facebook page, blog, Instagram, another online venue. How else can we mobilize the nineteenth-century troops? An app? Promotional materials? Mugs, tee shirts, bumper stickers, buttons, pens, baseball hats? Partly this is in gest, but marketing works because it gets the word out.

Please contact me if you would like to keep this conversation going. My e-mail is lmzart@gmail.com.
Dear Fellow AHNCA Members,

I hope this finds you well and ready for spring! It has been a long winter for those of us in northern regions, and I’m sure we are all eager to move on, in various ways.

I am very glad to report that AHNCA’s activities at the 2014 College Art Conference in (chilly) Chicago were a big success. Large audiences attended our two excellent sessions, chaired by André Dombrowski and Robyn Roslak, and we were pleased to join with the Historians of British Art for an off-site visit to the Second Presbyterian Church and Glessner House Museum, as well. Printed in this Newsletter are the official minutes of our annual business meeting, held on February 13. It was an unusually long and lively meeting, and I thank all 36 members who attended. I look forward to meeting with the other members of AHNCA’s board by telephone this spring to pursue the many exciting ideas raised during the February meeting!

And speaking of the board, I am delighted to welcome and congratulate Scott Allan (J. Paul Getty Museum) as our organization’s new Vice President, and Roberto Ferrari (Avery Art and Architecture Library, Columbia University) as its new Secretary. Both of these esteemed colleagues were elected unanimously during the annual business meeting and will participate in the board’s upcoming call.

I am particularly pleased to report that member Brian Hack has brought AHNCA into the 21st century by creating its Facebook page. (Thank you, Brian!) Feel free to check in there for the latest news on our activities, which are also available at www.ahnca.org. And if you are ever in doubt about what we’re doing next, please feel free to email me directly at peter.trippi@gmail.com.

All best wishes, and thanks as ever for your membership in AHNCA.

Peter Trippi
President
These Minutes were taken by Peter Trippi, AHNCA President, on behalf of Ting Chang, AHNCA’s outgoing Secretary, and Roberto Ferrari, its incoming Secretary.

President Peter Trippi opened the annual meeting of AHNCA at the College Art Association Annual Conference on February 13, 2014 at 5:40 pm. A total of 36 members were in attendance.

The minutes of AHNCA’s previous business meeting, which was held on February 14, 2013, were approved. This motion was filed by Caterina Pierre and seconded by James Rubin.

Membership
Membership Coordinator Karen Pope reported that the AHNCA membership database contains almost 500 names in total. Of those names, 197 people are currently active, paid members. She reported that the installation of PayPal on the membership page of our website in December has proved successful. She sent out the “Spring 2014” edition of our membership directory earlier this month; the next one will come in the autumn. She encouraged everyone in the audience to ensure their membership is up to date, and said that lapsed members will be receiving targeted emails from Peter and her in the months ahead. Peter Trippi thanked Karen Pope for her hard work in this area.

During the meeting, several membership-related points were made. James Rubin suggested that members volunteer to help with a “phone-a-thon,” calling lapsed members and other 19th-century scholars known to them to encourage them to renew or join. Adrienne Childs said that her own membership has lapsed only because she has somehow not been nudged to renew it; this is another reason for our reminder emails to be targeted and more frequent. Petra Chu suggested that all members be emailed a standard membership form that can be distributed ad hoc to colleagues and students they deem appropriate candidates for membership. [This form has subsequently been uploaded to the AHNCA website as a pdf file, in case website visitors wish to print it out and mail it in.] Several members suggested that AHNCA consider an automatic renewal program (operated by PayPal), which would eliminate the need for reminding members that their annual dues have lapsed. This will be explored with PayPal soon.

Finances
Yvonne Weisberg, our Treasurer, reported that expenses for the year 2013 were lower than anticipated due to the fact that we saved on the printing and sending of the Newsletter (which now goes out electronically). Also, expenses for the Student Symposium were a little less than last year’s (by $395). 2013, however, saw a slight decrease in income from dues, and a decrease in income from several individuals and institutions who had given generously to AHNCA for a number of years. The endowment (for Nineteenth-Century Art Worldwide) stands at $45,900, and we are now preparing the interim report to the Andrew W. Mellon Foundation for its almost $50,000 grant supporting specific articles in that journal. A detailed treasurer’s report is available upon request. Peter Trippi thanked Yvonne Weisberg for her efforts in this area.

Programs
Patricia Mainardi, Program Chair, reported that the AHNCA Graduate Student Symposium will be held on Sunday, March 9, 2014 at the Dahesh Museum of Art. The Dahesh Museum of Art was thanked for continuing its generous support of the Symposium, which will feature nine papers. She noted that the symposium committee (Pat Mainardi, Petra Chu, Marilyn Kushner, Peter Trippi) received an impressive number of proposals from graduate students, especially ones living abroad. Pat confirmed that Cassie Mansfield will chair the themed AHNCA session at next year’s CAA meeting in New York (2015): AHNCA will also offer a Future Directions session at that meeting.
Newsletter

Caterina Pierre, Newsletter Editor, reported that we have saved the organization $2,500 by sending the Newsletter out electronically rather than on paper. Only a few institutional members have complained that they no longer are able to file the paper version on shelves with its earlier editions; Caterina is advising them simply to print out the pdf file, which she can easily send them directly. She reminded everyone that the AHNCA Newsletter is always looking for editorial content written by its members, either in the form of articles, reviews, or any topic/format that may be of interest to the field. Caterina said that the next issue will appear on roughly April 30, and that its content deadline is March 12. She praised and thanked the team of devoted sub-editors who work on the Newsletter with her:

Symposia, Lectures & Conferences: Brian Hack
Grants, Fellowships, Prizes & Awards, Leanne Zalewski
Museum News & International Exhibitions: Alison Hokanson Strauber
U.S. Exhibitions: Katie Hornstein
New Books: Karen Leader

To reach any specific member of the Newsletter’s editorial team, please find their e-addresses on the Newsletter page of ahnca.org.

Nineteenth-Century Art Worldwide

Petra Chu, Managing Editor of our peer-reviewed online journal, Nineteenth-Century Art Worldwide, reported that its next issue will appear on roughly March 15. The next issue (Fall 2014) has a content submission deadline of March 15, 2014, and the Spring 2015 issue has a content deadline of August 15, 2014. She said that the Spring 2014 issue will contain our next Mellon-funded article, which will allow readers to “walk through” the early 19th-century Egyptological displays in the Musée du Louvre. Petra reminded everyone that fundraising remains a challenge, as the journal’s built-in costs are significant and the current endowment balance is not large enough to support operations on its own. Petra thanked Isabel Taube (Executive Editor), Gabe Weisberg (Reviews Editor), Allan McLeod (Web Designer), and Robert Alvin Adler and Janet Whitmore (Copy Editors) for their hard work on this project.

Elections

Peter Trippi opened the election process for Vice President (a newly created post, per a formal change to the by-laws voted through at last year’s business meeting) and Secretary (being vacated this week by Ting Chang, who has served with distinction in this role for several years). The candidates for President (Scott Allan, Associate Curator of Paintings at the J. Paul Getty Museum in Los Angeles) and for Secretary (Roberto Ferrari, Curator of Art Properties at the Avery Art and Architecture Library, Columbia University) were not able to attend CAA this year; their full biographies appeared on the official printed agenda distributed at this meeting. Scott Allan was formally nominated by Cassie Mansfield and seconded by Karen Leader; he was elected by the attendees unanimously. Roberto Ferrari was formally nominated by Caterina Pierre and seconded by Pat Mainardi; he was elected by the attendees unanimously.

New Business

Peter Trippi introduced member Karen J. Leader (Florida Atlantic University). She explained the thinking behind the initiative she has launched with Amy Hamlin, which will culminate in a session at next year’s CAA conference (New York 2015). She welcomed all AHNCA members to get involved by attending a conversation here in Chicago on Friday evening, February 14. For further details, please visit https://sites.google.com/site/arthistorythat/.

Peter Trippi suggested that AHNCA may want to consider implementing one or two new programs that bring added visibility to scholarship in 19th-century art. First, he mentioned that AHNCA could create a book prize that honors one or several outstanding books published in the past calendar year. The winning author(s) would be announced (but not given any cash) in time for their publishers to highlight their display copies in the exhibit hall at CAA every February. Former AHNCA President Cassie Mansfield kindly volunteered (with enthusiastic encouragement from Gabe Weisberg) to lead this initiative; stay tuned for details.

Peter Trippi also suggested that AHNCA could launch a cash grant that would help younger (post-doc) scholars to publish

REMINDER: PLEASE KEEP YOUR MEMBERSHIP ACTIVE

Membership renewals for the calendar year 2015 are due on or before November 30, 2014. 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!
a worthy article or book. (This amount might be in the range of $750 or $1,000 in total.) Petra Chu felt that this sum should be fundraised separately from the AHNCA operating budget. André Dombrowski felt that even more valuable than cash would be a promise of mentorship (by a senior scholar) for the winner. The rationale is that younger scholars are often not quite sure how to proceed and would surely value this form of encouragement from AHNCA. The group agreed that this idea of an awarded mentorship should be explored further.

Peter Trippi underscored his ongoing interest in organizing AHNCA gatherings around the country that bring members together to learn and socialize. (The next event occurred on February 17 at the Palm Beach Jewelry, Art & Antique Show in Florida.) Among the cities being considered for future activities are Detroit, San Francisco, New York, and Washington. Our group will also gather to attend the Manet: Then and Now symposium being organized by André Dombrowski and Kaja Silverman at the University of Pennsylvania on Friday, April 11. James Rubin encouraged us to imagine a series of Salons where members can get together and discuss topics of mutual interest; this is an important aspect of our desire to see more of each other generally.

Several members said it would be desirable to organize AHNCA-sponsored sessions at conferences hosted by other organizations, such as the Nineteenth Century Studies Association. This has been attempted in the past, with varying degrees of success; all suggestions are welcome.

Belgian-born, Dutch-based member Jan Dirk Baetens reported on the establishment of the European Society for Nineteenth Century Art (ESNA), an organization composed primarily of Dutch scholars. Peter Trippi confirmed that he has already been in touch with ESNA’s elected leaders, and Jan indicated that AHNCA members will be kept apprised of ESNA events in Europe. (For details, please visit http://esnaonline.wordpress.com.)

All of the initiatives mentioned above will be revisited during the AHNCA board meeting to be scheduled this spring, and an update on next steps will be emailed to all members thereafter.

With no further business, Peter Trippi declared the meeting closed. Members moved on to enjoy a wine reception.
Upcoming Off-Site Members-Only Visit: Freer House in Detroit

AHNCA members will gather in Detroit on Saturday, May 3 at the Freer House to meet its director, William Colburn, and to learn more about his fascinating effort to bring this important Arts & Crafts site closer to how it appeared when the great collector Charles Lang Freer (1854-1919) lived there. Details on the house, which is not normally open to the public, are available at http://mpsi.wayne.edu/freer/history.php. If you would like to attend this free visit, followed by an informal happy hour around the corner, please email our president at peter.trippi@gmail.com. Note that the Freer House is located five minutes' walk from the Detroit Institute of Arts, which you are certainly welcome to visit independently earlier in the day. If you are planning to attend the Freer House event and would like to bring your students as well, please include their names in your RSVP.

Past Off-Site Members-Only Visit: Second Presbyterian Church and the Glessner House Museum in Chicago

In February, AHNCA Members visited 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.

The Glessner House Museum was completed in 1887 and this granite-clad home is considered the urban residential masterpiece of the great 19th-century American architect, Henry Hobson Richardson. The brilliantly executed floor-plan 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.

AHNCA Graduate Student Symposium

Congratulations to Ulf Dingerdissen on winning the Dahesh Museum of Art Prize for the Best Paper at the 2014 AHNCA Graduate Student Symposium. AHNCA would also like to thank the 2014 jury: Petra ten-Doesschate Chu, Marilyn Satin Kushner, Patricia Mainardi, and Peter Trippi, and the 2014 Symposium Committee: Caterina Pierre and Margaret Samu. Many, many thanks to AHNCA board member Patricia Mainardi for organizing the symposium again, and to our friends at the Dahesh Museum of Art for underwriting it, and for hosting it this year in their lovely space on Sixth Avenue.

The papers presented at the 2014 AHNCA Graduate Student Symposium were:

Ulf Dingerdissen (University of Goettingen, Germany), “The Practical Realization of Romantic Art Theory: The Riepenhausen Brothers and Their Etchings for The Life And Death of Saint Genevieve”

Until Franz and Johannes Riepenhausen published their cycle of fourteen etchings for Ludwig Tieck’s drama Leben und Tod der Heiligen Genoveva (1806), Romantic art was considered a literary invention only. By comparing these etchings with the writings of the most influential Romantic art theorists, Ulf Dingerdissen reveals how the Riepenhausen brothers translated Romantic art theory into practice. [WINNER: Best Paper Prize]

Mary Slavkin (Graduate Center, City University of New York), “Statistically Speaking: Exhibitors at the Salons of the Rose + Croix”

Statistical analysis of reviews and catalogs reveals that ten core artists exhibited the greatest number of works over the longest duration at the Salons of the Rose + Croix (1892-1897).
Although they were considered key members by contemporaneous critics, these artists have not received a proportional amount of recent scholarly attention.

Kara Fiedorek (Institute of Fine Arts, New York University), “The Embodiment of a Prayer: Julia Margaret Cameron’s Devotional Photographs”

The work of Julia Margaret Cameron (1815-1879), one of the most important nineteenth-century photographers and certainly its most important woman photographer, has been interpreted from a late-twentieth-century perspective. Kara Fiedorek explores how Cameron’s expressive Marian photographs of the mid-1860s cut against the grain of contemporaneous positivist applications of photography to religious representation in the medium’s formative years.

Emily Handlin (Brown University), “The Naked, Absolute Fact: Photography and Other Famous Truth-Tellers”

Eadweard Muybridge’s photographs from Animal Locomotion (1887) raised questions about the relationships between visual technologies, perception, and knowledge. Yet, as Emily Handlin explains, these questions were also widely debated in contemporary arts and science journals, where they coalesced around the problem of defining representational truth and, as in the motion studies, often intersected with investigations of the human body.


Rachel Newman examines the unstudied archive of William Berryman, an English watercolorist who worked in Jamaica between 1808 and 1816. Employed as a plantation bookkeeper, Berryman comprehended the plantation distinctly from his contemporaries by depicting slaves and the spaces they inhabited, and by rejecting the picturesque genre.

Kanitra Fletcher (Cornell University), “Imag(in)ing Sarah”

Kanitra Fletcher examines shifts in the portrayals of Sarah Baartman as the “Hottentot Venus” between 1810 and 1815 that point to the intersection of popular culture and scientific racism. In British and French posters, cartoons, caricatures and studies, Baartman’s imag(in)ed figure signaled a new era in the hierarchical ranking of humans.


Presented at the 1889 Universal Exposition, Charles Garnier’s display Histoire de l’habitation humaine visualized nineteenth-century intersections of architectural history and race through a series of full-scale houses. Kylynn Jasinski explains how this display integrated contemporary theories of race to show the history of the Aryan migration through architecture.

Russell Stephens (University of British Columbia, Canada), “Making Rabbit Stew: Daumier’s Subversive Image of the 1867 Universal Exposition”

In a series of caricatures for Le Monde illustré, Honoré Daumier challenged the greatest spectacle of Napoléon III’s Second Empire, the 1867 Universal Exposition. Russell Stephens argues that in order to circumvent censorship Daumier utilized argot (slang) in both word and image as the “unofficial” language of the streets and the suppressed working class.

Ágnes Sebestyén (University of Berne, Switzerland), “The Pavilion of Bosnia and Herzegovina at the 1900 Paris Universal Exposition: A Powerful Means of Artificial Nation Building”

Ágnes Sebestyén proposes that the Swiss collector of Islamic artifacts Henri Moser (1844–1923) became an essential asset for the Austro-Hungarian Monarchy in its attempts to justify the annexation of the provinces of Bosnia and Herzegovina. The chef d’oeuvre in this process was the pavilion of Bosnia and Herzegovina at the 1900 Paris Universal Exposition.
AHNCA is now on Facebook
A special thanks to Brian E. Hack, who set up AHNCA’s first and official Facebook page. Visit https://www.facebook.com/ahnca19 and click on the “Like” button to add AHNCA announcements to your News Feed. AHNCA is also listed on Facebook’s “Pages” site at https://www.facebook.com/pages/Association-of-Historians-of-Nineteenth-Century-Art/103524059701323

CURRENT NEWS FROM THE DAHESH MUSEUM OF ART

AHNCA would like to share some of the latest news from the Dahesh Museum of Art. Although the Dahesh Museum of Art has been operating as a museum without walls for the last two years, it has never lost time, direction, or its active commitment to share its collection with the public and advocate for 19th-century Academic art. Here are just a few of the highlights of this period.

Building the Collection
Over the last 2+ years, the Museum has made 32 significant additions to the Dahesh Collection, including Frederic Lord Leighton’s magisterial The Star of Bethlehem, Etienne Alphonse Dinet’s Young Girl with a Veil, Frederick Arthur Bridgman’s An Oriental Beauty, 3 sculptures by Antoine Louis Bayre, William-Adolphe Bouguereau’s By the Sea, Pascal Dagnan-Bouveret’s Hamlet and the Gravediggers, and a drawing by Giuseppe Cammarano, Lot and his Daughters.

Curating Exhibitions, Organizing Symposia
Most recently Associate Curator Alia Nour with Dr. David Farmer, curated the traveling exhibition Rediscovering Egypt for the Baker Museum in Naples, Florida. With over 90 works of art in a variety of media from its large collection, Rediscovering reveals how Egypt—with its Pharaonic and Islamic architecture, exotic flora, fauna, streetscapes and peoples—inspired artists throughout the 19th century, culminating in a field of art known as Orientalism. In its first month, the exhibition was viewed by close to 7,000 people.

In the fall of 2013, Sacred Visions: Nineteenth Century Biblical Art from the Dahesh Museum Collection, co-curated by Alia Nour and Dahesh Museum of Art research assistant Sarah Schaefer, was mounted at the Museum of Biblical Art (MOBIA) in New York City.

Loans to Museums and Arts Institutions
With five paintings off to Yale’s exhibition, Echoes of Egypt and individual artworks traveling to the Musée d’Orsay in Paris, the National Art Museum of Catalonia, Musée des Augustins, Toulouse, France, and many American venues, the Dahesh continues to share its works of art with a large international public, helping to keep 19th-century academic art in the forefront of historical art exhibitions.

Supporting Young Scholars
The 11th Annual Graduate Student Symposium was held at the Museum headquarters on March 9, 2014, co-sponsored with AHNCA, a long term partner in this event since its beginning. Each year, the Museum awards a grant to support travel of the participants and a prize for the best paper. This year, Ulf Dingerdissen (University of Goettingen, Germany) won for his paper, “The Practical Realization of Romantic Art Theory: The Riepenhausen Brothers and Their Etchings for The Life And Death of Saint Genevieve.”

Publishing the Collection
Written by Associate Curator Alia Nour, the Museum will publish a new survey of the Collection, the first since the 1999 Handbook. Due out in fall 2014, Academic Splendor: 101 Masterpieces from the Dahesh Museum of Art Collection will contain richly illustrated and newly researched entries for more than 85 European and American artists.
Offering Public Programs
Since it opened its new space 2012 in Hudson Square, it has provided offices and curatorial library for the staff, as well as a program space for the public. Two full seasons of Salon Thursday offered a variety of access points for an art loving public through illustrated lectures that share recent scholarship and demonstrate the importance of academic art and artist’s training in 19th-century Europe and America.

Exhibitions
The 2006 Dahesh Museum’s exhibition Napoleon on the Nile explored the legacy of Napoleon Bonaparte’s brief occupation of Egypt and how the interaction between military power and scientific knowledge shaped the West’s enduring image of that country.

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Getty Publications Launches Virtual Library, Providing Free Online Access to Hundreds of Backlist Titles

Getty Publications launched a Virtual Library, providing free online access to more than 250 of its backlist titles. The books are available to read online or download as PDFs. Getty President and CEO James Cuno launched the Virtual Library in a blog post on the Getty Iris.

“Last year we made freely available thousands of images of works in our collections that were in the public domain or to which we held all the rights,” said Cuno. “As a next step in our increasing digital engagement, we are now making hundreds of publications—many of which are out of print—freely available to scholars and the interested public around the world.”

The publications, the earliest of which dates from 1966, span the Getty’s rich publishing history, and include collection catalogues that highlight masterpieces from Getty collections, translations of groundbreaking texts on the visual arts, essential works of art historical research, exhibition catalogues, journals, and publications that serve as key resources in the conservation of the world’s cultural heritage. The Virtual Library includes titles published by the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. Titles will be added to the Virtual Library on an ongoing basis.

The titles are fully searchable and most of them are accompanied by a description, a table of contents, and author biographies. Links are provided to help locate a print edition in a local library through WorldCat and to purchase books that are still available for sale.

“Creating the Virtual Library comes out of the Getty’s conviction that an appreciation of the arts is crucial to a vital and civil society,” said Cuno. “We are committed to sharing our educational resources as part of our mission to promote knowledge and understanding of the visual arts in all their dimensions, and we are delighted to give these important works of research and scholarship a presence in the digital sphere.”

Stanford Announces French Revolution Digital Archive

Dan Edelstein and Sarah Sussman announced in January 2014 that Stanford University Libraries’ has released the French Revolution Digital Archive web site (FRDA) at http://frda.stanford.edu/. FRDA is the result of a multi-year collaboration of the Stanford University Libraries and the Bibliothèque nationale de France (BnF) to produce a digital version of two key research sources of the French Revolution and make them available to the international scholarly community. The archive is based around the Archives parlementaires, and a vast corpus of 14,000 images first brought together in 1989 and known as the Images de la Revolution française.

For copyright reasons, we were only able to include vols. 1-82 of the Archives parlementaires. Users wishing to conduct more sophisticated text-mining searches can also consult the version hosted by the ARTFL project: http://artfl-project.uchicago.edu/node/144.

The Frick Collection Announces Digital Interior Decoration Archive

The Frick Art Reference Library and The William Randolph Hearst Archive at Long Island University (LIU) Post are pleased to announce the completion of the collaborative digitization project “Gilding the Gilded Age: Interior Decoration Tastes and Trends in New York City.” With funding from the New York State Regional Bibliographic Databases Program, as part of its support of the Metropolitan New York Library Council’s Digital Metro New York initiative, this project brings together through digitization a group of late 19th and early 20th-century auction catalogs held at the Frick Art Reference Library and the Hearst Archive at LIU. Please click here or see the attached announcement for further details on the project.

Link to announcement: http://nyarc.org/content/announcing-gilding-gilded-age

View the online exhibition: http://gildedage3.omeka.net/
Browse the records in Arcade: http://tinyurl.com/ndkf4t4

The Metropolitan Museum of Art Archives announces the availability for research of the Joseph Breck records and the Bachstitz, Inc. records.

Joseph Breck records:

Joseph Breck (1885–1933) served The Metropolitan Museum of Art as Assistant Curator in the Department of Decorative Arts (1909-1914), Curator of the Department of Decorative Arts (1917-1933), Assistant Director of the Museum (1917-1933) and Director of The Cloisters (1932-1933). He was closely involved with the original building plans and col-
lection arrangement for The Cloisters. Breck was associated with numerous exhibitions, most notably the Industrial Arts Exhibitions (1918-1929). Breck was responsible for many acquisitions primarily in the field of Decorative Arts. A prolific writer, he is credited with over 200 scholarly papers, pamphlets, publications, and lectures in the fields of textiles, sculpture, furniture, as well as exhibition planning, display techniques and presentation. The Joseph Breck records document his numerous roles within The Metropolitan Museum of Art and include correspondence and inter-office memos with museum staff; correspondence with collectors, dealers and lenders of objects; reports, pamphlets, catalogs and other published materials. Finding aid: http://libmma.org/digital_files/archives/Joseph_Breck_records_b18051303.pdf

Bachstitz, Inc. records:
Art dealer Kurt Walter Bachstitz (1882-1949) was active in Berlin, Munich, Amsterdam, The Hague, and New York City through the 1920s and 1930s. His inventory featured Old Master and modern paintings, miniatures, Renaissance bronzes, Medieval objects, classical Greek and Byzantine jewelry, and Islamic glass, and his clientele included many notable private art collectors, museums, and galleries throughout Europe and the United States. The Bachstitz, Inc. records consist primarily of correspondence and administrative and financial records relating to Bachstitz’s activities as an art dealer in New York City. The bulk of the records, which date from 1929-1931 and 1936-1937, correlate with trips Bachstitz made to the United States during those years to cultivate the New York City branch of his business and a U.S. clientele. Finding aid: http://libmma.org/digital_files/archives/Bachstitz_records_b18041048.pdf.

For information about access to these collections at The Metropolitan Museum of Art Archives, contact archives@metmuseum.org or visit their website at http://libmma.org/portal/museum-archives/.

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 an upcoming AHNCA Newsletter that we hope you will find useful and share with your colleagues and students. The deadline for suggestions is September 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!
CALLS FOR PAPERS (SYMPOSIA), TO APPLY:

The Newberry Seminar in American Art and Visual Culture. Call for Proposals, 2014-15 Academic Year
The Newberry Seminar in American Art and Visual Culture is open to those working in the art history and visual culture of the United States, from the colonial era to the present. The seminar provides a forum for presenting current research, as well as a venue that brings together a diverse community of local and regional Americanists for intellectual exchange, collegial conversation, and debate. We construe art history and visual culture in broad terms, embracing painting, sculpture, graphic art, architecture, material culture, as well as commercial and mass-mediated art including illustration, reportage, advertising, caricature, comic art, photography, video, film, and other visual forms. We invite papers that cross and challenge borders both within and outside the discipline that engage questions of methodology and ideology, probe the categories of race, ethnicity, class, and gender, and reflect critically on the state and outlook of the field. To propose a paper, please send a one-page proposal, a statement explaining the relationship of the paper to your other work, and a brief c.v. to Carmen Jaramillo, Program Assistant, and Dr. William M. Scholl Center for American History and Culture, The Newberry. Please send all materials as a single PDF attachment via email to: scholl@newberry.org. The deadline for submissions is April 25, 2014. If you are interested in proposing a paper and have questions, please contact seminar coordinators Sarah Burns (Indiana University, burns@indiana.edu), Diane Dillon (The Newberry, dillond@newberry.org), Erika Doss (University of Notre Dame, erika.doss.2@nd.edu) or Gregory Foster-Rice (Columbia College, gfosterrice@colum.edu).

What Is Realism? Association of Historians of Nineteenth-Century Art Session, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chair: Elizabeth Mansfield, National Humanities Center, emansfield@nationalhumanitiescenter.org

Few movements have engaged historians of nineteenth-century art as persistently as Realism. The fact that the designations “Realist” and “Realism” were widely used in the nineteenth century would seem to provide sufficient histori- cal testimony to settle questions about the meaning of the concept. Yet the significance of Realism remains uncertain. A review of the considerable scholarly literature devoted to this concept in the past half-century suggests that Realism is best understood in relation to modernism, especially Parisian avant-garde practices. This session aims to revisit an old question: What is Realism? Is Realism a response to modernism? Or was it animated by cultural, social, or philosophical impulses distinct from or adjacent to those prompted by the conditions of modernity? Is Realism even a distinct movement? Can Realism be bracketed historically, as a project peculiar to post-Enlightenment Western culture? Papers written from a variety of methodological perspectives are sought. Proposals on the historiography of Realism studies are also welcome. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Photography and Failure: Examining the Histories and Historiography of a Medium, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chair: Kris Belden-Adams, University of Mississippi, kkbelden@olemiss.edu

Photography’s history is riddled with the appearance of celebrated figures who died penniless and largely forgotten by their contemporaries—including the founders of the medium Joseph Nicéphore Niépce, William Henry Fox Talbot, and Louis-Jacques-Mandé Daguerre, who frequently flirted with bankruptcy. The Civil War photographer Mathew Brady lost his successful studio practice, and André-Adolphe-Eugène Disdéri, the richest photographer in the world in 1861, created and fuelled the carte-de-visite craze until it fell from favor. While these figures and others might have fallen into anonymity during their lifetimes, we celebrate their successes—and the results of them—in our histories. This session seeks to explore the role of failure in the story of photography, and the degree to which it might challenge positivist assumptions that history is written by the winners, or those who succeed. It invites both historical and historiographical insights into individual stories of failure and/or the role of causal missteps in the broader view of photography’s history. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.
American Illustration and the Art-Historical Canon
Chair: Dennis Dittrich, New Jersey City University, ddittrich@mac.com
The canon of twentieth-century art has been expanded over the past few decades to include neglected artists, movements, and genres. Illustration, however, has largely remained on the outside looking in. This session will be devoted to exploring why this is. Who should be in and who should be left out of this history? How should we define illustration? How do we differentiate it from painting? What is the relationship between the rise of avant-garde modernism and contemporaneous commercial illustration? Why is there still a lingering prejudice about commercial illustration among artists and art historians? Why is there so little treatment of the history of illustration by art historians? How do we integrate illustration into the art history or studio art curriculum? Papers examining how to begin to broach the divide between fine art, art history, and illustration are encouraged.

Rethinking the Decorative Woman in Central Europe, 1850–1950, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chairs: Megan Brandow-Faller, Kingsborough Community College, City University of New York; and Olivia Gruber Florek, independent scholar. Email: Megan.Brandow-Faller@kingsborough.edu and olivia.g.gruber@gmail.com
This panel examines how women artists used the concept of the decorative to shape visual culture in Central Europe. The nineteenth century witnessed a revival in Central European decorative arts manufacturing, a development that allowed for greater contributions by female artists. Yet, “decorative” became a means to further marginalize female production and patronage. Too often this dichotomy has led scholars to disregard the subversive potential of the decorative. In what ways did women artists and patrons mine the formulas surrounding the decorative? How did female artists define “decorative” within their work, and how did they respond to critical interpretations of their output? To what degree did female portraiture and self-portraiture critique discourses of “decorative women”? How did decorative women subvert emerging indexes of the decorative within modernism to engage questions of abstraction? The organizers invite papers that consider the role of decorative women in painting, sculpture, architecture, and interior design. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Artistic Exchange between the Spanish and British Empires, 1550–1900, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chairs: Michael A. Brown, The San Diego Museum of Art; and Niria E. Leyva-Gutiérrez, Long Island University C.W. Post Campus. Email: michael.alexander.brown92@gmail.com and Niria.Leyva-Gutierrez@liu.edu
This session will focus on the vibrant cultural, political, and economic connections between early modern Spain and Britain and how these histories played out in their American colonies between the years 1550 and 1900. While recent exhibitions and publications have examined the compelling rivalry between the two empires, the nature of artistic exchange between England and Spain and how it unfolded in the Americas is a topic that has received scant scholarly attention. Papers should address any aspect of artistic exchange between Spain and England in North and South America and the Caribbean. The organizers encourage proposals with an interdisciplinary, global purview. Emerging and early career scholars are especially welcome to submit proposals. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chairs: Lynn Catterson, Columbia University; and Charlotte Vignon, The Frick Collection. Email: LC60@columbia.edu and vignon@frick.org
In 1896, when trying to sell a “Verrocchio” to Quincy Adams Shaw, the Florentine dealer Stefano Bardini explained that although it was of museum quality he could only sell it privately—a tactic to enhance Shaw’s perception of the quality and authenticity of the object in question. The importance of dealers in the formation of collections cannot be underestimated, yet this topic is infrequently addressed in studies on collectors and collections. This session will explore the methods and means of transactions of fine and decorative art in the global art market from 1860 to 1940 from the perspective of the supplier. The organizer are also interested in the many other functionaries who participate in this network, among them agents, scouts, intermediaries, restorers, fakers, decorators, and advisers, and welcome case studies as well as papers treating the various aspects of supply—from branding to marketing, from inventory to display, from restoration to pastiche to fabrication. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.
Remaking the American Gallery, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chair: Sharon Corwin, Colby College Museum of Art, scorrwin@colby.edu

In recent years major museums across the United States have been opening and reopening galleries devoted to American art, from the National Gallery of Art (2009) and the Museum of Fine Arts Boston (2010) to the Crystal Bridges Museum of American Art (2012) and the Colby College Museum of Art (2013). This session invites speakers to reflect on these efforts to remake the “American gallery” and specifically examine the kinds of histories of American art that museums are putting on display. How are these histories being (re)constructed in the twenty-first century? What work are they doing for particular institutions, collectors, curators, scholars, students, and museum visitors? In what ways are new museum installations reinforcing and challenging the parameters (or the very notion) of the American canon? Speakers may explore such questions through contemporary case studies; interpretive surveys of historiography, criticism, and institutional practices; or creative proposals to remake an American gallery. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Rethinking American Art and the Italian Experience, 1760–1918, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chairs: Melissa Dabakis, Kenyon College; and Paul Kaplan, Purchase College, State University of New York. Email: dabakis@kenyon.edu and paul.kaplan@purchase.edu

This session will focus on Italy as a key destination for Americans between the years 1760 and 1918. Examining the ways in which artists engaged the social, political, and aesthetic life of the Italian peninsula, papers should expand the ground in which artists engaged the social, political, and aesthetic life of the Italian peninsula, papers should expand the ground on which visual imagery has been understood by situating it within the dynamic process of transatlantic exchange. This panel seeks papers that offer new avenues of study by locating and analyzing the hybrid aesthetic practices that developed from encounters with Italian cultural traditions. How did American artists adopt, transform, and even translate modern Italian beliefs and aesthetic practices in their own artwork? How did the categories of gender, race, and religion inform artistic production across national boundaries? How were these artists and artworks received by Italian and American critics? We especially invite Italian scholars with research interests in transatlantic exchange and expatriate studies to submit paper proposals. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Copyright and the Visual Arts in America: A Historical Perspective, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chairs: Marie-Stéphanie Delamaire, Columbia University; and Mazie M. Harris, Davis Museum. Email: mmd2108@caa.columbia.edu and Mazie.Harris@Wellesley.edu

Copyright policies are crucial to our work as scholars and profoundly impact the conception, creation, and circulation of works of art. This panel considers how the legal history of intellectual property in America shaped and was affected by developments in the visual arts. The organizers invite papers that examine American artistic production and dissemination in light of debates over author and proprietor’s rights between the Colonial era and the Berne Convention deliberations of the 1880s, which attempted to institute international copyright reciprocity. Participants might discuss efforts to secure copyright protection for paintings, sculptures, and printed images; litigation to control visual presentations; or artistic negotiations of contested terms such as piracy, originality, and reproduction. Also welcome are studies of court cases or artworks concerned with visual property, branding, the ethical and legal rhetoric of appropriation, or other topics that address how copyright discourse might productively contextualize creativity and replication in American art. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Two for One: Doppelgängers, Alter Egos, Reflected Images, and Other Doubles in Western Art, 1800–2000, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chair: Mary D. Edwards, Pratt Institute, mary333@gmail.com

The theme of the double recurs often in nineteenth- and twentieth-century Western art. Examples of duples include doppelgängers (Schiele’s Self-Portraits II), alter egos (Man Ray’s Duchamp as Rose Sélavy), reflected images in a pool (Burne-Jones’s Mirror of Venus; Dalí’s Narcissus) or in a looking glass (Clementina Hayward’s Victorian photographs of her mirrored children; Picasso’s Girl Before a Mirror), double portraits of the same subject (Guibert’s photomontages of Lautrec painting himself; Rauschenberg’s bilaterally symmetrical assemblage of two bicycles), double self-portraits (Kahlo’s Two Fridas; Lundeberg’s Double-Portrait of the Artist in Time), and those whose category is unique (Augustus Egg’s Travelling Companions; Kokoschka’s Alma Mahler as a life-size doll;
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Siqueiros’s *Echo of a Scream*; Albright’s *Dorian Gray*; Warhol’s *Double Elvis*; Boetti’s *Shaman-Showman*). This session seeks iconographical analyses of novel pairings of people (or things) in art created between 1800 and 2000. What inspired the images and how do they inform us about their creator and his or her era? Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

**Crowds in the American Imagination, Annual Conference, Association of Historians of American Art panel, College Art Association (CAA), February 11-14, 2015, New York, NY**
Chair: James Glisson, The Huntington Library, Art Collections, and Botanical Gardens; and Leslie Ureña, National Gallery of Art. Email: crowdscaa2015@gmail.com

During the nineteenth century the United States shifted from an agrarian to an urban nation. Its population boomed as the influx of immigrants altered its demographics, pressing more people against one another in tighter spaces. In a nation that had been defined by its frontier and free spaces, the contingent social phenomena of the crowd loomed large in the nineteenth- and twentieth-century American visual imaginary and for social psychologists and reformers. If sometimes threatening and dangerous, crowds were also a sign of the massive population and economic productivity of the country. In representing crowds, artists tackled the problems of social cohesion and division in a nation of individuals that nonetheless sought to forge a stable national identity. This panel seeks papers, from any period, that explore how artists confront the problem of groups, group identity, and crowds, whether in or outside of urban contexts. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Chair: Nancy Rose Marshall, University of Wisconsin-Madison, nrmarshall@wisc.edu

This session, named for the title of an 1878 painting by the Victorian artist Henry Stacy Marks, considers issues in the representation of emergent scientific theories of the nineteenth century in Britain, the US, and Europe—how visual culture and art drew on, illustrated, augmented, or resisted various scientific strands of thought, and, alternatively, how visual materials were deployed in scientific contexts. Potential areas of inquiry include the visual culture related to Charles Darwin’s ideas of sexual selection and evolution, including the recent queering of this discourse; science fiction/steampunk; scientific categorization and hybridity; photography; microscopy; natural history museums; science and the supernatural; popularizing science/science as entertainment; illustrated science books (for adults, for children); zoology and zoos; neuroscience; geology, glaciology, and paleontology; and questions of scale (the miniature, the inconceivably enormous) as catalyzed by nineteenth-century scientific investigations. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

**Original Copies: Art and the Practice of Copying, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY**
Chair: Stephanie Porras, Tulane University, sporras@tulane.edu

Technologies of copying—printing, casting, digital duplication—have always engendered debates about artistic authorship and invention. Copying can be viewed as a de basement and as creative praxis. Albrecht Dürer complained about copyists but also advised young artists learning to draw to “copy the work of good masters until you attain a free hand.” Copying can also produce originality. Andy Warhol’s copies of Brillo Boxes expose this paradox, asking (in Arthur Danto’s words), “What is the difference between two things, exactly alike, one of which is art and one is not?” This session seeks papers addressing techniques and functions of artworks that copy other objects (drawings, prints, casts, rubbings, photographs) produced from the early modern period to today, as well as the legal, ethical, philosophical, and ontological issues embedded in copying. Covering a wide temporal and material range, the session aims to encourage a broader dialogue about the problematic status of the copy in the history of art. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

**At the Expositions: An Art History of National Displays of Culture, Technology, Design, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY**
Chair: Victoria L. Rovine, University of Florida, vrovine@ufl.edu

From the late nineteenth to the early twentieth centuries, expositions and World’s Fairs were presented throughout Europe, North America, and elsewhere. These multimedia events incorporated architecture, fine art, performance, design, fashion, and a variety of mass media. They were
key instruments for the projection of national identities. As extraordinarily prominent visual expressions, the fairs provide material for a wide range of art-historical analysis. Proposals may address the fairs as works of art, as political statements, or as museums of culture, arts, and technology. What were the artistic impacts, intended and unintended, of these governmental celebrations? How did these events use the arts to depict national identities? How did their presentation of the non-Western “Other” shape public opinion, and how did the arts of these colonized cultures figure in their presentation? How did artists respond to the displays of technological and industrial advances at the expositions? And what was left out of these celebrations of national achievement? Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Comic Modern, Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chairs: Margaret Werth, University of Delaware; and Heather Campbell Coyle, Delaware Art Museum. Email: mwerth@udel.edu and hcoyle@delart.org
This session will explore the complex interactions between modern visual culture and the comic from 1800 to the 1920s in Europe and the United States. Responding to extraordinary changes in society and the cultural field, modern artists deployed visual comedy as a means of invention, self-fashioning, group formation, opposition, and critique. Modernists explored varieties of the comic, both subtle and overt, allowing them to address new publics and shape the response to their work. The explosion in illustrated print materials produced a vibrant interaction between outlets of mass communication—broadside, newspapers, journals—and the visual arts. Alongside these developments significant new theories of the comic also emerged (from Baudelaire, Bergson, and Freud, for example). The organizers invite papers exploring diverse media, from paintings and prints to comic strips and early cinema, and incorporating literary, aesthetic, sociological, anthropological, and psychological approaches to the comic. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

The Period of the Period Room: Past or Present? Annual Conference, College Art Association (CAA), February 11-14, 2015, New York, NY
Chair: Elizabeth A. Williams, Rhode Island School of Design Museum, eawilliams@risd.edu
In 1904 Charles L. Pendleton bequeathed his collection of decorative arts to the Rhode Island School of Design (RISD), and in 1906 RISD opened Pendleton House, the country’s first museum wing dedicated to the display of American decorative arts. Built to replicate Pendleton’s 1799 house in Providence with eight contextualized period rooms, Pendleton House is ripe for reassessment after nearly 110 years of existence. Yet, among the myriad options of reconsidered interpretation and display, which is the most engaging, the most educational, and the most accurate? What criteria must a period room achieve to be deemed authentic and worthy? This session will rigorously explore and debate the viability of the contextualized period room within the environment of a museum, historical property, or other public institutions and venues. Papers addressing the complex issues of contextualized period installations with innovative approaches, theory, research, and experience from all perspectives are welcome. Additional information can be found on the College Art Association website: http://www.collegeart.org/proposals/2015callforparticipation. Deadline for abstracts: May 9, 2014.

Co-Chairs: Margaret R. Laster (mrlaster@earthlink.net) and Chelsea Bruner (chelsea.bruener@gmail.com)
From the 1870s to the early 1890s, the Empire City became the prevailing center of American finance and culture. Fueled by a flourishing capitalist economy and patronized by a burgeoning elite citizenry, New York’s built environment would be dramatically transformed. Yet, as recent scholarship has begun to consider the concept of “culture” more broadly, New York’s status as a cultural capital needs to be reevaluated not only in terms of its buildings and landscape, but in its social composition and in the institutions and organizations that played a pivotal role in the metropolis’s projection of itself. This session seeks papers that focus on New York’s cultural and material production in the 1880s, including art and architectural projects of all media, as well as a consideration of the dynamics underlying their creation and patronage. The panel organizers encourage a broad range of approaches from the historical and archival, to the theoretical.

Fifth Annual Feminist Art History Conference, October 31-November 2, 2014, American University, Washington, DC.
This annual conference builds on the legacy of feminist art-historical scholarship and pedagogy initiated by Norma Broude and Mary D. Garrard at American University. To further the inclusive spirit of their groundbreaking anthologies, we invite papers on subjects spanning the chronologi-
Call for Contributions: Symbolism(s) and their Legacies in American Art, 1880-1920

At the 2012 CAA conference, the Association of Historians of American Art-sponsored panel on American Symbolism pointed towards a need for reevaluation of the wide-ranging influence of this diverse, enigmatic movement in American painting, photography, sculpture, and the decorative arts. The significance of the pivotal but now outdated 1979 exhibition catalog American Imagination and Symbolist Painting was widely acknowledged, as it remains one of the very few to address the rich cultural influence of Symbolism on American art. However, it is time for a re-evaluation of the book, examining the pervasive role of proliferating Symbolisms beyond their established iconographic affinity with European models.

The editors invite a more expansive dialogue on American Symbolists, to be published as an anthology representing new currents in scholarship. Ongoing work is necessary to situate American artistic production from the late nineteenth to early twentieth century within and well beyond the fluid parameters of the European Symbolist movement. On American soil, artists and critics encountered strains of European Symbolist thought and negotiated its interests in distinct and divergent ways: they helped to define its eclectic styles and interests by exploring inner turmoil and mysticism, and also embraced its utopian aspirations; they pressured its perceived fin de siècle decadence, and engaged with multiple meanings and surprising juxtapositions in their own work. Contributions are welcome from emerging scholars as well as established art historians, and invite interdisciplinary exchange with visual and material culture in fields beyond art history.

Questions for consideration (5,000 to 8,000 word essays) might include, but are not limited to the following:

• How does this movement dovetail or conflict with American philosophies such as pragmatism or transcendentalism, and/or reflect artists’ interest in Eastern religion or Spiritualism?
• How did new scientific discourses inform the creation of Symbolist art?
• How do American Symbolists express nationalistic tendencies?
• What role does gendered creativity and imagery play in American Symbolist discourses?
• What connections can be traced among American art, literature, poetry, and music?
• How did American artists who invested in Symbolist immateriality address rising emphasis on consumer culture?

Submit 1-2 page abstract with c.v. via email by June 9, 2014: Erika Schneider, Associate Professor of Art History, Framingham State University, eschneider@framingham.edu, and to Emily Gephart, Visual and Critical Studies, School of the Museum of Fine Arts, emily.gephart@smfa.edu

Symposium on the 19th Century Press, the Civil War, and Free Expression, November 6-8, 2014, The University of Tennessee at Chattanooga

The steering committee of the twenty-second annual Symposium on the 19th Century Press, the Civil War, and Free Expression solicits papers dealing with U.S. mass media of the 19th century, the Civil War in fiction and history, freedom of expression in the 19th century, presidents and the 19th century press, images of race and gender in the 19th century press, sensationalism and crime in 19th century newspapers, and the press in the Gilded Age. Selected papers will be presented during the three-day conference in Chattanooga, Tennessee, Thursday, Friday, and Saturday, November 6-8, 2014. Papers should be able to be presented within 20 minutes, at least 10 to 15 pages long. Send your paper (including a 200-300 word abstract) as an MS Word e-mail attachment by August 29, 2014 to West-Chair-Office@utc.edu or mail four copies of your paper and abstract to: Dr. David Sachsman, George R. West, Jr. Chair of Excellence in Communication and Public Affairs, Dept. 3003, The University of Tennessee at Chattanooga, 615 McCallie Ave., Chattanooga, Tennessee 37403-2598. For more information, go to www.utc.edu/Academic/SymposiumOnThe19thCenturyPress/
Material Cultures/Material Worlds, 86th Annual Conference of the Nineteenth Century Studies Association, March 26-28, 2015, Boston, MA

The organizers seek papers and panels that investigate elements of the material world belonging to the long nineteenth century. Topics may include collecting, possession(s), things and thing theories, realism, hoarding, bric-a-brac, souvenirs, historic houses (interiors and rooms), buildings and “truth to materials,” collecting folklore and songs, Atlantic trade, colonial objects, commodity fetishism, animals as things (taxidermy, zoos, taxonomies), people as things (slavery, human zoos, relics, death masks), cabinets of curiosity, closets, antiquities, museum displays, theatrical stages and sets, textures, books and manuscripts as objects, the materiality of texts, art materials, food, fraudulent items or the luxury trade. Alternate interpretations of the theme are welcome as well. Please email 250-word abstracts for 20-minute papers along with one-page CVs to the program chairs by September 30, 2014 to ncsaboston2015@gmail.com. Paper abstracts should include author’s name, institutional affiliation, and paper title in the heading. The organizers welcome panel proposals with three panelists and a moderator or alternative formats with pre-circulated papers and discussion. Please note that submission of a proposal constitutes a commitment to attend the conference if the proposal is accepted. All proposals received will be acknowledged, and presenters will be notified in November 2014. Graduate students whose proposals are accepted may, at that point, submit complete papers in competition for a travel grant to help cover transportation and lodging expenses. Scholars who live outside the North American continent, whose proposals have been accepted, may submit a full paper to be considered for the International Scholar Travel Grant (see NCSA website for additional requirements http://www.ncsaweb.net).

CONFERENCES TO ATTEND

Conference: The Turbulent Mind: Madness, Moods and Melancholy in the Art of the Nineteenth Century May 16-17, 2014, Ghent, Museum of Fine Arts, Belgium

On 7 May 1824, Eugène Delacroix wrote in his diary: “I do not care for reasonable painting at all. I can see that my turbulent mind needs agitation, needs to free itself, to try a hundred different things before reaching the goal whose tyrannous call everywhere torments me. (...) If I am not quivering like a snake in the hands of Pythoness, I am cold; I must recognize it and submit to it; and to do so is happiness.” In these lines, Delacroix evoked the age-old theme of the mad artist, tormented but divinely inspired, balancing on the verge of insanity and genius. The attraction of this idea to Delacroix was hardly an isolated phenomenon. The rise of romanticism saw an exploding interest in the irrational and its potential to liberate the arts, and even the world at large, and this interest resonated throughout the rest of the nineteenth century.

On the occasion of the Théodore Géricault exhibition in the Museum of Fine Arts in Ghent, the museum joins forces with the Research Platform XIX and the European Society for Nineteenth-Century Art to organise a two-day conference to explore the theme of madness and art in the nineteenth century, a time when artists first deliberately turned for inspiration to the mentally deviant and fully developed the idea of art as an expression of the emotional self. The conference brings together international specialists in the field and deals with both the myth of the artistic temperament and representations of madness, moods or melancholy. For a complete schedule of the Symposium, see http://mskgent.be/en/information/colloquium/the-turbulent-mind.

The Sculpture of the Écorché, June 7, 2014, Henry Moore Institute, Leeds (UK)

Écorché represent the underlying musculature of the human figure, modelled in wax, carved in wood or cast in plaster or bronze for the purpose of anatomical instruction. This one-day conference takes the écorché as its subject, reconsidering the many ways in which it has been understood in relation to sculpture from the sixteenth century to the present day. The conference will explore how the écorché has been variously seen and employed: as a teaching tool and as a model for the education of sculptors; as a scientific, three-dimensional demonstration model; in relation to the idealized forms of classical sculpture; as sculpture in its own right, produced, reproduced and circulated in different forms; and as sculptural process and in relation to the figurative sculptural imagination.

Symposium in conjunction with the exhibition Expressionism in Germany and France: From Van Gogh to Kandinsky, Historians of German and Central European Art and Architecture (HGCEA), September 6-7, 2014, Los Angeles County Museum of Art (LACMA)

The Historians of German and Central European Art and Architecture (HGCEA) and the Los Angeles County Museum of Art (LACMA) are co-sponsoring a symposium in Los Angeles on September 6 and 7, 2014 in conjunction with the exhibition Expressionism in Germany and France: From Van Gogh to Kandinsky to be held at LACMA June 8 through September 14, 2014. The exhibition will explore the French-German roots of Expressionism and its evolution before WWI in order to present a new understanding of the move-
ment as one based on cultural interchange. The focus will include the role of mediators (museum directors and gallery owners), institutions, collectors, critics, and artists, and will apply new theoretical models of influence that are de-centered and discursive. The symposium seeks to expand the topic of the exhibition geographically and chronologically.


The theme of this 40th colloquium is the art of getting away, an exploration of exotic or dreamlike escapes that were evoked, depicted, or acted out in the visual arts of nineteenth-century France. What methods, projects, theories, expressions, or modes of representation and visual thought encouraged escapism and flight to new philosophies, to dreams of a new life, or to new social imaginaries? And what were artists fleeing? Political regimes? Constraining artistic conventions from the academic tradition? An oppressive bourgeois morality in the rise of the industrial revolution? This conference will explore these and other questions. For more information about the conference (list of topics, registration, etc.), please check the website: http://www.uprm.edu/cms/index.php/page/1874
GRANTS AND FELLOWSHIPS

FOR PRE- AND POST-DOCTORAL CANDIDATES:
The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. Application for a predoctoral 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 predoctoral fellowships is $20,000 per year. http://www.nga.gov/casva/casvapre.htm.


The Columbia University Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for the academic year 2012-2013. The $61,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. Fellows also receive a $5,000 stipend for research. To qualify, applicants must have received the Ph.D. between 1 January 2012 and 1 July 2014. Deadline for 2014-2015: October 8, 2014. For further information and application materials, write: The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, 2960 Broadway, New York, NY 10027. Web: www.columbia.edu/cu/societyoffellows/.

The German Center for Art History in Paris offers approximately six fellowships a year for students (any nationality) to pursue their research in the arts and the humanities of Germany and France in the context of a pre-determined theme. Recipients are expected to be in residence for the duration of the fellowship and to participate in the activities of the Center. Deadline not yet posted. For information, contact: Deutsches Forum für Kunstgeschichte/Centre allemand d’histoire de l’art, 10 place des Victoires, F-75002 Paris. Web: http://www.dt-forum.org/bourses.html E-Mail: gwedekind@dt-forum.org Tel.: 01.55.35.02.33.

Middlebury College Language Schools: Kress Fellowships for language study, made possible by a generous gift from the Samuel H. Kress Foundation. Five fellowships are offered in summer 2012 for art history graduate students to attend the Middlebury summer Language Schools, in French, German, Italian, Portuguese, or Spanish. These fellowships are intended for graduate students in art history with a proposed focus on European Art History. Preference will be given to graduate students who have recently been accepted or are currently enrolled in the requisite program at a Ph.D.-granting institution in the United States. In exceptional cases advanced undergraduates in Art History who are preparing for graduate study in the same field may also be considered. Fellowships cover the comprehensive fee (tuition, room, and board) at the Middlebury summer Language Schools. They are merit-based and intended for exceptionally qualified individuals. For more information about the Fellowships, please visit: http://www.middlebury.edu/ls/finaid/fellowships/kress. For more information about the language programs, including specific dates and site for each language, please visit: http://www.middlebury.edu/ls. Deadline: TBA

Henry Moore Foundation Post-doctoral Research Fellowships will support a small number of two-year post-doctoral research fellowships in the field of sculpture studies at a British university. Managed by the Henry Moore Institute, these Fellowships assist scholars who have recently completed doctoral studies to prepare a substantial publication or similar research output. The Foundation will award a grant of up to £21,000 per annum towards the fellowship. Applicants must have an affiliation with a university department who will act as the host to the Fellow. Fellows will be expected to present the development of their work every six months to the Henry Moore Institute, a centre for the study of sculpture based in Leeds. The Fellowships run for two years, however if the Fellow does not fulfill his/her obligations to the University in the first year, the second year’s funding could at the Foundation’s discretion be revoked. Deadline not yet posted. Contact: Kirstie Gregory (Research Programme Assistant), Henry Moore Institute, 74 The Headrow, Leeds LSI 3AH, kirstie@henry-moore.org. For more information and full application details visit www.henry-moore.org/hmi/research.
Four Ph.D. Fellowships in Communication, Psychology, Art History, and Computer Science at the interdisciplinary Research Center Visual Communication and Expertise (VisComX), Jacobs University Bremen, Germany. Fellowships cover living expenses and tuition fees and will initially be awarded for 1 year with the possibility of performance based extension for up to 3 years in total. Please address your application to: Prof. Dr. Marion G. Müller, Director Research Center VisComX at Jacobs University Bremen. Deadlines for applications are: May 1, 2014 and June 15, 2014 (upon special recommendation only). Applications will be considered immediately, and until the positions are filled. Electronic admission application form on the graduate admission website www.jacobs-university.de/graduate-admission.

The Pre-Doctoral Diversity Fellowship program at Ithaca College supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure track appointments within liberal arts or comprehensive colleges/universities. The Fellowship in Art History will support a doctoral student in one or more of the following areas: Latin American Art, Latino Art, the Arts of Africa or the Arts of the African diaspora. Qualifications: Enrollment at an accredited program leading to a Ph.D. degree at a U.S. educational institution and commitment to a career in teaching at the college or university level are required. Prior to August 15, 2014, the fellow must be advanced to candidacy at his or her home institution with an approved dissertation proposal. This fellowship is for the academic year August 15, 2015 to May 31, 2016 and is non-renewable. The fellow will receive a $20,000 stipend, housing or a housing allowance of $8000, $5000 in research support, office space, and access to Ithaca College and Cornell University libraries. Interested individuals should apply online at http://www.ithaca.edu/hs/predocdiversityfellowship/. Questions should be directed to the Office of Human Resources at (607) 274-1207.

Barra Postdoctoral Fellowship, 2015-2017 at the McNeil Center for Early American Studies will appoint a recent recipient of the PhD as a Postdoctoral Fellow for a two-year term beginning 1 July 2015. The fellow will receive a starting stipend of at least $43,000; health insurance; private office space in the Center’s building at the northeastern gateway to the University of Pennsylvania’s historic campus; library, computer, and other privileges at the university; and access to the Philadelphia area’s magnificent manuscript, rare book and museum collections. Modest funds for travel and research are available. During the two-year term of appointment, the fellow will teach two courses in an appropriate department at the University of Pennsylvania. All McNeil Center fellows are expected to be in residence during the academic year and to participate in the Center’s program of seminars and other activities. The remainder of the fellow’s time will be devoted to research and writing. While this fellowship is particularly appropriate for projects designed to turn a doctoral dissertation into a publishable monograph, any project dealing with the histories and cultures of North America in the Atlantic world before 1850 will be considered. Proposals dependent on the use of Philadelphia-area archives and libraries are particularly welcome. Applicants must have earned the PhD no earlier than 2008 in American History, American Literature, American Studies, or a closely allied field and must have completed all requirements for the degree when the term of appointment commences. Candidates who have received McNeil Center funding for a related project at the pre-doctoral stage will not be considered. Sawyer Postdoctoral Fellowship, 2014-2015 The McNeil Center for Early American Studies and the University of Pennsylvania have received a generous grant from the Andrew W. Mellon Foundation to conduct a year-long John E. Sawyer Seminar on the Comparative Study of Cultures. The Sawyer program will make possible a twelve-month postdoctoral fellowship open to a broad interdisciplinary range of young scholars working on the era of Atlantic revolutions, 1750-1850. No teaching responsibilities are associated with this fellowship; all other terms are equivalent to those of the Barra Postdoctoral Fellowship. Submit all materials to: McNeil Center for Early American Studies, University of Pennsylvania, 3355 Woodland Walk, Philadelphia, PA 19104-4531. The postmark deadline not yet posted. http://www.mceas.org/postdoctoralfellowships.shtml.

Trinity College, Ann Plato Fellowship. The sponsor invites applications for a one-year pre-doctoral or post-doctoral fellowship to promote diversity at their nationally recognized liberal arts college in Hartford, Connecticut. Ann Plato Fellows will join the faculty in one of the college’s 30 academic departments or interdisciplinary programs, interact regularly with colleagues and students on campus, and work on their own research. Pre-doctoral fellows will teach one course during the year; post-doctoral fellows will teach two courses. Deadline: The sponsor will review of applications beginning November 15th, and will continue until the position is filled. Link to full program description: http://www.trincoll.edu/Academics/dean/positions/Pages/Ann.aspx.
FOR ALL CAREER STAGES:
The **Alexander von Humboldt Foundation** supports scholarly research and study in Germany. It offers as many as 500 **Humboldt Research Fellowships** annually to postdoctoral scholars under age 40 to support research for six- or twelve-month periods, normally funded between EUR 2,100 and EUR 3,000 monthly. Scholars may be in any academic field and come from any country except Germany. **Applications may be submitted any time**; the selection committee meets three times a year to consider applications. Contact: Alexander von Humboldt Foundation, Jean-Paul-Strasse 12, 53173 Bonn, Germany. ph: (49) 0228-833-0. E-mail: humboldt-fellow.select@avh.de web: www.avh.de/en/programme/index.htm.

The **American Council of Learned Societies** offers **Burkhardt Residential Fellowships for Recently Tenured Scholars**, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of $75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence). **Deadline: TBA.** Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclso.org; http://www.acls.org/programs/acls/.

The **American Philosophical Society** offers the **Franklin Research Grant** to support research in all areas of scholarly knowledge except those in which government or corporate enterprise is more appropriate. The program does not accept proposals in the areas of journalistic or other writing for the general readership; the preparation of textbooks, casebooks, anthologies or other teaching aids. Award is up to $6,000 for one year. **Deadline: received October 1, December 1.** The Society also offers a **Sabbatical Fellowships in the Humanities and Social Sciences** for mid-career faculty of universities and 4-year colleges in the United States who have been granted a sabbatical/research year, but for whom financial support from the parent institution is available for only part of the year. Candidates must not have had a financially supported leave at any time subsequent to September 1, 2004. The doctoral degree must have been conferred between 1983-1999. Award: $30,000 to 40,000. **Deadline: TBA.** For further information, contact: Linda Musumeci, Res. Admin., American Philosophical Society, 104 South Fifth St., Philadelphia, PA 19106. ph: 215-440-3429. E-mail: LMusumeci@amphilsoc.org; website: http://www.amphilsoc.org/grants/.

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

The **Center for the History of Business, Technology, and Society** at the **Hagley Museum and Library** offers **grants-in-aid** to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing...
may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than $1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the Henry Belin du Pont Fellowship to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center’s scholars. Tenure must be continuous and last from two to six months. Stipends are no more than $1,600 per month. Applications for all fellowships are reviewed three times per year. Deadlines: March 31, June 30, October 31. For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630, Tel: 302-658-2400. http://www.hagley.lib.de.us/grants.html.

Fulbright Grants are made to U.S. citizens and nationals of other countries for a variety of educational activities, primarily university lecturing, advanced research, graduate study, and teaching in elementary and secondary schools. The Fulbright Scholar Program sends 800 scholars and professionals each year to more than 140 countries. Grant benefits vary by program and type of award. Complete catalogue of Fulbright Grant opportunities for 2013-2014 will be posted online. Deadlines vary by grant. Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009. Web: www.cies.org; e-mail: apprequest@cies.iie.org. Ph: 202/686-4000.

The Getty Grant Program offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. A full description of the 2012-2013 theme, Color, residence periods, stipends, etc., appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available. Deadline (all programs) (receipt): November 2014. Address: The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): research-grants@getty.edu. Web: www.getty.edu/grants or http://www.getty.edu/foundation/apply/.

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 Gilder Lehrman Fellowships of $3,000 each will be awarded. Fellowships are awarded twice a year. Deadlines (postmarked): May 1, 2014. Contact The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 566-9666; email: fellows@gliah.org, web: http://www.gilderlehrman.org/programs-exhibitions/fellowships.

The Hagley Museum and Library offers several fellowships and grants. 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. Dr. Roger Horowitz, Center for the History of Business, Technology, and Society, PO Box 3630, Wilmington DE 19807-0630 (email: rhorowitz@hagley.org).

IFK Internationales Forschungszentrum Kulturwissenschaften offers Visiting Fellowships to internationally recognized scholars who would like to pursue their own research and are interested to cooperate with Austrian colleagues. Applications will be peer-reviewed by IFK’s International Academic Advisory Board. For deadlines, consult website. Contact: IFK Internationales Forschungszentrum Kulturwissenschaften, Reichsratsstraße 17, 1010 Wien, Austria, Tel.: (+43-1) 504 11 26 E-Mail: ifk@ifk.ac.at; http://alt.ifk.ac.at/about-en.html.

The Institute for Advanced Study’s School of Historical Studies supports scholarships in all forms of historical research (see website for specific details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for $30,000 each term (September –December or Jan.-April ). Deadline (receipt): TBA. Web: http://www.hs.ias.edu/. Through the Andrew W. Mellon Foundation, the Institute has established a program of one-year memberships for the academic year for assistant professors at universities and colleges in the U.S. and Canada. These awards will match the salary and benefits of the home institutions. Deadline (receipt): TBA. Contact Marian Zelazny, School of Historical Studies, Einstein Drive, Princeton, NJ 08540, (609) 734-8300, e-mail mzelazny@ias.edu. Web: www.
The Institute for Advanced Study will again join with the American Council of Learned Societies in sponsoring the Frederick Burkhardt Fellowships for Recently Tenured Scholars. Nine fellowships of $75,000 each will be awarded. Application and full information on the web: http://www.acls.org/grants.Single.aspx?id=352; e-mail: Grants@acls.org, or ACLS Fellowships Office, 633 Third Avenue, 8th Floor, New York, N.Y. 10017-6795. Deadline: TBA for online application submitted to the ACLS at http://www.acls.org/programs/overview/.

The Institute of European History, Department of General History, awards ten fellowships for a six- to twelve-month research stay at the Institute in Mainz, for research in the field of German and European history since the 16th century. The selection is made by the department’s fellowship commission, which meets three times a year, in March, July and November. Consult website for stipend amounts and deadlines. Contact: Professor Dr. Heinz Duchhardt, Institut fuer Europäische Geschichte. Abteilung Universalgeschichte Alte Universitaetsstr. 19 D-55116 Mainz, GERMANY web: http://www.inst-euro-history.uni-mainz.de.

The Jacob M. Price Visiting Research Fellowships facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of $1000 are available for graduate students and junior faculty whose work would benefit from use of the library’s resources. Fellows must spend at least one week at the Clements Library. Applications accepted between October 1 and January 15 each year. Contact: Price Fellowship Coordinator, William L. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI. 48109-1190. Ph: (734) 764-2347; E-mail: briand@umich.edu. Web: http://www.clements.umich.edu/fellowship.php.

The James Marston Fitch Charitable Foundation will award a $25,000 research grant to a mid-career professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including landscape architecture, architectural conservation, urban design, architectural history, and the decorative arts. The grant supports projects of original research or creative design that advance the practice of historic preservation in the U.S. There are also smaller grants of up to $10,000 that are provided at the discretion of the trustees. Deadline: TBA (Fall), Contact: ph: 212-252-6809; fax: 212-471-9987. 232 East 11th St., New York, NY 10003. Web: www.fitchfoundation.org. E-mail: info@fitchfoundation.org.

The John Simon Guggenheim Memorial Foundation offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. Approximately 220 Fellowships are awarded each year. Deadline: Sept. 19th. Awards: $40,211 (average amount). Contact: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016, (212) 687-4470, Fax: (212) 697-3248; website: http://www.gf.org/about-the-foundation/the-fellowship/.

Kluge Center Fellowships, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry a stipend of $4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library. Deadline: Varies by Fellowship, check website for details. Contact: American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398; 212-697-1505; email <ruth@acls.org>; web: www.loc.gov/loc/kluge/fellowships. Kluge Fellowships, Office of Scholarly Programs, Library of Congress, LJ120, 101 Independence Ave., SE, Washington, DC 20540-4860. E-Mail: scholarly@loc.gov.

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 is for 9-12 mo.; $24,000 for 6-8 mo.). Deadline: Varies by fellowship, check website for details. Shorter projects may be funded by NEH summer stipends ($5,000 for two consecutive months of full-time independent study and research). Summer stipend application deadline: September 30, 2014. Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged). Collaborative Research grants deadline: December 9, 2014. Contact: Divi
The National Endowment for the Humanities announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of musical notation, are also eligible. Awards are made for one to three years and range from $50,000 to $100,000 per year. Deadline: December 9, 2014. Guidelines posted online, summer, 2008. Contact: (202) 606-8200 or e-mail: editions@neh.gov or write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Web: www.neh.gov/grants/guidelines/editions.html.

The National Humanities Center offers 40 residential fellowships for advanced study in the humanities during the academic year, September through May. Applicants must hold doctorate or equivalent scholarly credentials. Fellowships up to $50,000 are individually determined. Deadline: October, specific not yet posted. Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, North Carolina 27709-2256. Ph: (919) 549-0661 Fax: (919) 990-8535. Or visit: http://www.nhc.rtp.nc.us/fellowships/fellowships.htm, email: nhc@nationalhumanitiescenter.org.

National Endowment for the Humanities Summer Stipends support individuals pursuing advanced research that contributes to the understanding of the humanities. Summer Stipends support full-time research and writing ($6,000/two consecutive months) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers. Deadline: September 30, 2014. Contact: National Endowment for the Humanities, Division of Research Programs, Rm 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. http://www.neh.gov/grants/guidelines/stipends.html email: stipends@neh.gov. Phone: (202) 606-8200. Applications submitted online at www.grants.gov.

National Gallery of Art - Senior Fellowships for Advanced Study in the Visual Arts
Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one Paul Mellon Fellowship, and four to six Ailsa Mellon Bruce and Samuel H. Kress Senior Fellowships. Deadline: October 15, 2014. The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: Up to $50,000 (plus housing). Consult website for eligibility and application information. http://www.nga.gov/resources/casvasen.shtm#application. Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785. Tel. (202) 842.6482. Email: fellowships@nga.gov.

The Research Fellowships Program of the National Gallery of Canada encourages and supports advanced research. The fellowships emphasize the use and investigation of the collections of the National Gallery of Canada, including those of the Gallery’s Library and Archives. Competitive fellowships are offered in the field of Canadian Art; Indigenous Art; and the History of Photography. Applications are welcomed from art historians, curators, critics, independent researchers, conservators, conservation scientists and other professionals in the visual arts, museology and related disciplines in the humanities and social sciences, who have a graduate degree or equivalent publication history. The fellowships are open to international competition. Fellowships are tenable only at the National Gallery of Canada. The term of full-time residency must fall within the period 1 September 2012 to 31 August 2013. Awards can be up to $5,000 a month, including expenses and stipend, to a maximum of $50,000. Deadline: TBA. For application procedures, please consult the website: www.gallery.ca or contact: Jonathan Franklin, Chief, Library, Archives and Research Fellowships Program, National Gallery of Canada, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada, telephone (613) 990-0590; fax (613) 990-6190. The National Humanities Center in Research Triangle Park,
NC, offers fellowships for advanced study in all fields of the humanities. Fellows are assisted in finding suitable housing and must be in residence for the academic year (September-May). Resources include the libraries at Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, and the Center maintains a reference collection. Senior and younger scholars are eligible; younger scholars should be engaged in research well beyond their dissertations. Terms: Fellowships up to $50,000 are individually determined, depending upon the needs of the Fellow and the ability of the Center to meet them. Fellowships are intended to maintain scholars at full salary during their year of research. **Deadline: October 1st (Tentative).** Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256. Tel: 919-549-0661; email: nhc@nationalhumanitiescenter.org Web: http://www.nhc.rtp.nc.us/fellowships/appltoc.htm

The **Radcliffe Institute for Advanced Study** is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe’s historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $70,000 for one year with additional funds for project expenses. **Deadline: Applications for 2015-2016, deadline TBA.** Contact: Radcliffe Fellowship Program, 8 Garden Street, Byerly Hall, Cambridge, MA 02138. Tel: 617-496-1324; email fellowships@radcliffe.harvard.edu, or http://www.radcliffe.edu/fellowship_program.aspx

The **Social Science Research Council** sponsors fellowship and grant programs on a wide range of topics, and across many different career stages. Most support goes to pre-dissertation, dissertation, and postdoctoral fellowships. Some programs support summer institutes and advanced research grants. Although most programs target the social sciences, many are also open to applicants from the humanities. Programs relevant to the history of art and visual culture include Abe Fellowships, The Berlin Program for Advanced German and European Studies, The Eurasia Program, ACLS/SSRC/NEH International and Area Studies Fellowships, and Japan Scholars. **Deadlines vary program to program.** For application and further information, contact: Fellowship Office, SSRC, 810 Seventh Ave., New York, NY 10019. Web: www.ssrc.org/fellowships/ or http://www.ssrc.org/fellowships/all/. Ph: 212-377-2700, ext. 500; web: www.ssrc.org; E-mail: fellowships@ssrc.org

The **Sterling & Francine Clark Art Institute** offers 15-20 Clark Fellowships each year. Tenure = less than a month to ten months (year runs July 1-June 30) with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution’s collections and library, all located together with the Williams College Graduate Program in the History of Art. The **Beinecke Fellowship** is endowed by the devoted chair of the Research and Academic Program Trustee Committee, Frederick W. Beinecke, and is awarded to a noted senior scholar for one semester. The **Clark/Oakley Humanities Fellowship**, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The **Clark/Centre Allemand Fellowship** is awarded for a project centered on French art and culture. **All deadlines (receipt): October 15, 2014.** All applicants must complete an application form, available on this website. For more information, call 413 458 0469, or e-mail Research and Academic Program (online form). Web: http://www.clarkart.edu/research/content.cfm?ID=42

The **University of Delaware Library and the Delaware Art Museum** announce a joint Fellowship in Pre-Raphaelite studies. This short-term, one-month, residential Fellowship (stipend is up to $3,000) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The Fellowship is open to those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. **Deadline: October 2014 (Tentative).** For more information write to Pre-Raphaelite Studies Fellowship Committee, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806 USA, or visit http://www.delart.org/about/opportunities/

The **University of Delaware/Delaware Art Museum 2013 Fellowship in Pre-Raphaelite Studies.** This short-term, one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The
recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions’ proximity to other collections, such as the Winterthur Museum and Library, the Philadelphia Museum of Art, the Princeton University Library, and the Bryn Mawr College Library. Each recipient is expected to participate in an informal colloquium on the subject of his or her research during the course of Fellowship residence. Up to $3,000 is available for the one-month Fellowship. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. The deadline is October 2014 (Tentative). Web: http://www.delart.org/about/opportunities/

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives $300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant’s institution, providing support of $60,000 per year. The William T. Grant Scholars Award must not replace the institution’s current support of the applicant’s research. Deadline: July 9, 2014. Contact: William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837, 212/752-0071. Web: http://www.wtgrantfoundation.org/

The American Academy in Rome announces its Rome Prize competition. Each year, through a national competition, the Rome Prize is awarded to 15 emerging artists and 15 scholars (working in Ancient, Medieval, Renaissance and early Modern, or Modern Italian Studies). Rome Prize winners receive room and board and a studio or study. Six- and 11-month fellowships are awarded, carrying stipends. Winners of 6-month and 11-month fellowships receive stipends of $14,000 and $26,000, respectively. The Academy community also includes invited Residents and international Affiliated Fellows. Deadline: November 1, 2014. To determine eligibility, etc., visit www.aarome.org or contact the American Academy in Rome, 7 East 60th Street, New York, NY 10022, Attn: Programs Department. T: (212) 751-7200; F: (212) 751-7220; email: info@aarome.org.

The American Historical Association offers several book prizes for outstanding works in the field of history. The Herbert Baxter Adams Prize for a work in the field of European history from 1815 through the 20th century; the James A. Rawley Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before the twentieth century; the J. Russell Major Prize for the best work in English on any aspect of French history and the George Louis Beer Prize in European international history since 1895 century. The Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present. Deadline for all submissions: May 15, 2014. For complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3889. Tel. (202) 544.2422, Email: jfolmer@historians.org Web: www.historians.org/prizes/index.cfm.

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
**Historians of British Art Travel Award** designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference in 2015. The award of $750 is intended to offset travel costs. To apply, send a letter of request, a copy of the letter of acceptance from the organizer of the conference session, an abstract of the paper to be presented, a budget of estimated expenses (noting what items may be covered by other resources), and a CV to Renate Dohmen, Prize Committee Chair, HBA, brd4231@louisiana.edu. The deadline is September 2014 (Tentative).

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

The **Rudolf Jahns Prize** (10,000 Euros) is given every two years to art historians, journalists and curators/exhibition organizers early in their careers who are engaged in projects related to Rudolf Jahns and/or his period. Both already completed and planned projects are eligible. **No deadline is given.** Contact: Staatliche Museen zu Berlin, Kunstbibliothek, Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zunz Weg 9, D-32756 Detmold. Web: http://www.rudolf-jahns-stiftung.de/

The **Phi Beta Kappa Society** has been granted the opportunity to foster continuing education through two foreign study fellowships. The Mary Isabel Sibley Fellowship ($20,000) is awarded annually to young women who wish to study Greek or French language and literature. The Walter J. Jensen Fellowship ($10,000) aimed to help educators and researchers improve the study of French in the U.S., is awarded annually for six months of study in France. Phi Beta Kappa also recognizes those who work to preserve and promote the liberal arts and sciences. The Sidney Hook Award ($7,500) recognizes national distinction by a single scholar in each of three endeavors scholarship, undergraduate teaching and leadership in the cause of liberal arts education. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. The Fellows Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa. Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, DC 2009. Tel. (202) 265-3808. Email: info@pbk.org. For deadline and application information, consult website: http://www.phikappaphi.org/Web/Awards/Fellowship.html

The **Society for the History of Technology** offers prizes for outstanding work in the history of technology, broadly defined. The **Edelstein Prize** of $3,500 is awarded to the outstanding book published in the history of technology during the period 2006-2008. Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize; send one copy to EACH of the committee members. **Deadline for receipt of books is April 15.** Contact committee chair: Edmund Russell, STS Dept., Univ. of Virginia, Thornton Hall, Charlottesville, VA, 22904-4744. The **Sally Hacker Prize** is awarded to the best popular book published during the period 2006-2008. The prize of $2,000 recognizes books in the history of technology that are directed to a broad audience, including students and the interested public. Publishers and authors are invited to nominate titles; **Deadline for receipt of books is April 15.** Contact committee chair: Emily Thompson, 232 E. Market St., Venice, CA 90291. The **Levinson Prize** of $400 and a certificate is awarded to a graduate student for an unpublished paper that explicitly examines a technology or device/process within the framework of social or intellectual history. **Deadline for nominations: April 15.** Contact committee chair: Gerard Fitzgerald, Chemical Heritage Foundation, 315 Chestnut St., Philadelphia, PA 19106. E-mail: gfitzgerald@chemheritage.org. For more information about these and other SHOT programs and prizes, contact: contact the secretary at: SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011, ph: 515.294.8469. Web: http://shot.press.jhu.edu; e-mail: shotsec@auburn.edu

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

**ALABAMA**

**Birmingham Museum of Art**


**Montgomery Museum of Fine Art**


**ARKANSAS**

**Crystal Bridges Museum**


**CALIFORNIA**

**Cantor Arts Center, Stanford University**


**Sacramento**

**Crocker Art Museum**


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


Los Angeles County Museum of Art


Hammer Museum, UCLA

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

Riverside, California Museum of Photography at UC Riverside


San Diego Museum of Art


San Francisco, The Legion of Honor


Santa Ana, The Bowers Museum

COLORADO
The Denver Art Museum

CONNECTICUT
Greenwich, The Bruce Museum

Greenwich Historical Society

Fairfield, The Bellarmine Museum of Art

New Haven, Yale Center for British Art
Richard Wilson and the Transformation of European Landscape Painting. March 6 - June 1, 2014: http://britishart.yale.edu/exhibitions-future


FLORIDA
Delray Beach. Morikami Museum and Japanese Gardens

Coral Gables. Lowe Art Museum at the University of Miami

Naples, The Baker Museum
Rediscovering Egypt: The Collection of the Dahesh Museum of Art


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Gainesville. Samuel P. Harn Museum of Art, University of Florida
Life is a Highway: Prints of Japan’s Tokaido Road. April 29 - August 17, 2014: http://www.harn.ufl.edu/exhibitions/exhibitions_future.php?mainGraphic=harn_header_exhibitions_future.jpg

Coral Gables. Lowe Art Museum, University of Miami

Orlando. Charles Hosmer Morse Museum of American Art

Sarasota. The John and Mable Ringling Museum of Art

West Palm Beach. The Norton

GEORGIA
Atlanta. High Museum of Art

Augusta. The Morris Museum of Art

Savannah. Telfair Museums, Jepson Center

KANSAS
Lawrenceville. Spencer Museum of Art at the University of Kansas

Wichita Museum of Art
George Catlin’s American Buffalo. February 1 - May 11, 2014: http://wichitaartmuseum.org/exhibitions/current

LOUISIANA
Alexandria. Alexandria Museum of Art

Lafayette. Paul and Lulu Hillard University of Louisiana Museum at Lafayette

New Orleans Museum of Art

MAINE
Brunswick. Bowdoin Museum of Art
MARYLAND
Baltimore Museum of Art

Easton. Academy Art Museum

Hagerstown. Washington County Museum of Fine Arts

Charlotte. The Mint Museum (Uptown)

Massachusetts

Museum of Fine Arts, Boston


Boston. Massachusetts Historical Society

Lowell. American Textile History Museum


Salem. Peabody Essex Museum
Turner & the Sea: May 31 - September 1, 2014: http://www.pem.org/exhibitions/163-turner_the_sea

Williamstown. The Sterling and Francine Clark Institute

MICHIGAN
Ann Arbor. University of Michigan Museum of Art

Flint Institute of Arts

Kalamazoo Institute of the Arts

MINNESOTA
Duluth. The Tweed Museum of Art and the University of Minnesota, Duluth

Minneapolis Institute of Art


MISSOURI
Kemper Art Museum

Nelson-Atkins Museum of Art


NEBRASKA
Omaha. The Joslyn Museum


NEW JERSEY
Jane Voorhees Zimmerli Art Museum at Rutgers University
“Never such innocence again”: Picturing the Great War in French Prints and Drawings. February 8 - July 31, 2014: http://www.zimmerlimuseum.rutgers.edu/european-galleries/never-such-innocence-again-picturing-great-war-french-prints-and-drawings#.UyEZqvdXeo

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**Princeton University Art Museum**  
*Edvard Munch: Symbolism and Print.* February 8 - June 8, 2014: http://artmuseum.princeton.edu/art/exhibitions/1576

**NEW MEXICO**  
*Albuquerque Museum*  

**NEW YORK**  
*Canajoharie. The Arkell Museum*  

*Glen Falls. The Hyde Collection*  

*Huntington. The Heckscher*  

*The Long Island Museum*  

*The Frick Collection*  
*Enlightenment and Beauty: Sculptures by Houdon and Clodion.* April 1, 2014 to April 5, 2015: http://www.frick.org/exhibitions/future#sthash.bDajl1tg.dpuf

*The Metropolitan Museum of Art*  

*NEW YORK*  
*Metropolitan Museum of Art*  

*New York City. Miriam and Ira D. Wallach Art Gallery, Columbia University.*  

*Metropolitan Museum of Art*  

*New York City. Miriam and Ira D. Wallach Art Gallery, Columbia University.*  

*New York City. Miriam and Ira D. Wallach Art Gallery, Columbia University.*  

*New York City. Miriam and Ira D. Wallach Art Gallery, Columbia University.*  

*New York City. Miriam and Ira D. Wallach Art Gallery, Columbia University.*  

*Morgan Library and Museum*  

*New York Historical Society*  

*New York Historical Society*  

*New York Historical Society*  

**NORTH CAROLINA**  
*Charlotte. Mint Museum Uptown*  
*Connecting the World: The Panama Canal at 100.* November 1, 2014 - February 1, 2015: http://www.mintmuseum.org/art/exhibitions/detail/connecting-the-world-the-panama-canal-at-100

**OHIO**  
*Cincinnati. Taft Museum of Art*  

*Cleveland Museum of Art*  

*Cleveland Museum of Art*  

*Columbus Museum of Art*  
Cincinnati Museum of Art
*Cries in the Night: German Expressionism around World War I.* June 21 - August 17, 2014: http://www.cincinnatiartmuseum.org/exhibitions/upcoming-exhibitions#sthash.9Nj0ukFR.dpuf

Kent. Kent State University Museum

Pennsylvania Academy of Fine Arts

Pennsylvania Academy of Fine Arts
*The Enchanted World of German Romantic Circles.* Friday, August 1, 2014 - February 1, 2015: http://www.pafa.org/museum/Exhibitions/Circus/Content-of-Our-Character:from-States-Rights-to-Civil-Rights

Philadelphia Museum of Art

Philadelphia. Rosenbach Museum and Library

Ohio. The Frick

Tennessee State Museum

**OREGON**

Portland Museum of Art
*The Art of the Louvre’s Tuileries Garden.* June 14 - September 21, 2014: http://www.portlandartmuseum.org/tuileries-garden

Oregon. Portland Museum of Art
*Circus.* Friday, August 1, 2014 - February 1, 2015: http://risdmuseum.org/notes/circus

**RHODE ISLAND**

Museum of the Rhode Island School of Art and Design
*Content of Our Character: from States Rights to Civil Rights.* February 12 - September 21, 2014: http://www.gcma.org/content-of-our-character/

**SOUTH CAROLINA**

Greenville County Museum of Art
*Content of Our Character: from States Rights to Civil Rights.* February 12 - September 21, 2014: http://www.gcma.org/content-of-our-character/

**TENNESSEE**

Memphis. Dixon Galleries and Gardens

Tennessee. Frist Center for the Visual Arts

Tennessee. Frist Center for the Visual Arts

**OKLAHOMA**

Oklahoma City Museum of Art

Philbrook Museum of Art
Texas

Dallas. Meadows Museum of Art

Dallas Museum of Art

Fort Worth. Kimbell Art Museum

Fort Worth. Amon Carter Museum of American Art

Museum of the Southwest

San Antonio. McNay Art Museum

San Antonio Museum of Art

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

Virginia Museum of Fine Arts

Washington, D.C.
Hillwood 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/Peacock-Room.asp](http://www.asia.si.edu/exhibitions/current/Peacock-Room.asp)

Smithsonian, National Portrait Gallery

Smithsonian, National Museum of African American History and Culture

Smithsonian, National Museum of the American Indian
*Nation to Nation: Treaties Between the United States and American Indians.* September 21, 2014 - January 01, 2018: [http://nmai.si.edu/explore/exhibitions/item/744/](http://nmai.si.edu/explore/exhibitions/item/744/)

WEST VIRGINIA

*Huntington Museum of Art*
*Barbizon Paintings.* October 26 - June 29, 2014: [https://www.hmoa.org/exhibitions/current/](https://www.hmoa.org/exhibitions/current/)

WYOMING

*Cody Firearms Museum*

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AUSTRALIA


AUSTRIA


BELGIUM
Brussels. Musée Fin-de-Siècle. Recently opened in Dec 2013, this museum devoted to late-nineteenth-century Realism, Post-Impressionism, Art Nouveau and Symbolism (1868-1914) features works by Meunier, Ensor, Kehnopp, Spilliaert, Minne and others.


BULGARIA

CANADA


CZECH REPUBLIC

DENMARK

Copenhagen. GL Strand. Christian Krohg. The work of the Norwegian artist, focussing on the era of the “Kristiania Bohemians” in Oslo in the late 1880s. Through June 1

Copenhagen. Hirschsprungske Samling. Danish Golden Age Drawings from the Collection. Through June 1

ENGLAND

Norwich. **Sainsbury Centre for Visual Arts.** Sense and Sensuality: Art Nouveau 1890–1914. The majority of works are on loan from the Victor and Gretha Arwas Collection. Through Dec. 14

Oxford. **Ashmolean Museum.** Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection. Through June 22


Warwickshire. **Compton Verney.** Moore Rodin. Works by Henry Moore and Auguste Rodin displayed on the grounds and in the museum. Through Aug. 31

**FRANCE**


Compiegne. **Palais de Compiègne. Carrier-Belleuse. Rodin’s Master.** The first retrospective. May 22–Aug. 31


Lyon. **Musée des Beaux-Arts. The Invention of the Past: Tales of the Heart and Sword in Europe 1802–1850.** April 19–July 21. Concurrent exhibition, Gothic, Mon Amour, at the monastère royal de Brou, Bourge-en-Bresse, April 19–Sept. 21

Montpellier. **Musée Fabre. François-André Vincent (1746–1816).** The first retrospective, on the occasion of the publication of the catalogue raisonné. In collaboration with the Musée des beaux-arts, Tours. Through May 11

Paris. **Musée Cognacq-Jay. The Line at Liberty: Drawings by François-André Vincent (1746–1816).** Through June 29

Paris. **Musée du Luxembourg. Joséphine.** Personal souvenirs and major works from the Empress’s prestigious collection, united on the bicentenary of her death. Organized by the Réunion des musées nationaux–Grand Palais in collaboration with the musée national des châteaux de Malmaison et Bois-Préau. Through June 29


Paris. **Musée Rodin. Mapleton-Rodin.** Thanks to exceptional loans from the Robert Mapleton-Rodin Foundation, this exhibition presents 50 sculptures by Rodin and a collection of 102 photographs, in a bold dialogue revealing the enduring nature of these great artists’ favorite themes and subjects. April 8–Sept. 21

Paris. **Petit Palais. Carl Larsson, Sweden’s Most Beloved Painter.** The work of this great fin-de-siècle Swedish artist, shown for the first time in France. In collaboration with the Nationalmuseum, Stockholm. Through June 7. **Paris 1900. The Spectacular City.** More than 600 works immerse visitors in Belle Époque Paris. April 7–Aug. 17

Saint-Tropez. **Musée de l’Annonciade. Pierre Bonnard.** Through June 23

**GERMANY**

Berlin. **Alte Nationalgalerie. Rembrandt Bugatti (1884–1916).** The first major museum showing of the works of the sculptor, brother of the renowned automobile designer Ettore Bugatti. Through July 27

Berlin. **Bröhan-Museum. 1914: The End of the Belle Époque.** May 15–Aug 31


Cologne. **Museum für Ostasiatische Kunst. From Istanbul to Yokohama: The Eastward Voyage of Photography.** Roughly 350 works by renowned photographers of the second half of the 19th century. May 17–Sept. 7
Cologne. Wallraf-Richartz-Museum & Fondation Corboud. Max Klinger: Opus II: Rescuing Ovid’s Victims. The artist’s graphic reinterpretation of Ovid’s myths. May 23–Aug. 10

Dresden. Albertinum. To Egypt! The Travels of Max Slevogt and Paul Klee. Paintings, works on paper, photographs, documents, and items of ancient art, relating to the artists’ trips to Egypt in 1914 and 1928–29, respectively. Organized by the Galerie Neue Meister. April 30 through Aug. 3


Munich. Neue Pinakothek. B is for Battle Scenes. Some forty history paintings commemorating events of c. 1814. April 9–Sept. 8


HUNGARY


ISRAEL


ITALY


Rovigo. Palazzo Roverella. L’Ossessione Nordica: Böcklin, Klimt, Munch e la pittura aitaliana. Through June 22


Basilica Palladiana. Around Monet.

Landscape painting from the 17th to the 20th century. Continues from Verona, Palazzo della Gran Guardia. Organized by Linea d’Ombra. Through May 4

KOREA


THE NETHERLANDS


Dordrecht. Dordrechts Museum. Wilhelm II—Art King. More than 60 paintings and drawings reflect the tastes and ambitions of the king (1792–1849) as a collector. In collaboration with the Royal Collections, The Hague, the State Hermitage Museum, St. Petersburg, and the Villa Vauban, Luxembourg. Through June 16


Otterlo. Kröller-Müller Museum. Seurat. Master of Pointillism. Some 40 paintings and drawings by Seurat, including a rare loan of Le Cirque from the Musée d’Orsay, along with about 60 works by artists from across Europe who were influenced by his style. May 23–Sept. 7
NORWAY

RUSSIA
St. Petersburg. State Hermitage Museum. British Silver of the Victorian Age. Through May 19

SCOTLAND
Glasgow. Hunterian Art Gallery, University of Glasgow. Mackintosh Architecture. The first substantive exhibition devoted to the subject, drawing on the research project led by the Hunterian, which will be launched in summer 2014 and deliver the first in-depth survey of Mackintosh’s architecture: www.mackintosh-architecture.gla.ac.uk. Opens July 18

SPAIN

SWITZERLAND
NEW BOOKS


ASHGATE OFFER FOR AHNCA MEMBERS

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


Goergi, Karen L. *Critical Shift: Rereading Jarves, Cook, Stillman and the Narratives of Nineteenth-Century American Art*. Penn State Press,


AHNCA MEMBERSHIP FORM

* Memberships run from January 1 to December 31. Memberships paid at any point in the year, up to November 1, apply to that calendar year; memberships paid after November 1 will be valid through December of the next calendar year.
* Participants in AHNCA-sponsored events are expected to hold current AHNCA membership.
* Contributions above the minimum amount are greatly appreciated and support the full range of AHNCA activities and publications.
* You are encouraged to renew online at www.ahnca.org (click on the “Membership” tab).
* If paying by check, make it payable to AHNCA, and send with this completed form to:
  Karen Pope, AHNCA Membership Coordinator, PO. Box 5730, Austin, TX 78763-5730
* Directory updates can be handled electronically by sending membership form or update information to: karen_pope@baylor.edu

### TODAY'S DATE:

### STATUS (CHECK TWO):

- [ ] New Member
- [ ] Renewing Member

### MEMBERSHIP CATEGORY (CHECK ONE):

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

### MEMBERSHIP BENEFITS INCLUDE:

- Receipt of the AHNCA Newsletter, published twice per year with full listings of calls for papers, symposia, lectures, conferences, fellowships, museum news, U.S. and international exhibitions and new books and publications (members only)
- Receipt and listing in the Annual Member Directory (members only)
- Access to the AHNCA List-serv (members only)
- Access to special sessions at the College Art Association Annual Conference, including one for emerging scholars (Chairs of special sessions must be members in good standing. Participants are encouraged to join)
- Notifications about Nineteenth-Century Art Worldwide, the AHNCA journal at www.19thc-artworldwide.org, published twice yearly
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