By Caterina Y. Pierre

This past summer the Morgan Library and Museum in New York mounted the exhibition entitled *City of the Soul: Rome and the Romantics* (June 17 – September 11, 2016). In the spirit of exhibitions such as *The Lure of Italy: American Artists and the Italian Experience, 1760-1914* (Museum of Fine Arts, Boston, 1992) but on a smaller scale, the Morgan’s exhibition focused on how the eternal city stirred the hearts and minds of visitors and inhabitants in the nineteenth century. According to Colin B. Bailey’s foreword, this summer’s exhibition “built on a previous Morgan exhibition, *Romantic Gardens: Nature, Art, and Landscape Design,*” from 2010. In one little but full and engaging gallery space, curator John A. Pinto presented many superb examples of the cityscapes, gardens, landscapes, and ruins that had inspired, and continue to motivate, every creative person who has entered the city’s walls. The space in the Morgan where this temporary exhibition was held gave the visitor a feeling of having entered a small box, filled with jewels.

The exhibition was comprised of six themed sections containing in total sixty-seven works of art, including drawings, paintings, photographs, prints and other works on paper, gathered from many noteworthy lenders and the Morgan itself. While there were on view some objects loaned from significant collections such as the Metropolitan Museum of Art and photographs from the W. Bruce and Delaney H. Lundberg Collection, Pinto also drew from the Morgan’s own holdings, in particular purchases from 1906 made by Pierpont Morgan, from their library collection, and from their Thaw Collection, which consists of gifts donated by Eugene V. Thaw. Crisp and luminous period photographs, like that by James Anderson (1813-1877) of the Piazza Navona flooded (ca. 1862), depicted an old (seventeenth-century) tradition of purposely flooding the piazza during the summer months, came from the W. Bruce and Delaney H. Lundberg Collection; A fine oil painting on paper mounted to canvas by Jean-Baptiste-Camille Corot (1796-1875), entitled *The Arch of Constantine and the Forum* (1843) was loaned by the Frick Collection, a work that they also received as a gift from Mr. and Mrs. Thaw.
One of the highlights of the exhibition was the inclusion of books, letters and sketches from the Morgan Library’s collection, many of which provided evidence of the hold that Rome takes on a visitor’s heart, mind and spirit. One example, a love letter on view from 1806 written by Jean-Auguste-Dominique Ingres (1780-1867) to Marie-Anne-Julie Forestier, his then-fiancée, gives a heartbreaking account of a young man in love with a woman to whom he was recently separated so as to start a position the French Academy in Rome. At the time of his arrival, his only love was Forestier. But Rome, that cunning mistress, won him over quickly; ten months later, Ingres broke off his engagement to Forestier, saying he couldn’t possibly leave Rome so soon, and he didn’t return to Paris for another thirteen years. Forestier became a spinster. Handwritten, original letters by other luminaries such as William Cullen Bryant, Charles Dickens, and Nathaniel Hawthorne, waxing poetic about the city, and others, like that penned by Margaret Fuller who weathered the Siege of Rome in 1849, were also on view. A sketch by Edgar Degas (1834-1917) was displayed; it showed a quickly penciled sketch of the Villa Borghese from the Gardens of the Villa Medici (1857) contains notes for colors to be used later when painting the scene. Three Roman guidebooks, the original “don’t leave home without it” travel item before American Express, were just a small sample suggesting the vast amount of travel literature that was published for visitors to Italy during the nineteenth century.

The appeal of the cemetery as a type of Romantic garden was also treated in the exhibition. From the Morgan’s own collection, a wonderful, sepia-colored, pen, ink, and graphite work entitled Two Visitors to the Tomb of Bertie Bertie Mathew (1846) by the Roman artist Domenico Amici (1808- after 1870) was displayed. Women wearing mourning dresses refer to a book (possibly a prayer or guide book according to the catalogue) and stop at the tomb of Mathew, who died in a riding accident. The tomb, crowned with an urn, suggests the poetry of the Italian Ugo Foscolo, especially his most famous, Dei Sepolcri (1807): “beneath the cypress shade, or sculptured urn, by fond tears watered, is the sleep of death less heavy?” (lines 1-5). Tombs were made to impress and inspire visitors, and imbue them with the spirit of the fallen hero that lie before them. The tomb in the work by Amici contains a line that the Romantics understood so much better than we do now: media vita in morte sumus - in the midst of life, we are in death.

As a monument, and, coincidentally, a tomb monument, the Castel Sant’ Angelo was the star of the exhibition, appearing in numerous works, including an etching by the famous enthusiast of Rome, Giovanni Battisa Piranesi (1720-1778); a photograph, sharp and full of reflections, by Gioacchino Altobelli (1814- after 1878); and in the brilliant and hand-colored etching entitled The Girandola at Castel Sant’ Angelo showing a fireworks display at the site by the Rome Prize winner and Piranesi collaborator Louis-Jean Desprez (1743-1804). The Castel, originally the mausoleum of the Emperor Hadrian, also appeared in the backgrounds of photographs and on etchings and maps. Its perfect round shape and setting along the Tiber River inspired countless artists and visitors who saw it and who crossed the Pont Sant’ Angelo to enter it.

A show about Romanticism and its characteristics would not be complete or successful without a section on ancient ruins, that most inspirational theme. Many of the most well known ruins of Rome were depicted in the exhibition in a variety of media including the Theatre of Marcellus, the Basilica of Constantine, the temple of Castor in the Roman Forum, and of course, the greatest of ruins, the Colosseum. The Colosseum Illuminated by Bengal Lights, an undated oil on canvas painting from the collection of Roberta J.M. Olson and Alexander B.V. Johnson, was a small but delightful piece. One could place themselves, even within this small painting of eleven by seventeen inches, at the site during a balmy, late summer evening when the Colosseum was aglow in bright red, white and greenish lights. The artist of the work, Ippolito Caffi (1809-1866) specialized in night scenes, and this painting in particular showed his prowess in this subject area.

A luscious catalogue, printed on “130gsm Yulong Pure 1.3 Creamy Woodfree” paper, the pages of which are soft to the touch and feel as if they could melt in between one’s fingers, accompanied the exhibition. It contains one essay, authored by John A. Pinto and Meg Pinto, which was an introduction to the informative and expertly written catalogue entries for each of the sixty-seven works that were on view. Particularly
important in the Introduction the discussion, in the concluding section, of Pierpont Morgan’s love for the city and how much importance Rome had for him during the last decades of his life. Morgan died in Rome shortly after surveying the land acquired for the American Academy in Rome on the Janiculum Hill. Morgan helped to establish that institution, which has since hosted countless artists, writers, scholars and creative people for more than a century.

If a visitor to City of the Soul: Rome and the Romantics had ever spent a little time at the Academy as a guest or as a fellow, or had in the past visited Rome as a tourist or temporary visitor, this exhibition easily whisked them back to a place and a time that was without doubt special and important in their lives, as it was for creative types in the nineteenth century. A visit to Rome in 2016 still has the capability to inspire and arouse the spirit. I had that feeling throughout this well-organized and thought-provoking exhibition. If there was anything negative about the experience of this exhibition at the Morgan, it was that it made visitor who was also a lover of Rome feel a bit homesick.
GREETINGS FROM THE PRESIDENT

Dear Fellow AHNCA Members,

I hope this finds you well. It is hard to believe that autumn has arrived, and that means our minds are turning toward the 2017 College Art Association conference in New York this coming February 15–18, 2017. AHNCA will offer the following events, in chronological order:

AHNCA’s off-site visit in Manhattan
Wednesday afternoon, February 15
Exact times will be announced; negotiations with a possible host venue are underway, but all suggestions of different/additional ones are welcome.

Getting Started with Publishing Digital Art History
Wednesday, February 15, 3.30–5.00 pm
Leaders: Emily Pugh, Getty Research Institute and Kress Foundation; Elizabeth Buhe, New York University; and Petra ten-Doesschate Chu, Seton Hall University

Cross-Cultural Encounters in the Long Nineteenth Century
Thursday, February 16, 3.30–5.00 pm
Chair: Ruth E. Iskin, Ben-Gurion University of the Negev
Speakers: Petra ten-Deosschate Chu, Susannah Blair, Caroline “Olivia” Wolf, Natalie Pellolio, Elad Yaron

AHNCA’s annual business meeting
Thursday, February 16, 5.30–7.00 pm
You may recall that last spring there was confusion in the field surrounding CAA’s revamping of its conference sessions to run a uniform 90 minutes in duration. By eliminating the automatic right of affiliated societies (such as AHNCA) to organize a second thematic session (traditionally our “Future Directions” event), CAA raised concerns about the possible diminishment of 19th-century discourse at the conference. In fact, there will be a plethora of independently proposed 19th-century sessions next February; although several good independent proposals were declined, the AHNCA board is optimistic that our favorite century will be reasonably well represented. A discussion on this matter will occur during the AHNCA business meeting on February 16.

Finally, if you have suggestions for member-focused activities this fall or winter—anywhere in the U.S. or Canada—please email me directly and we will make them a reality.

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

Peter Trippi
President
peter.trippi@gmail.com

ABOUT THIS ISSUE

The Newsletter of the Association of Historians of Nineteenth-Century Art is published twice a year, in April and October. The submission deadline for the Spring 2017 issue is March 1st. Submissions may be sent to:

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

Reduced rates are available for insertions in two issues:
full page: $400; half-page: $225; and quarter page: $150.
“Publishing Art History Digitally: The Present and the Future”

For those of you who did not, or could not (due to maxed out capacity), register for the AHNCA/NCAW-organized workshop “Publishing Art History Digitally: The Present and Future,” On October 14, please know that the event was added to the video archive.

For more info, see: http://www.nyu.edu/gsas/dept/fineart/events/kress-digital-publishing.htm

Lecture of Interest at the Frick Collection

The Frick’s digital art history lab is sponsoring a lecture on Thursday October 27 at 4pm entitled “Painting Province: A Statistical Analysis of Rural Imagery in Nineteenth-Century French Painting.” The lecture will be presented by Diana Greenwald, Research Assistant, Institute of New Economic Thinking at the Oxford Martin School and D.Phil Candidate in Economic and Social History at Wadham College, University of Oxford. For more info on the lecture, see http://www.frick.org/research/digital_art_history_lab_lectures; on the speaker, see http://www.inet.ox.ac.uk/people/view/85.

Some Notes on AHNCA Membership

Here is an overall “snapshot” of our membership as of September 3, 2016:

Student Members in 2016: 54 have contributed $1080
Retired Members: 12 have contributed $240
Regular Members: 122 have contributed $4270
Supporting Members: 46 have contributed $2300
Patron Members: 25 have contributed $2500
Benefactors: 9 have contributed $1800
Institutions: 5 have contributed $675
Sponsors: 1 has contributed $500

Total membership (274) income: $13,365

The benefits of membership continue to include AHNCA’s twice-yearly directories and newsletters. The newsletter becomes more robust with each issue, especially since its electronic distribution has eliminated the traditional printing constraints on length and illustrations, and also the postal delays that once hampered us.

In particular, the contacts made by graduate students have proven to be productive to network building.

Memberships are active for one calendar year (January through December). To make sure that your membership continues without interruption, please include AHNCA RENEWAL on your to-do list now. Joining or renewing is quick and easy online via PayPal or credit card, though checks are still being accepted, too! The direct link is: www.ahnca.org/index.php?option=com_content&view=article&id=2&Itemid=2

While you are renewing your membership, please UPDATE your directory entry (especially your preferred contact email). This can also be done anytime during the year via the email address below.

Most importantly, please urge your friends in the field to take advantage of AHNCA membership, too.

—Karen Pope, Membership Coordinator
karen_pope@baylor.edu

AHNCA Newsletter Editor Sought

After seven years as the AHNCA Newsletter Editor, Caterina Y. Pierre, will seek to step down from the position in the Spring of 2017. AHNCA is therefore seeking a new editor for this post. The AHNCA Newsletter Editor coordinates with the section editors (for New Resources, Calls for Papers, Grants and Fellowships, U.S. Exhibitions, International Exhibitions, and New Books), and the AHNCA President to develop content for the Newsletter. Once all content is delivered to the Editor via e-mail, the materials are edited and sent to the graphic designer for preparation as a .pdf document. Finally, the editor works with the Membership Coordinator to deliver the Newsletter to all paid members via e-mail.

While the position is unpaid, it is an excellent and valid way to show contribution to one’s field, work with excellent colleagues, and produce content for AHNCA’s large and growing membership. Caterina will help to train the new Newsletter editor and will shadow the new editor on their first issue.

If you are interested, please contact Caterina at: caterina.pierre@kbcc.cuny.edu.
Assistant/Associate Professor of America

Art History: University of Arkansas

Employer Information: The University, founded in 1871 as a land grant institution, the University of Arkansas is classified by the Carnegie Foundation among the top two percent of universities in the nation with the highest level of research activity. Ten colleges and schools serve more than 26,700 students with more than 200 academic programs. University of Arkansas students earn nationally competitive awards at an impressive rate and represent 50 states and more than 120 countries.

Fulbright College: The J. William Fulbright College of Arts and Sciences is the largest and most academically diverse unit on campus with 19 departments and 43 academic programs and research centers. The college provides the core curriculum for all University of Arkansas students and is named for J. William Fulbright, former university president and longtime U.S. senator.

The Department: The Department of Art offers six degree options, Bachelor of Fine Arts in Art Education or Studio Art; Bachelor of Fine Arts in Graphic Design; Bachelor of Arts in studio art or art history; and Master’s of Fine Arts in studio art. Studio areas include ceramics, drawing, graphic design, painting, photography, printmaking, and sculpture. The department includes 39 faculty and staff members and more than 400 students.

The Community: Located in the beautiful Arkansas Ozarks, Fayetteville frequently receives accolades as one of America’s best places to live, by such publications as Forbes, Kiplingers, and Business Week. The area is home to an active local arts community, Crystal Bridges Museum of American Art and 21C Museum, and continues to grow as a destination for art and a hub for artists. For more information visit:

About Fayetteville: http://www.experiencefayetteville.com/
About University of Arkansas
http://www.uark.edu/features/top-college-town.php

The 19 Best College Towns in America:

Annual Salary/Benefits Package: Salary is competitive and commensurate with experience and qualifications. Benefits include Major Medical Insurance, Group Life Insurance, Delta Dental Insurance, CAN Long Term Care, Long Term Disability Insurance, TIAA/CREF and/or Fidelity. Social Security. The University matches contributions to retirement ranging from 5 to 10% of employee salary.

Job Description: The Department of Art at the University of Arkansas invites applications for an art historian specializing in American Art, for a position as Assistant Professor or Associate Professor (depending upon qualifications) to begin in August 2017. The University is especially interested in candidates who can contribute to the diversity and excellence of the academic community.

Job duties: This position will teach two courses per-semester, to include the second half of art history introductory survey and upper division and seminar courses in an area of specialization. There are opportunities for interdisciplinary teaching. This position will maintain an active and significant research record. This position will also be responsible for advising, committee work, and service.

Minimum Qualifications:
• Ph.D. in art history with specialization in American art
• College teaching experience

Desirable Qualifications
• Evidence of strong commitment to research
• Ability to contribute to the development of the Art History program and its curriculum
• Demonstrated preparedness to engage students with museum collections off campus

Application Instructions:
For a complete position announcement and information regarding how to apply, visit:
http://jobs.uark.edu/postings/16626
You will be asked to login or create a login. Once you have logged in, please follow the instructions provided

You will be asked to provide the following items:
• letter of application, outlining your teaching philosophy and research program
• curriculum vitae
• samples of published work
• samples of course syllabi
• A list of three professional references (name, title, email address, and contact number) willing to provide letters of reference will be requested during the application process

For inquiries:
Lynn Jacobs
Chair, American Art Search Committee
Department of Art
116 FNAR Center
University of Arkansas
Fayetteville, AR 72701
479-575-5202
artdept@uark.edu

Completed applications received by November 30, 2016 will be assured full consideration. Late applications will be reviewed as necessary to fill the position.

The University of Arkansas is an equal opportunity, affirmative action institution. The University welcomes applications without regard to age, race, gender (including pregnancy), national origin, disability, religion, marital or parental status, protected veteran status, military service, genetic information, sexual orientation or gender identity. Persons must have proof of legal authority to work in the United States on the first day of employment. All applicant information is subject to public disclosure under the Arkansas Freedom of Information Act.

FLORENCE, KUNSTHISTORISCHES INSTITUT IN FLORENZ - MAX-PLANCK-INSTITUT

From the H-Net Job Guide:
http://www.h-net.org/jobs/job_display.php?id=53608

Doctoral Position at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut
The Kunsthistorisches Institut in Florenz - Max-Planck-Institut - Department Prof. Alessandro Nova - is pleased to announce a call for application for one Doctoral Position.
Starting on 1 January 2017 (or at the next date possible), the position is offered for one year, with the possibility of an extension up until three years of duration of the contract. We are looking for one excellent candidate with passive German language skills and a PhD project that corresponds thematically and methodologically to the research projects of the department (http://www.khi.fi.it/Department_Nova).

Applications are welcome in German, English, Italian, French or Spanish in a single pdf (max. 2 MB) and should include:
• detailed cv
• academic degree certificate
• doctoral research proposal (max. 2 pages)
• one reference letter
• the name of another university lecturer for further questions

Please send your electronic application by 31 October 2016 to dirnova@khi.fi.it.

CHAIR, DEPARTMENT OF VISUAL ARTS, UNIVERSITY OF SOUTH ALABAMA
Position: Chair, Department of Visual Arts
Date of Appointment: August 15, 2017
Rank: Associate Professor or Professor, Tenure Track, Twelve-month appointment

Salary and Benefits: Competitive and commensurate with experience. Excellent medical, retirement, and insurance benefits

Qualifications: M.F.A. in Studio Art or a Ph. D in Art History (or an equivalent terminal degree in an Art-related field). The Department of Visual Arts is looking for a strong leader who can be a passionate advocate for the faculty, staff, and students of the Visual Arts Department, the College of Arts and Sciences, and the University of South Alabama. The candidate will need to provide excellent oversight of accreditation and certification processes, implement assessment plans and interpret assessment data, promote collegiality, oversee a complex budget, and oversee facilities management. The candidate will be goal-oriented with strong leadership skills and vision for the future of a growing department. The ideal candidate will have a strong research record, exhibition record, and/or record of creative activity, show evidence of effective administrative vision, strong interpersonal skills, excellence in teaching and service, and leadership in the areas of recruitment and curriculum development for a growing department. The chair will be expected to build on the department’s current strengths, to provide vision and creative leadership, to advance the department’s education and creative missions, and to foster each of its B.A., B.F.A., and M.F.A. programs.

Responsibilities: Administrative duties of the department chair. Teach courses in her or his field of expertise. Contribute to the scholarly advancement of the field through research and/or creative activities. Serve on college and university committees.
The Institution: Located in a metropolitan area of 500,000, the University of South Alabama offers educational opportunities for the residents of Mobile and the surrounding northern Gulf Coast region. With over 16,000 students, USA is one of the fastest growing universities in Alabama and offers many diverse and nationally recognized programs.

The Department of Visual Arts is a unit of the College of Arts and Sciences and is made up of thirteen full-time and twelve part-time faculty members. It has become one of the most dynamic programs in the region, offering traditional studio art and art history courses as well as courses in new media, including animation and graphic design. In addition, the department offers the only glass program in the Gulf Coast Region. The Department of Visual Arts' broadly conceived curriculum serves its students by awarding B.A., B.F.A., and M.F.A. degrees. Students working towards a B.F.A. can choose a concentration in Animation, Art History, Ceramics, Glass, Graphic Design, Painting, Photography, Printmaking, or Sculpture. Students working towards a B.A. can choose a concentration in Art History or general Studio Art and have the opportunity to choose a supporting minor in an alternate area of study. The department's new M.F.A in Creative Technologies and Practice is a cross-disciplinary, terminal degree program appealing to artists who are interested in a variety of media technologies. The program emphasizes interdisciplinary practice, whereby the student combines multiple concentrations within the visual arts with technology serving to inform or facilitate the creative process.

Application: Send a letter of application, curriculum vitae, a personal statement of administrative vision, official transcripts (sent directly from universities attended), a portfolio for studio applicants or writing sample (article or book chapter) for art history applicants, and at least three original letters of recommendation (sent directly by the referees) to:

Dr. Greg L. Gruner, Chair
Department of Visual Arts Chair Search Committee
501 University Blvd., N.
VAB 172
University of South Alabama
Mobile, AL 36688-0002

Deadline: Review of applications will begin January 16, 2017 and continue until the position is filled.

CHAIRPERSON OF HISTORY OF ART AND DESIGN: PRATT INSTITUTE

Tracking Code 1630

Position Summary: Reporting to the Dean of the School of Liberal Arts and Sciences, the Chair of the Department of the History of Art and Design (HAD) oversees the curriculum, faculty, and day-to-day operations of the department of 7 full-time and 30 part-time faculty.

HAD includes two undergraduate programs: a BA and a BFA in the History of Art and Design; one graduate program—an MS in History of Art and Design; and, two dual degree programs—an MS/MFA in the History of Art and Design/Fine Arts, and an MS/MS in the History of Art and Design/Information and Library Sciences. In addition, the department offers a Certificate in Museum Studies, and a minor in the History of Art and Design.

The chair will assume intellectual and administrative leadership of a faculty drawn to Pratt by the opportunity to work in the interdisciplinary environment of a top-rated college of art, design, and architecture, and to teach students who are often highly creative, as well as academically well prepared. The chair will be a person who embraces the intellectual and creative mission of the department, and who is able to clearly articulate a vision for the liberal arts in the 21st century. Pratt is an internationally recognized school of architecture, art, design, and information science, which draws students from diverse cultural and geographic backgrounds. The Institute is located on a 25-acre campus in the historic Clinton Hill section of Brooklyn. We are committed to advancing diversity and inclusion in the ranks of our faculty and students and creating an inclusive, multicultural climate.

Job Responsibilities:

• Supervise and develop the department's curriculum and educational programs, seeking opportunities to include perspectives of diverse cultures; communicate with the faculty curriculum committee.
• Develop and maintain assessment instruments, including program reviews, and lead departmental efforts in accreditation.
• Develop the department's budget and advocate for the needs of the department.
• Recruit, interview, supervise, evaluate, and mentor new faculty members.
• Supervise and mentor faculty; evaluate tenure-track faculty and faculty requests for promotion, tenure, and change of status.
• Organize course and faculty scheduling in compliance with the faculty union contract.
• Communicate with faculty and students on a regular basis; hold multiple faculty meetings throughout the year.
• Teach at least one class each semester.
• Advise students; serve as final reader of Master’s theses; supervise and organize Graduate Student Master’s Symposium.
• Oversee the functioning of the department’s classroom facilities.
• Serve on school and Institute committees.
• Carry out special projects as assigned by the Dean.
• Perform all other related duties as required.

Qualifications

Education: A Ph.D. in the History of Art and/or Design, or a complementary field is required.

Experience: Applicants must have at least 2 years of academic administrative experience and a minimum of 5 years of college level teaching experience, as well as a strong record of scholarly accomplishment. Preference will be given to candidates who hold the academic rank of Associate or Full Professor with tenure.

Skills: Demonstrated strong administrative and interpersonal skills as well as a demonstrated level of inter-cultural competence and ability to work well with diverse populations are essential.

Salary is commensurate with experience and qualifications.

To Apply:
Review of applications to begin November 1, 2016 and continue until the position is filled. Please submit your C.V., cover letter, and the names and contact information for three professional references apply using the apply «button» below.

Pratt Institute is an equal opportunity employer and recognizes and values the benefits of a diverse workforce.

Job Location: Brooklyn, New York, United States
Position Type: Full-Time/Regular

ASSISTANT PROFESSOR, AFRICA/ASIA/LATIN AMERICA, CUNY KINGSBOROUGH COMMUNITY COLLEGE

Job Description: Assistant Professor: The applicant must teach undergraduate survey courses in Art History in an urban multicultural environment, development of curriculum, participation in Learning Communities, Writing Across the Curriculum and Honors Programs, performing departmental and college service, and student advisement required. Performs teaching, research and guidance duties in area(s) of expertise as noted: History of Art from outside the European tradition, specifically African Art History, or Asian Art History, or Latin American Art History. Shares responsibility for committee and department assignments, performing administrative, supervisory, and other functions as may be assigned.

Minimum Qualifications: Ph.D. degree in area(s) of expertise, or equivalent as noted below. Minimum 3-5 years of professional and publication record. Also required are the ability to teach successfully, interest in productive scholarship or creative achievement, and ability to cooperate with others for the good of the institution. Ph.D. in area of specialization, University level experience teaching innovative and active pedagogies. Well-versed in art history surveys, engaged in active research in area of specialization. Familiarity with digital media and the ability to cooperate with others for the good of the institution.

Deadline: December 25, 2016
http://cuny.jobs/brooklyn-ny/assistant-professor-art-history/824C8611ACD44491A058F6E4D7AA5963/job/

REMINDER: PLEASE KEEP YOUR MEMBERSHIP ACTIVE

Membership renewals for the calendar year 2017 are due on or before November 30, 2016. 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!
CALLS FOR PAPERS (SYMPOSIA), TO APPLY


Nineteenth-century bodies were poked and prodded, characterized, caricatured, corseted and cosseted, disciplined, displayed, naturalized, normalized, medicalized, mapped and mechanized. Sciences and pseudosciences brought the body under scrutiny to an unprecedented degree—phrenology, psychology, physiology, anatomy, paleontology, microbiology, germ theory, principles of population, zoology, and sexology, all contributing to the proliferation of bodily discourses. Improvements in medicine and sanitation coexisted with poor sewage, and the ever-present fear of disease, and bodies were variously protected and regulated through Factory Acts, Public Health Acts, and the Contagious Diseases Act. Hospitals, workhouses and freak-shows corralled and categorized. Pre-Raphaelite painters preferred strong and sexualized women, while overpopulated novels featured the blind and deaf, fragile children and disabled adults, and all worried whether such outward signs accurately attested to the content of a character. Meanwhile, changes wrought in understanding one kind of body reverberated through its analogs; the human body was taken as model for corporate bodies, the body politic, bodies of knowledge—and vice versa. And where there is a model, a norm, there is also that which defies and defines that norm. INCS 2017 will pay special attention to the problematic, marginalized and metaphorical—to odd bodies.

Upload proposals via the INCS submission portal, by November 1, 2016. For individual papers, send 250-word proposals; for panels, send individual proposals plus a 250-word panel description. Please include a one-page CV with your name, affiliation, and email address. Proposals that are interdisciplinary in method or panels that involve multiple disciplines are especially welcome. For more information, contact Barri Gold (incs2017@gmail.com) or visit: http://www.muhlenberg.edu/incs2017/.

The Reader in the Novel, The Viewer in the Painting: Self-Reflective Representation from the fin-de-siècle to Modernism in Italy, June 1. Dipartimento di Studi Umanistici, Università della Calabria (Italy)

Through the ages artists and writers have been fascinated by the challenge of capturing reading and, particularly, the subject of the woman who reads. However, it was in the nineteenth century (due to the beginning of a mass market, the emergence of a modern public, and, particularly, the emergence of women as a powerful constituency of readers) that the “woman who reads” imposed itself as a popular topos in European literature and iconography. Flaubert’s Madame Bovary (1857) immortalized this figure into a cliché in which the act of reading novels came to characterize Romantic dreamers par excellence, women who turned to fiction to escape the inadequacies of their lives. In Italy this phenomenon is remarkable: almost twenty novels reworked the theme of the woman reader and the trope of the novel as a route to corruption: from Tarchetti’s Fosca (1869) to Svevo’s Senilità (1898) and including books by novelists Fogazzaro, De Roberto, Verga, and D’Annunzio. With different nuances, but often with the same unconventionality expressed by the bovarystic reader (and embodied by Faruffini’s La lettrice), the “woman reader” also became a favorite subject in visual arts, in particular the canvases of the Macchiaioli and of innovative painters like Hayez, Toma, Zandomeneghi, Lega and Corcos.

The proposed workshop, funded by the BA/Leverhulme Research Grants, seeks to explore this popular nineteenth-century theme from an interdisciplinary perspective. The premise is that the “woman who reads” is a complex and multi-layered subject which can be interpreted from a variety of different perspectives: as the reflection of an historical and cultural phenomenon (the emancipation of women), as a motif of genre painting, as a Romantic cliché, as the catalyst of the anxieties of the fin de siècle writers who, through this character, explored within the literary texts the debate about the function and nature of the novel.

The Workshop is to explore the self-reflective dimension highlighted by the character of the woman reader. The premise is that the same act of self-reflection is to be found in a popular iconography of nineteenth century painting: the viewer and public of art exhibitions, the visitor in the atelier. By addressing the receivers of their message—be those readers or viewers—these works involve them in the debate on the status and function of art which was under attack in the positivist society of the period. This introduced an investigation in the fin-de-siècle art which can be seen anticipating the meta-reflection of Modernism. Possible topics for papers include, but are not limited to: the reader in the novel, the viewer in the painting: self-reflective representations; self-reflection in other artistic media (theatre, early cinema); the fin-de-siècle debate on the status and function of art; art as mimesis of real-
ITY VS ART AS CREATION OF AN INDEPENDENT REALITY (L’ART POUR L’ART).

BY NOVEMBER 1, SEND 250-300 WORD ABSTRACTS WITH A BRIEF AUTHOR BIO OF 150 WORDS FOR 20-MINUTE PAPERS (IN ENGLISH OR ITALIAN) WITH THE TITLE “THE WOMAN READER” TO OLIVIA SANTOVETTI (O.SANTOVETTI@LEEDS.AC.UK) AND GIOVANNA CAPITELLI (GIOVANNA-CAPITELLI@GMAIL.COM).

THE ARTS IN THE BLACK PRESS DURING THE AGE OF JIM CROW, BLACK PRESS RESEARCH COLLECTIVE, MARCH 10-11. YALE UNIVERSITY (NEW HAVEN, CONNECTICUT)

Between Reconstruction and the end of legalized Jim Crow segregation in the 1960s, the black press flourished in the United States. Critics and reporters on the arts beat not only brought to light the creative output of black musicians, actors, filmmakers, writers, and visual artists, but also investigated the role the arts played in the long struggle against oppression, as well as the economic and cultural impact of the arts on black communities and the United States as a whole. In recent years, digitization efforts have made the archives of the black press more easily accessible than ever before, opening up exciting new opportunities for scholarly inquiry. This conference seeks to bring together scholars from diverse disciplines to study the coverage of the arts in the black press during the era of legalized segregation. By focusing on the black press, the Black Press Research Collective (BPRC) hopes to highlight African Americans’ critical responses to the heterogeneous artistic scene of black America, which thrived even within an oppressive environment that constantly discounted and disrespected black lives. In doing so, the BRPC seeks to understand in greater depth how the black press might illuminate new facets and/or alternative narratives of black cultural and social history.

The BPRC invites submissions from scholars at any stage of their careers, including graduate students and independent scholars, for 20-minute conference presentations. Submit an abstract of 250 words to conference organizers LUCY CAPLAN and KRISTEN TURNER (ARTSBLACKPRESS@GMAIL.COM) by NOVEMBER 15, 2016. Include the title of the presentation and your full contact details. Panel submissions are also welcome; include a 100-word description of the panel topic as well as abstracts for individual papers. For more information, visit: https://arts-blackpress.wordpress.com/cfp/.

SYMPOSIA, TO ATTEND

THE ROYAL PALACE IN THE EUROPE OF THE REVOLUTIONS, JANUARY 17. CENTRE ANDRÉ CHASTEL (PARIS)

SINCE THE PUBLICATION OF NIKOLAUS PEVSNER’S HISTORY OF BUILDING TYPES IN 1976, ARCHITECTURAL HISTORIANS HAVE BEEN ALERT TO THE IMPORTANCE OF TYPOLÓGIES FOR RETHINKING THEIR DISCIPLINE. AS ANALYZED BY WERNER SZAMBENI OR JACQUES LUCAN, THINKING THROUGH TYPES ALLOWED FOR THE ARTICULATION OF CONCEPTS OF CONVENIENCE, CHARACTER AND COMPOSITION IN BOTH PUBLIC AND PRIVATE COMMISSIONS. ALONG WITH METROPOLITAN CHURCHES AND ROYAL BASILICAS, IN ANCIEN RÉGIME EUROPE PRINCELY PALACES REPRESENTED THE MOST PRESTIGIOUS PROGRAM AN ARCHITECT COULD EXPECT. FOR A PERIOD IN WHICH THE DIVINE RIGHT OF KINGS WAS BEING CALLED INTO QUESTION, HOWEVER, WHAT HAPPENED TO THE PHYSICAL STRUCTURES OF ROYAL OR PRINCELY POWER, SYMBOL OF POLITICAL AUTHORITY AND DYNASTIC SEATS? DID THE NATIONAL MODELS OF THE ESCORIAL, VERSAILLES, HET LOO OR SAINT JAMES PALACES STILL HOLD, EVEN IN LIGHT OF NEW MODELS MADE AVAILABLE THROUGH THE PUBLICATION OF ARCHEOLOGICAL DISCOVERIES IN ROME OR SPLIT? THE SECOND HALF OF THE EIGHTEENTH AND FIRST HALF OF THE NINETEENTH CENTURY REPRESENT A MOMENT OF INTENSE CONSTRUCTION OR RECONSTRUCTION OF THE PRINCIPAL EUROPEAN PALACES, FROM CASERTA TO BUCKINGHAM PALACE, SAINT-PETERSBURG TO LISBON, VERSAILLES TO COBLENZ. THIS TREND, ADDRESSED BY PERCIER AND FONTAINE IN THEIR RÉSIDENCES DES SOUVENIRS DE FRANCE, D’ALLEMAGNE, DE RUSSIE, ETC. (1833), TOOK PLACE IN A EUROPE THAT WAS UNDERGOING POLITICAL DEVELOPMENTS THAT ALTOGETHER CHANGED THE NATURE AND SYMBOLIC STRUCTURE OF PRINCELY POWER.

This symposium, focused on Europe from roughly 1750 to 1850, aims to interrogate the manner in which architects and their patrons integrated the changing concepts of character in architecture and symbolic place of dynastic palaces, reconciling them with theory and/or practice through rethinking issues of distribution, construction, environmental situation, décor, function, reuse of interpretations of printed or drawn sources.

Organizers: Basile Baudez and Adrián Almoguera.

MEMORY AND COMMEMORATION: THE 38th ANNUAL CONFERENCE OF THE NINETEENTH CENTURY STUDIES ASSOCIATION, FEBRUARY 2-4 (CHARLESTON, SOUTH CAROLINA)

From photographs and locks of hair to jubilee processions and civic monuments, nineteenth-century men and women sought to commemorate, preserve, and utilize personal and collective memories and histories. The Nineteenth Century Studies Association conference, Memory and Commemoration, will explore questions, such as: How did individuals remember loved ones, or their own histories? How did they celebrate corporate visions of the past, or dispute visions put forward by others? How were interpretations of the past used as tools of revolution, nation-building, imperialism, and other political activities? In what ways did new economies of tourism and...
consumerism support a culture of commemoration? How, too, have memories of the nineteenth-century past been contested by later generations?

For more information, visit: http://www.ncsaweb.net/Current-Conference.

College Art Association’s 105th Annual Conference, February 15-18 (New York, New York)

To view the upcoming conference program, including poster and panel sessions, visit: http://www.collegeart.org/conference/.


Since the 1943 publication of James Porter’s Modern Negro Art formally inaugurated the field, the study of twentieth- and twenty-first-century artists has dominated African American art historical scholarship. However, Porter’s seminal text began with three important chapters chronicling a history of African American artists and artisans before 1900; likewise, the pioneering scholars of early African American art largely engaged in a heroic sort of recovery project, rescuing the names, biographies, and works of forgotten artists from obscurity, and, to some extent, situating them within the larger context of American art history. With the publication of Lisa Farrington’s new survey text earlier this year and with much—though, importantly, not all—of this rescue mission completed, what new concerns, perspectives, paradigms, and methodologies will inform the direction of early African American art history? This panel seeks to take account of the shifting terrain of the field by beginning to articulate such new approaches and their implications for expanding the study of eighteenth- and nineteenth-century African American art. The session aims to directly re-imagine the field itself from a theoretical point of view, unearthing material that can lead to new direction in early African American art historical scholarship.

Chairs: Mia L. Bagneris (Tulane University) and Anna Arabindan-Kesson (Princeton University). For more information, visit: http://www.collegeart.org/conference/.


This session commemorates the centenary of Edgar Degas’s death in 1917 by exploring a critical re-examination of the artist’s work and its reception during and after his lifetime. Since scholarship on Degas has long reflected important developments in the field of art history, including debates about the representation of class, gender, race, and labor, among other themes, the session’s exploration of past and current approaches to Degas’s work will offer broader insights into the history and present state of the discipline. On the unique occasion of this centenary, the panel aims to present a reassessment of Degas’s work and legacy from a variety of distinct and innovative perspectives.

Chairs: Linda Goddard (University of St. Andrews) and Elizabeth C. Childs (Washington University in St. Louis). For more information, visit: http://www.collegeart.org/conference/.


Paul Gauguin (1848–1903) has long held a privileged position in the historiography of modernism in western art history. His case is often taken as paradigmatic in debates about avant-garde practice, artistic identity, the fraught histories of primitivism (as an aesthetic strategy and mode of cultural production), and the racial and gendered biases and exclusions of the discipline as commonly defined in Europe and North America. Beginning with his reception in the early twentieth century, responses to his art have often been inseparable from reactions to his controversial life and self-curated persona, fueled by his own semi-autobiographical writings as well as by art criticism, both contemporary and posthumous. His self-conscious equation of the artistic life with exile—or exoticist adventure—has attracted the interest of anthropologists, and scholars of literature and Pacific Studies, as well as art historians. Emblematic not just of a style of modern art, but of an uncompromising, even destructive, commitment to creativity, Gauguin’s example has been analyzed in moral philosophy, imagined in fiction and film, and critically reworked in contemporary Pacific culture. This session aims to investigate artistic, literary and popular responses to Gauguin’s art and/or life, and to consider his uneven fortunes in the critical literature since 1903. The panel hopes to explore the exhibition and curatorial strategies that have aspired to rethink his art and critical legacies in a broad variety of formats (monographic, media-driven, comparative, movement-specific, cross-culturally informed) since the early twentieth-century, both within and outside the Euro-American sphere.

Chairs: Linda Goddard (University of St. Andrews) and Elizabeth C. Childs (Washington University in St. Louis). For more information, visit: http://www.collegeart.org/conference/.
The spirit world was a significant source of inspiration for a wide range of artists in Europe during the second half of the nineteenth century. In an era marked by growing dissatisfaction with the perspectives that scientific rationalism and traditional religion offered on modern life, the prospects of otherworldly communication and supernatural visions galvanized new ways of looking at, responding to, and representing contemporary existence. The manifestations of this fascination with unearthly realms were rich and varied, from adherents of Spiritualism including James Tissot and James McNeill Whistler; to aficionados of the arcane and eerie, such as Fernand Khnopff; and occult-influenced groups like the Nabis. Despite the profound visual and conceptual appeal of mystical beliefs, their creative impact has been largely underappreciated in art historical scholarship. This panel seeks to address the role played by unconventional forms of spirituality and by the paranormal in the development of later nineteenth-century European art.

The session aims to explore how artists met the challenge of depicting what was, by nature, intangible, mysterious, and ineffable.

Chairs: Alison Hokanson (The Metropolitan Museum of Art) and Melissa Buron (Fine Arts Museums of San Francisco). For more information, visit: http://www.collegeart.org/conference/.

One of the reasons Charles Baudelaire chose Constantin Guys to represent the painter of modern life was that in his view Guys was “a man of the world,” who “wants to know, understand and appreciate everything that happens on the surface of the globe,” and thus he defined him as a “spiritual citizen of the universe.” Baudelaire’s insight notwithstanding, the notions of modernity developed in art history have been tied to metropolitan centers, even though the nineteenth century was very much a period of mobility, travel, and cross-cultural encounters: Guys, for example, traveled as a visual reporter to send illustrations documenting the Crimean war to the Western press; universal expositions displayed the art, culture and industry of nations from around the globe; artists and collectors traveled abroad—Americans to Paris, Europeans to Asia, and visitors from many regions around the globe travelled to the international expositions in Europe and America. In addition, photographic and film companies sent representatives all over the world to take photographs and to film in numerous regions including, for example, the Middle East. This session proposes to broaden the formation of modernity in art and visual culture of the long nineteenth century by focusing on the significance of cross-cultural encounters, spanning painting, sculpture, photography, early film, illustration, exhibitions, and collecting. It asks, to what extent we can re-envision nineteenth-century modernity by positioning cross-cultural exchanges in art and visual and material culture as central to modernity.

Chair: Ruth E. Iskin (Ben-Gurion University of the Negev). For more information, visit: http://www.collegeart.org/conference/.

Transporting Romanticism: Mediation and Mobility. Romantic Studies Association of Australia Conference, Massey University and Victoria University of Wellington, February 16-18 (Wellington, New Zealand)
In the last decades of Humanities scholarship, mobility and mediation have become increasingly central, as scholars emphasize boundary-crossing rather than differentiation, movement rather than stasis, and such ideas as the porosity of individuals and communities, and a world connected in unforeseen and complex ways by the circulation of global traffic. Movements of people, objects, information, genres, and feelings, both within intimate spaces and over vast distances, have come to seem increasingly important, becoming central to work of scholars such as Celeste Langan, Alan Bewell, Mary Favret, Adela Pinch, Miranda Burgess and many others. The Romantic era provides a particularly apt site for these critical discussions because it marks the period in which a shift occurred toward thinking in terms of mobility that would become associated with modernity. Mediation contributes to the idea of mobility by suggesting liminal states, border-crossings, and negotiations, but has also been used in the work of Kevis Goodman and others to suggest the way in which Romantic literature is shaped both by the medium in which it is consumed, and by the tangential texts, disciplines, and discourses which it rubs up against. This conference aims to move between mediation and mobility, to suggest the ways in which “transport” might be understood as a range of places, motions, emotions, experiences, and reconfigurations.

For more information, visit: https://rsaa2017.wordpress.com/call-for-papers-2/.
Fellowships & Grants for Pre- and Post-Doctoral Candidates

American Antiquarian Society announces Short-Term Visiting Academic Research Fellowships, available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Fellowships comprise 1-3 months, stipends = $1,000/month. The following are offered annually: Kate B. and Hall J. Peterson Fellowships (research on a topic supported by the AAS collections); The Legacy Fellowship (research on a topic supported by the AAS collections); Stephen Botein Fellowships (research in the history of the book in American culture); The Joyce Tracy Fellowship (research on newspapers and magazines); AAS-American Society for Eighteenth-Century Studies Fellowships (research on the American 18th Century); American Historical Print Collectors Society Fellowship (research on American prints of the 18th and 19th centuries or for projects using prints as primary documentation); The Reese Fellowship (research in American bibliography and the history of the book in America); The “Drawn to Art” Fellowship (research on American art, visual culture or other projects using graphic materials as primary sources); Deadline for all fellowships applications except the Ebeling Fellowship January 15, 2017; Contact: American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, (508) 755-5221, fax: (508) 753-3311, or visit: http://www.americanantiquarian.org/aacfellowship.htm. The Christoph Daniel Ebeling Fellowship (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, jointly funded by the German Association for American Studies and AAS). Deadline for Christoph Daniel Ebeling Fellowship: February 2017-not yet posted. See http://dgfa.de/christoph-daniel-ebeling-fellowship-jointly-sponsored-by-dgfaaas-and-aas-due-date-for-applications-february-15-2016/.

The French Government offers the Chateaubriand Scholarship for Humanities Research for doctoral research for which involvement in French research institutions or archives would be beneficial. Fellowships are given for research in topics in French culture and history. Applicants must be of U.S. citizenship. Tenure (9 mo.) carries a stipend of 1500 euros per month plus health coverage and travel. Deadline: January 14th for the following year. Contact: Chateaubriand Fellowships, French Embassy, Bourse Chateaubriand/SCULE, 4101 Reservoir Rd., Washington, DC 20007. E-mail: Meghan.merwin@diplomatie.gouv.fr. Call: (202) 944-6294. Web: http://france-science.org/chateaubriand2/chateaubriand/.

The Center for Advanced Judaic Studies, University of Pennsylvania, annually invites approximately twenty post-doctoral candidates to the Center to conduct research on a specific theme within the various fields of Judaic Studies. The theme for 2016-2016 is Jews Beyond Reason: Exploring Emotion, the Unconscious and Other Dimensions of Jews' Inner Lives. Outstanding graduate students in the final stages of writing their dissertations may also apply. Stipend amounts are based on academic standing and financial need (max. $50,000 / academic year). Deadline: November 9, 2016. Contact: Administrator, Fellowship Program, CAJS, Univ. of Pennsylvania, 420 Walnut St., Philadelphia, PA 19106. 215-238-1290. E-mail: Sheila Allen: allenshe@sas.upenn.edu; web: http://katyz.sas.upenn.edu/fellowship-program/next-year.

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

Center for Place, Culture and Politics Post-Doctoral Fellowship at the Graduate Center of the City University of New York (CUNY) announces a post-doctoral position for the academic year (pending budgetary approval). For more information and application, see http://pcp.gc.cuny.edu/fellowships/post-doc-application/. Online applications due March 1 (not yet updated).

Columbia University Council for European Studies offers summer pre-dissertation fellowships for graduate students working on Europe. There are usually fifteen to seventeen recipients and the stipend is $4,000.00. Deadline January 12, 2017. Contact: CES, Columbia University, 1205A, International Bldg., MC3310, 420 w. 118th St., New York, 10027. Phone: (212) 854-4172. Web: http://councilforeuropeanstudies.org/grants-and-awards/pre-dissertation-research; email: ces@columbia.edu.
The Harriman Institute Post-doctoral Fellows Program enables junior scholars who have recently received their Ph.D. to spend a specified term in residence focusing on the revision of their dissertation for publication in book form. **Deadline:** January 15 for fellowships to being the following September, decisions in May. Contact: Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, New York 10027, (212) 854-6219, bs18@columbia.edu, http://www.harrimaninstitute.org/courses/fellows_visiting_scholars.html (Not yet updated)

The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Ten $3,000 fellowships are awarded twice a year. **Deadline:** May 1, 2017. Contact The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9666; email: fellows@gliah.org, web: http://www.gilderlehman.org/historians/scholar4.html.

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

The Alexander von Humboldt Foundation offers several grants and fellowships at the pre-doctoral and professional levels. The **Samuel H. Kress Foundation** offers grants to support research for six- to twelve-month residencies at American art museums for 9-12 month professional development opportunities. Typically beginning in late summer or early fall. The Fellowship award is $30,000 per year. **Deadline:** November 30. **Conservation Fellowships:** Nine $32,000 Fellowships are expected to be awarded each year for one-year post-graduate internships in advanced conservation at a museum or conservation facility. Typically, $27,000 is allocated as a fellowship stipend, and $5,000 toward host institution administrative costs. Runs 9 to 12 months. **Deadline:** January 22. **Interpretive Fellowships at Art Museums:** A minimum of four Fellowships are awarded each year to American art museums for 9-12 month professional development opportunities. Typically beginning in late summer or early fall. The Fellowship award is $30,000, with a minimum of $25,000 reserved for the Fellow’s stipend and up to $5,000 available to support health, travel and other benefits for the Fellow and/or to defray the direct costs of hosting the Fellow. These and other fellowships can be found on the Kress website www.kressfoundation.org. Or contact: Wyman Meers, Program Administrator, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.

The Philadelphia Museum of Art is offering American Art Fellowship Opportunities. **Center For American Art Summer Fellowships** (2) Two summer fellows will be chosen to assist in the Museum’s Department of American Art, contributing to ongoing collection research and exhibition preparation. Graduate students in art history or related fields with an interest in curatorial studies and American painting and sculpture before 1945 are encouraged to apply. Fellows will be expected to work 10 weeks between June and August 2016. Fellowship stipend: $4,000. **Deadline:** February 15, 2017. **Barra American Art Fellowship** Fellow will work half-time assisting with department research and exhibitions, while conducting personal research. Applicants should have completed their M.A. degree in art history or a related field and propose a thesis or area of research interest that takes advantage of the Philadelphia Museum of Art’s resources. Priority will be given to those with...
projects relating to the Museum’s collection or exhibition program, and to students from the Philadelphia region. At the conclusion of the term, the Barra Fellow will be expected to give a lecture and submit a paper reflecting work done during the residency. Fellowship stipend: $18,000 with additional research and travel funds. Deadline: February 15, 2017. Apply Online: http://www.philamuseum.org/jobs/

Ronald de Leeuw Research Grant worth 5,000 euros each year for a talented researcher. This research grant shall be used to conduct research into a subject pertaining to the Van Gogh Museum’s field of collecting. This grant will offer the researcher the opportunity to adapt for publication their dissertation on a subject in the field of West European art history 1830-1914, to write a PhD research proposal or to undertake a field trip. Deadline not yet posted. Contact via e-mail: haanen@vangogh museum.nl. Information: http://www.vangogh museum.nl/en/about-the-museum/research-projects/van-gogh-museum-research-grant.

Stanford University invites applications for the Andrew W. Mellon Fellowship of Scholars in the Humanities, a postdoctoral fellowship designed to give Ph.D. recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will teach one course and contribute a second course-equivalent per year in one of Stanford’s fifteen humanities departments. The stipend of $64,000, plus benefits and research, funds may include additional support, depending on need. Deadline: November 15, 2016. Contact the Program Officer at mellonfellows@stanford.edu or visit http://fellows.stanford.edu

Crystal Bridges Museum of American Art offers the Tyson Scholars of American Art Program. Deadline: January 15, 2017. The residential program supports full-time scholarship in the history of American art, visual and material culture from the colonial period to the present. To support their research, Tyson Scholars have access to the art and library collections of Crystal Bridges as well as the library at the University of Arkansas in nearby Fayetteville. The program is open to scholars holding a Ph.D. (or equivalent) as well as to Ph.D. candidates. Projects with a synthetic, interdisciplinary focus and that seek to expand boundaries of research or traditional categories of investigation are particularly encouraged. Up to three Scholars may be in residence at a time, with terms ranging from six weeks to nine months. Stipends range from $30,000-$60,000 for a nine month term. Additional funds for research travel during the residency period are available upon application. Housing and office space are provided during residency. Website: http://crystalbridges.org/art/tyson-scholars/apply via e-mail: tysonscholars@crystalbridges.org.

The Ronald de Leeuw Research Grant at the Van Gogh Museum offers a grant of Grant: 5,000. Deadline: March 1, 2017. This research grant shall be used to conduct research into a subject pertaining to the museum’s field of collecting. This grant will offer the researcher the opportunity to adapt for publication their dissertation on a subject in the field of West European art history 1830-1914, to write a PhD research proposal or to undertake a field trip. Website: http://www.vangogh museum.nl/vgm/index.jsp?page=195257&lang=en&section=sectie_onderzoek. E-mail: haanen@vangogh museum.nl.

Apply for the Terra Foundation Postdoctoral Teaching Fellowships at Humboldt-Universität zu Berlin, 2018-2020. This postdoctoral fellowship at the Institute of Art and Visual History, Humboldt Universität zu Berlin (HU), will allow two postdoctoral fellows to teach and engage in research on American art history over a two-year period (2018-20). The courses will also be open to students from the Freie Universität Berlin. Applicants are expected to be at an early stage of their career, not currently holding, or having held a permanent university position. Application deadline for 2018-2020: February 2017? Not yet posted. Applicants selected for the interviews will be notified by mid-March. The interviews will take place in Berlin at the beginning of April. Travel costs will be covered. Candidates will be notified of the result by mid-April. For a complete listing of Terra Foundation academic awards, fellowships, and grant opportunities, please visit: www.terraamericanart.org.

Wesleyan University is invites scholars who have received their Ph. D. within the last four years in any humanistic field to apply for the Andrew W. Mellon Post-doctoral Fellowship in Cultural Studies. One Fellow will be appointed for the academic year with a stipend of $40,000. He or she will be in residence to teach a one-semester undergraduate course. Deadline: January 10th (Not yet posted.) Website: http://www.wesleyan.edu/humanities/fellowships/mellon.html.

Wesleyan University Center for the Humanities will also grant a small number of non-stipendiary Research Fellowships for a semester or a year to scholars working in the humanities or
the social sciences. Arrangements for Research Fellowships are informal and individual (consult site for details). **Deadline: March 30 (Not yet posted.)** Contact Ethan Kleinberg, Director, Center of the Humanities, Professor of History and Letters Email: esavage@wesleyan.edu. Website: http://www.wesleyan.edu/humanities/fellowships/research.html.

The **Carter G. Woodson Institute for Afro-American and African Studies** at the University of Virginia offers pre-doc and post-doc residential fellowships to scholars whose work focuses on race, ethnicity and society in Africa and the Atlantic world (broadly defined as the African Diaspora). Post-doctoral fellows receive one-year fellowships with a stipend of $45,000 plus full time benefits. Pre-doctoral fellowships cover two years with an annual stipend of $20,000, plus health insurance). The fellowship is not restricted by citizenship. **Deadline: December 1, 2016.** Website: http://artsandsciences.virginia.edu/woodson/fellowship/index.html

The **Yale Center for British Art Visiting Scholar Program** offers several month-long resident fellowships to scholars in post-doctoral or equivalent research related to British art and to museum professionals whose research interests include British art. **Deadline: January 6, 2017.** Website: http://britishart.yale.edu/research/visiting-scholars.

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

**FELLOWSHIPS & GRANTS – ALL CAREER STAGES**

The **American Antiquarian Society** (AAS) invites applications for its visiting academic fellowships. A minimum of three AAS-National Endowment for the Humanities Fellowships will be awarded for periods extending from four to twelve months. Stipend for long-term fellowship is $4200/month. Over thirty short-term fellowships will be awarded for one to two months. The short-term grants are available for scholars holding the Ph.D. and for doctoral candidates engaged in dissertation research. Stipend: $1850/month. Accommodations are available for visiting fellows in housing owned by AAS. Short-term fellowships support scholars working in the history of the book in American culture, in the American eighteenth century, and in American literary studies, as well as in studies that draw upon the Society’s preeminent collections of graphic arts, newspapers, and periodicals. Accommodations are available for visiting fellows in housing owned by AAS. **Deadline for long and short-term fellowships: January 15, 2017.** Apply online. Website: http://www.americanantiquarian.org.

The **American Association of Netherlandic Studies** offers several month-long resident fellowships to scholars in the Netherlands or Belgium. The grant is intended for citizens or residents of the United States who study at an American university. Preference is given to those scholars who do not receive research support from their home institutions. Applicants must submit a proposal of at least two pages, a timetable, a budget, two letters of recommendation, a curriculum vitae, and a set of transcripts. The proposal should establish the scholarly contribution and significance of the project, its relevance to the applicant’s professional goals, and progress already made. **Deadline: February 15 (Not yet posted.)** Please send completed (hardcopy only — provide 4 copies) applications to: Dr. C.P. Sellin, Assist. Prof of Art History, California Lutheran University, Art Department, 60 West Olsen Road, mail code 3800, Thousand Oaks, CA. 91360. Contact: Dr. Jenneke Oosterhoff, Univ. of Minnesota, Dept. of German, Scandanavia and Dutch, 205 Folwell Hall, Minneapolis, MN 55455, email: ooste005@umn.edu. Web: http://netherlandic-studies.com/news/?page_id=24.

The **American Association of University Women (AAUW)** invites applications from outstanding women scholars for a one-year research fellowship or short-term publication grant (must be U.S. citizens or permanent residents). The **American Fellowships** include Post-doctoral Fellowships ($30,000), Dissertation Fellowships ($20,000 to women in the final year of a doctoral degree) and a Summer/Short-Term Research Publication Grant ($6,000), available to women college/university faculty or independent researchers to prepare completed research for publication. **Deadline (postmarked): November 15, 2016.** **International Fellowships** are awarded for full-time
The American Council of Learned Societies supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars support long-term, unusually ambitious projects in the humanities and related social sciences. Burkhardt Fellowships are intended to support an academic year ($75,000/ nine months) of residence at any one of the national residential research centers participating in the program. See website for full details. Deadline: September 26, 2016. The Henry Luce Foundation Dissertation Fellowships in American Art ($25,000, one-year, non-renewable) support any stage of Ph.D. dissertation research or writing in the art of the United States in any period (applicants must be US citizens, A.B.D. before beginning tenure). Deadline: March 2017. The ACLS Fellowship Program welcomes applications from scholars in all disciplines of the humanities and humanities-related social sciences. ACLS Fellowships include ACLS/Andrew W. Mellon Fellowships for Junior Faculty, ACLS/SSRC/NEH International and Area Studies Fellowships and ACLS/New York Public Library Residential Fellowships. Tenure ranges from six to twelve consecutive months devoted to full-time research. Awards: $30,000 - $60,000, depending upon applicant’s rank. Deadline: September 27, 2016. The Southeast European Studies Program offers post-doctoral research fellowships (stipends up to $25,000) and dissertation fellowships (stipends up to $17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged. Deadline: December 1, 2016. The Charles A. Ryskamp Research Program supports advanced assistant professors, seeking to provide time and resources to enable these faculty members to conduct their research under optimal conditions. Fellows are permitted and encouraged to spend substantial periods of their leaves in residential interdisciplinary centers, research libraries, etc., in the U.S. or abroad. Stipend: $64,000 plus $2,500.00 for research and travel. Deadline: September 26, 2016. Contact: American Council of Learned Societies, 663 Third Avenue, New York, NY 10017-3398; 212-697-1505, ext. 136 or 138; email <cfrede@acls.org>; Web: http://www.acls.org/programs/overview/.

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

The American Philosophical Society offers several grants and fellowships at the pre-doctoral, post-doctoral and senior level. The Franklin Research Grant is available to post-doctoral (or publication equivalent) scholars. Funding is in multiples of $1,000, with a maximum of $6,000 for one calendar year, $12,000 for two years. Deadlines: October 1 and December 1, 2016. The Phillips Fund of the APS provides grants for research in Native American linguistics and ethno history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed $3,500. Deadline: March 3, 2017. The APS Library accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: $2,500 per month (1-3 months). Deadline (receipt): March 1. Contact all individual programs through Linda Musumeci, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429; e-mail: lmusumeci@amphilsoc.org; web: http://www.amphilsoc.org/grants.

The Amon Carter Museum's Davidson Family Fellowship Program is for scholars working at the pre- or post-doctoral level. Fellows will initiate new research or continue work on an existing topic in American art that draws on the Museum's collections. Stipend: $12,500 for a minimum of four months of full-time research at the Amon Carter Museum. Deadline: March 1, 2017. Contact: Davidson Family Fellowship Program, Amon Carter Museum, Attn: Samuel Duncan, Library Director, 3501 Camp Bowie Boulevard, Fort Worth, Texas 76107-2695, ph. (817) 989-5073; email: samuel.duncan@cartermuseum.org. Web: http://www.cartermuseum.org/library/davidson-family-fellowship. (Not yet updated)
Amy P. Goldman Fellowship in Pre-Raphaelite Studies. The University of Delaware Library, in Newark, Delaware, and the Delaware Art Museum are pleased to offer a joint Fellowship in Pre-Raphaelite studies, funded by the Amy P. Goldman Foundation. This 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. Research of a wider scope, which considers the Pre-Raphaelite movement and related topics in relation to Victorian art and literature, and cultural or social history, will also be considered. Projects which provide new information or interpretation—dealing with unrecognized figures, women writers and artists, print culture, iconography, illustration, catalogues of artists' works, or studies of specific objects—are particularly encouraged, as are those which take into account transatlantic relations between Britain and the United States. Applicants, whose research specifically utilizes holdings of the University of Delaware Library, the Mark Samuels Lasner Collection, the Delaware Art Museum, and the Helen Farr Sloan Library and Archives, are preferred. A stipend of $3,000 is available for the one-month Fellowship. Housing will be provided. Personal transportation is recommended (but not mandatory) in order to fully utilize the resources of both institutions. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. Applications from independent scholars and museum professionals are welcome. By arrangement with the Yale Center for British Art, New Haven, CT, scholars may apply to each institution for awards in the same year; every effort will be made to offer consecutive dates.

The deadline to apply for the 2017 Fellowship is November 1, 2016. Notification of the successful applicant will be announced by December 1, 2016. The chosen candidate will then be asked to provide a date for assuming the Fellowship by January 1, 2017. If you have any questions or would like to request more information, please contact: Margaretta S. Frederick, Pre-Raphaelite Fellowship Committee, Direct line: 302.351.8518; E-mail: fellowships@delart.org.

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = $4000/month), are designed to provide access to the library for scholars who reside outside the greater New Haven area. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details).

Deadline: received December 6, 2016. Web: http://www.library.yale.edu/beinecke/brblfellow.html; email: Beinecke.Fellowships@yale.edu.

The Camargo Foundation awards one-semester residential fellowships to scholars, visual artists, composers, and writers working on humanistic topics related to French and Francophone countries. Fellows pursue projects while in residence at the Foundations’ estate in Cassis, France. Applications are welcome from college professors, independent scholars, secondary school teachers (private and public), graduate students, writers, composers and visual artists. Stipend amount: $2,500. Application deadline: postmarked January 12. Contact: The Camargo Foundation, 1, Avenue Jermini, 13260 Cassis, France. Web: www.camargofoundation.org (not yet updated).

The Caroline and Erwin Swann Fellowship for Caricature and Cartoon awards one fellowship per year, with a stipend of $15,000 to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. Applicants may be candidates for an M.A. or Ph.D. degree in a university in the United States, Canada or Mexico and working toward the completion of a dissertation or thesis for that degree, or be engaged in postgraduate research within three years of receiving an M.A. or Ph.D. Application deadline: February 14, 2017. Contact: Martha Kennedy, 202-707-9117. Web: www.loc.gov/rr/print/swann. Email: swan@loc.gov.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Visiting Senior Fellowship Program: Deadlines: September 21, March 21; The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: Deadline: November 15; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: Deadline: February 15. Visit: http://www.nga.gov/casva/index.shtm. Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudy@nga.gov (not yet updated).

The Center for Cultural Analysis at Rutgers University awards two external fellowships (stipend: $45,000) to scholars and practitioners, including graduate students, “interested in issues and problems arising from the complicated interrelations among the Americas during the past century— their history, politics, economics and culture.” Deadline January 6, 2017.
Contact: Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08905, 732–932-8426, email: info@cca.rutgers.edu. Web: http://cca.rutgers.edu/fellows/12-13-fellowships.

The Council of American Overseas Research Centers (CAORC) announces a fellowship program that supports advanced regional research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already earned their Ph.D. in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or trans-regional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to $9,000 each. Individuals or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens. Deadline January 21, 2017. Contact: Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, PO. Box 37012, NHB Room CE-123, MRC 178, Washington, D.C. 20013-7012, Ph. (202) 633-1599. Email: fellowships@caorc.org; web: http://caorc.org/programs/multi.htm.

The Filson Fellowship offers full-time university history faculty and doctoral students an opportunity to pursue scholarly research at the Filson Historical Society, Louisville, KY, by providing funds for travel and lodging. The society’s collections focus on the frontier, antebellum and Civil War eras of Kentucky. Out-of-state fellows receive a $500.00 award for a one-week period. State residents may receive partial support. Application deadlines: annually, October 15 and February 15. Contact: 502 635-5083, e-mail markweth@filsonhistorical.org, web http://arthist.net/archive/4527/view=pdf or write Mark Wetherington, The Committee on Fellowship/Internships, The Filson Historical Society, 1310 S. Third Street, Louisville, KY 40208. Phone: (502) 635-5083.

The Center for the History of Collecting in America; the Center offers short-term Junior fellowships (8–10 weeks) for graduate and pre-doctoral students and Senior fellowships (8–10 weeks) for post-doctoral and senior scholars. In addition the Center offers long-term (4–5 months) Leon Levy Fellowships for post-doctoral and senior scholars. In all cases preference will be given to researchers whose projects are particularly appropriate to the resources available at the Frick Art Reference Library. Each short-term fellowship for a junior scholar is $5,000. Each short-term fellowship for a senior scholar is $10,000. Each long-term Leon Levy Fellowship is $25,000 per semester (with a maximum of two semesters) and is supplemented with travel funds up to $1,250 (per semester) for brief research trips during the fellowship period. Applications must be e-mailed or postmarked not later than February 15, 2017. Center for the History of Collecting Frick Art Reference Library, 10 East 71st Street, New York, New York 10021, Attn: Fellowship Program or sent by e-mail with attachments to center@frick.org. http://www.frick.org/center/fellowships.htm.

UCLA’s Digital Humanities & Art History Summer Institute. March 1 (not yet posted). Participants will be selected on the basis of their ability to formulate compelling research questions about the conjunction of digital humanities and art history, as well as their potential to disperse the material they glean to colleagues at their home institutions and to the field at large. Applicants must be actively conducting art historical research, and they must possess an advanced degree in art history or a related field. The application is open to faculty members, curators, independent scholars, and other professionals who conduct art historical research. We define “art history” broadly to include the study of art objects and monuments of all times and places. Current graduate students are not eligible to apply. If you have questions about your eligibility, we invite you to contact Institute Director Miriam Posner at mposner@humnet.ucla.edu. http://www.humanities.ucla.edu/getty/index.php/apply/.

The John Simon Guggenheim Memorial Foundation provides fellowships for advanced professionals in the natural sciences, social sciences, humanities, and non-performing creative arts. Fellowships are awarded through two annual competitions: one open to citizens and permanent residents of the United States and Canada (Deadline: September 19), and the other open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1). Contact: Edward Hirsch, Pres., John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248. E-mail: fellowships@gf.org. Web: http://www.gf.org/ (Latin America and the Caribbean not yet updated).

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

The **Harvard University Houghton Library Fellowship** provides short-term fellowships for travel to work within the Library’s collections. Fellows have access to the Widener library, the world’s largest university library and receive a stipend ($3000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellows must be in residence at Harvard for at least one month out of the fellowship year (July-June). **Deadline:** January 17, 2017. Contact: The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: http://hcl.harvard.edu/libraries/houghton/public_programs/visiting_fellowships.cfm.

The **Huntington Research Center** will award over one hundred fellowships for the academic year, derived from a variety of funding sources and having different terms. Fellows are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a Ph.D. or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of $2000 per month. A number of specialized fellowships are available. **Deadline (postmarked): November 15, 2016.** Contact: Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108; contact: Dr. Steve Hindle, W.M. Keck Foundation Director of Research, phone: (626) 405-2194; web: http://www.huntington.org/WebAssets/Templates/content.aspx?id=566.

The **Institute of Turkish Studies** sponsors an annual grant program that offers a variety of awards to individual scholars, colleges and universities in the United States. The Institute will offer grants and fellowships in the field of Ottoman and Modern Turkish Studies to graduate students, post-doctoral scholars, universities, and other educational institutions. **Deadline (receipt): March 2017 (not yet posted).** For detailed application guidelines and downloadable application forms, visit http://turkishstudies.org/grants/index.shtml Phone: (202) 687-0295, Fax (202) 687-3780, or write: Institute of Turkish Studies, Intercultural Center, Georgetown University, Washington, DC 20057-1033.

The **Library Company of Philadelphia and Historical Society** of Pennsylvania Program in Early American Economy and **Society** offers several types of fellowship awards to be granted for research and scholarship. One-month fellowships (stipend = $2,000) are available to scholars at all levels of research. Two **Barra Foundation International Fellowships** (stipend: $2,500 plus travel expenses) are reserved for foreign national scholars whose residence is outside the United States. The **Program in Early American Economy and Society (PEAES)** Fellowships consist of: one dissertation-level fellowship, tenable for nine consecutive months (stipend: $20,000); one advanced research fellowship, also tenable for nine consecutive (stipend: $40,000). **Deadline** for post-doctoral long-term fellowships is **November 1, 2016.** The fellowships promote scholarship in early American economy and society, broadly defined, through the 1850s. All applicants may submit proposals based on any printed and manuscript materials of the Library Company and other institutions nearby. **Deadline:** March 1. Contact: Program in Early American Economy and Society, The Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. (215) 546-3181 or write James Green, email: jgreen@librarycompany.com. Web: http://www.librarycompany.org/fellowships/american.htm.

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

The **Massachusetts Historical Society** offers short term fellowships for researchers who need to use the collections to complete a major project relevant to the MHS collections. Each of
the fellowships includes a stipend of $1,500 for four weeks of research. Candidates who live 50 or more miles from Boston receive preference. **Post-mark deadline: March 1, 2017.** With support from the National Endowment for the Humanities the MHS also awards either one long-term grant of six to twelve months or two grants of a maximum of five months. Stipend: no more than $40,000 for a term of six to twelve months and smaller amounts for shorter terms. Tenure must be continuous. Application **post-mark deadline: January 15, 2017.** Contact: Long term/short term Fellowships, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215, (617) 646-0513; Web: http://www.masshist.org/research/fellowships. (Not yet updated)

**Metropolitan Museum of Art Conservation Fellowships** are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fields for conservation research include paper, objects, textiles, musical instruments and costumes. Fellows maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures receive stipends of $42,000 (senior), and $32,000 (junior), with additional travel monies available. **Deadline (receipt): December 6, 2016.** The Metropolitan Museum of Art also offers **Resident Pre- and Post-doctoral Fellowships in Art History** to qualified graduate students and post-doctoral researchers in fields represented by the collections. **Deadline: November 1, 2016.** For further information, e-mail: education.grants@metmuseum.org. Web: http://www.metmuseum.org/research/internships-and-fellowships/fellowships/conservation-and-scientific-research-fellowships.

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

The **Henry Moore Institute** offers fellowships to artists, academics, curators and/or educators interested in pursuing work at the institute on historical and contemporary sculpture. Fellows have access to collections including sculpture, a library, slide library, an archive of works on paper, models and original documents. The sculpture and archive collections are devoted to British sculpture, principally after c. 1850, and are especially strong for the period c. 1900-1975. The library is an excellent resource for research on both historical and contemporary sculpture. Tenure is up to four months with travel expenses and a per diem provided. Fellows will also have opportunities to either publish or present research. Application **deadline: January 13, 2017.** Contact Kirstie Gregory – Research Programme Assistant, Henry Moore Institute, The Headrow, Leeds LS1 3AH. T: + 44 (0) 113 246 7467, E: kirstie@henry-moore.org.-marked ’Research Fellowships.’ Web: http://www.henry-moore.org/hmi/research/hmi-research-fellowships1.

The **Mount Vernon Hotel Museum,** funded by the **William Randolph Hearst Foundation,** offers two summer fellowships for undergraduate or graduate students interested in U.S. history, material culture, historic preservation, museum studies, or museum education. Appointments are full-time for a nine-week period during June and July, and each carry a $2,750 stipend. **Deadline: mid-March, 2017 (date TBA).** Contact the Museum at 212-838-6878. Visit website or write: Hearst Fellowship Program, Mount Vernon Hotel Museum, 421 East 61st Street, New York, NY 10065. Web: http://www.mvhm.org/pages/fellowships/fellowships.htm. (not yet updated)

**National Endowment for the Humanities** fellowships in the Division of Research Programs. **Deadline May 1, 2017** for Projects Beginning January 2016. Fellowships support individuals pursuing advanced research that is of value to humanities scholars, general audiences, or both. Recipients usually produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources in the humanities. Projects may be at any stage of development. Information on the number of applications and awards in individual competitions is available from fellowships@neh.gov. Contact NEH’s Division of Research Programs at 202-606-8200 or fellowships@neh.gov. Hearing-impaired applicants can contact NEH via TDD at 1-866-372-2930. http://www.neh.gov/grants/research/fellowships.

The **National Sporting Library & Museum** seeks applications for the **John H. Daniels Fellowship** which supports scholars doing research in the area of equestrian, angling and field sports. Applicants must submit a formal application
demonstrating how they will utilize the NSLM collections of books, periodicals, manuscripts, archival materials and fine art for research in the area of equestrian, angling and field sports. Duration: periods of two weeks to one year. Selected Fellows receive complimentary housing in Middleburg and a stipend to cover living and travel costs. University faculty and graduate students, museum curators, librarians, writers and journalists are encouraged to apply. **Deadline: March 1, 2017.** Web: http://www.nslm.org/fellowship.

The **New England Regional Research Fellowship Consortium** offers a number of awards. The Consortium grants ($5,000 / eight weeks of research at a participating institution) are meant to encourage work drawing from multiple agencies and are awarded to anyone who demonstrates a serious need for the use of collections and facilities of associated organizations. Participating Institutions include the Boston Athenaeum, Connecticut Historical Society, John Nicholas Brown Center for the Study of American Civilization, Maine Historical Society, Massachusetts Historical Society, Mystic Seaport Museum, New England historical Genealogical Society, New Hampshire Historical Society, Rhode Island Historical Society, Vermont Historical Society, and Historic Deerfield. Application **deadline: February 1.** For more information contact: Regional Fellowships, MHS, 1154 Boylston Street, Boston, MA 02215, 617-646-0513. Web: [http://www.masshist.org/fellowships/nerfc/index.php](http://www.masshist.org/fellowships/nerfc/index.php) **(not yet updated).**

The **New-York Historical Society** offers up to ten fellowships for the 2016-2017 academic year. Designed to encourage and promote the use of its extraordinary collections of primary and secondary sources relating to the history of New York and the United States, the fellowships are open to scholars at various times during their academic careers. **Deadline: January 5, 2017.** See [http://nyhistory.org/library/fellowships](http://nyhistory.org/library/fellowships).


The **Newberry Library** supports a wide range of **long and short-term fellowships.** Long-term fellowships are available to post-doctoral scholars (holding the Ph.D. at the time of application) for periods of six to eleven months; they carry stipends up to $40,000 unless specified otherwise. **Deadlines: long-term fellowships December 1, 2016; short-term January 15, 2017.** For more information, contact: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610, 312 255-3666. Web: [www.newberry.org/research/fellowships/fellowships@newberry.org](http://www.newberry.org/research/fellowships/fellowships@newberry.org). E-mail: research@newberry.org.

The **Preservation Society of Newport County’s Fellows Program** offers scholars the opportunity to conduct research in Newport on topics of local as well as national significance. Length of fellowship, one semester or one academic year. Fellows receive a stipend of $2,000 per month and shared housing is available in one of the Preservation Society’s properties for the duration of the fellowship. **Deadline: March 15.** Learn more and download a Fellowship Application at [http://www.newportmansions.org/learn/research-scholarship](http://www.newportmansions.org/learn/research-scholarship).

**Publication Grants and Course Development Grants from the Society for the Preservation of American Modernists.** **Deadline:** Applications must be received (not post-marked) by March 15, 2017. Through an annual series of Publication Grants, the Society for the Preservation of American Modernists (SPAM) supports the authorship of articles or books by independent scholars, students, and professionals in the following subject areas: the artistic contributions of the American modernists, and the history of public and private support for the arts in the United States. SPAM also sponsors Course Development Grants. Please see the Grants pages at [www.americanmodernists.org](http://www.americanmodernists.org) for detailed information on how to apply and a list of previously supported projects.

**Harry Ransom Humanities Research Center** announces its Research Fellowships to support scholarly research projects in all areas of the humanities. Priority, however, will be given to those proposals that concentrate on the Center’s collections and that require substantial on-site use of them. This year’s special topic will be announced on the website in October. Applications are encouraged from scholars investigating the transatlantic cultural exchange of ideas, in particular, but not exclusively those affected by times of war. It is the goals of the fellowship to foster inquiry into the nature of the cultural and intellectual dialog between Europe and the United States. The fellowships range from one to three months, with stipends of $3,000 per month. Also available are $1,200 to $1,700 travel stipends and dissertation fellowships with a $1,500 stipend. **Deadline: January 31, 2017.** For detailed information, including eligibility requirements, go to [http://www.hrc.utexas.edu/research/fellowships/application/](http://www.hrc.utexas.edu/research/fellowships/application/) or call The Harry Ransom Center, The University of Texas at Austin, (512) 471-8944.
The Schomburg Center for Research in Black Culture’s Scholar-in-Residence program seeks to assist scholars studying black history culture from a humanist perspective and professionals in fields related to the Center’s collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, $25,000 for six months and $50,000 for twelve months). Deadline (postmarked): November 1, 2016. Contact: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801, (212) 491-2228. Web: http://www.nypl.org/locations/tid/64/node/138.

The School of American Research (SAR) awards a Resident Scholar Fellowship to six scholars with anthropologically informed perspectives in humanistic fields who have completed research and are now looking to pursue topics “important to the understanding of humankind.” Resident scholars are given an apartment and office on campus, stipends up to $40,000, a small reference library and other benefits. The tenure: September 1 through May 31. Deadline: November 1. Contact: the Director of Academic Programs at School of American Research, PO Box 2188, Santa Fe, NM 87504-2188; e-mail: scholar@sarsf.org. Web: www.sarweb.org.

The Smithsonian American Art Museum invite applications for research fellowships in art and visual culture of the United States. Fellowships are residential and support independent and dissertation research. The stipend for a one-year fellowship is $32,500 for predoctoral fellows or $47,500 for postdoctoral and senior fellows, plus research and travel allowances. The standard term of residency is twelve months, but shorter terms will be considered; stipends are prorated for periods of less than twelve months. Deadline: December 1, 2016 is the online application deadline for fellowships that begin on or after June 1, 2016. For applications, research consultation, and general information visit AmericanArt.si.edu/fellowships or email AmericanArtFellowships@si.edu. Contact: Amelia Goerlitz, Fellowship Program Coordinator, SAAM Fellowship Office, Smithsonian American Art Museum; (202) 633-8353.

The Social Science Research Council sponsors fellowship and grant programs on a wide range of topics, across many different career stages. Most support goes to pre-dissertation, dissertation, and post-doctoral fellowships, offered through annual competitions. Deadlines vary per program, but can be as early as September. Web: www.ssrc.org/fellowships; address: Social Science Research Council, 810 Seventh Avenue, 31st Floor, New York, NY 10019 USA; (212) 377-2700 ext. 606; fax: (212) 377-2727; email: info@ssrc.org. For the International Dissertation Research Fellowship (IDRF) the online application deadline is November 5, 2016. Email: idrf@ssrc.org.

Publication Grants and Course Development Grants from the Society for the Preservation of American Modernists (SPAM) support the authorship of articles or books by independent scholars, students, and professionals in the following subject areas: the artistic contributions of the American modernists, and the history of public and private support for the arts in the United States. SPAM also sponsors Course Development Grants. Application deadline: April 1, 2017. Please see the Grants pages at www.americanmodernists.org for detailed information on how to apply.

Applications are invited for the United States Capitol Historical Society Fellowship. This fellowship is designed to support research and publication on the history, art, and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods ranging from one to twelve months; the stipend is $2500.00 per month. (Most awards are for one to three months.) Applications must be postmarked, e-mailed, or faxed by March 15, 2017, for the fellowship period beginning in September 2016 and ending in August 2016. Applications should be mailed to Dr. Donald Kennon, U.S. Capitol Historical Society, 200 Maryland Avenue, N.E., Washington, D.C. 20002; faxed to the Architect of the Capitol at (202)-228-4602; or e-mailed in PDF format to bwolanin@aoc.gov and dkennon@uschs.org. Further details can be found at www.uschs.org. If you have questions about a potential topic, contact Dr. Barbara Wolanin at (202)-228-2700 or bwolanin@aoc.gov.

The United States Holocaust Memorial Museum’s Center for Advanced Holocaust Studies awards fellowships to support research and writing on the Holocaust and genocide studies. Awards are granted to Ph.D. candidates, post-doctoral researchers, senior scholars, and professionals holding degrees from accredited academic and research institutions worldwide. All humanistic disciplines welcomed. The specific fellowship awarded and the length of the award are made at the discretion of the Center (tenure normally consists of a semester, summer, or academic year). Deadline: November 30, 2016. Contact: Traci Rucker, Prog. Asst., Visiting Scholars Program, Center for Advanced Holocaust Studies, U.S. Holocaust Memorial
announces a five-year Andrew W. Mellon Foundation Post-doctoral Fellowship Program. The Fellowship Program brings together new and recent Ph.D.s to participate in the university’s ongoing interdisciplinary programs and seminars. Fellows receive a two-year appointment with stipends beginning at $50,000/year and will teach three undergraduate courses in their home discipline and collaborate each spring semester in leading a seminar in the theory and methods of interdisciplinary research. No application form; deadline: December 3, 2016. Submit materials by email, post, or online document handler to Joseph Loewenstein at mii@artsci.wustl.edu; web: http://mii.wustl.edu/.

The Winterthur Museum offers three categories of fellowships: NEH Fellowships, McNeil Dissertation Fellowships, Winterthur Research Fellowships. The NEH Fellowship supports scholars pursuing advanced research. Tenure = four to twelve months/ stipend up to $40,000 (generally $3300/month). Scholars make use of the museum’s extensive library and collections related to the study of American artistic, cultural, social and intellectual history. The McNeil Dissertation Fellowship awards one or two semesters of McNeil funding yearly, at $7,000 per semester. Applicants may apply for one or two semesters. Short-term Winterthur Research Fellowships carry a stipend of $1,500 per month. Fellowships are open to all candidates who demonstrate a specific need for research in the collections. Deadline (all fellowships): January 15, 2017. E-mail: academicprograms@winterthur.org or e-mail Rosemary Krill at rkrill@winterthur.org. For more details and to apply, visit www.winterthur.org/fellowship.

The Wolfsonian-Florida International University Research Fellowship promotes the examination of modern material culture. The focus of the Wolfsonian collection is on North American and European decorative, propaganda, and fine arts of the period 1885-1945. The United States, Great Britain, Germany, Italy, and the Netherlands are the countries most comprehensively represented. There are also smaller but significant collections of materials from a number of other countries, including Austria, France, Japan, the former Soviet Union and Hungary. The Wolfsonian library has approximately 50,000 rare books, periodicals, and ephemeral items, as well as standard reference materials. Eligibility is limited to those with a master’s degree or higher; doctoral candidates are eligible to apply. Awards: 3-5 weeks, with stipend, airfare, and accommodations. Deadline: December 31 for residency after July 1st. Web: http://www.wolfsonian.org/research-library/fellowships or contact: Fellowship Coordinator, The Wolfsonian- FIU, 1001 Washington Ave., Miami Beach, FL 33139 Phone. 305-535-2613; e-mail research@thewolf.fiu.edu.

The Woodrow Wilson Fellowship Foundation, in conjunction with the Andrew W. Mellon Foundation, announces Career Enhancement Fellowships for Junior Faculty. The 12-month fellowship seeks to increase the presence of minority junior faculty members, and other faculty members committed to eradicating racial disparities in the arts and sciences. Awards: $30,000 stipend and a small grant for research/travel. Deadline: January 31, 2017. E-mail: careerenhance@woodrow.org. Web: http://woodrow.org/.

The William R. Levin Award for Research in the History of Art
Thanks to the generosity of William R. Levin, Professor Emeritus at Centre College, Danville, KY, SECAC offers an award of an annual total of $5,000 to one or more art historians who are members of the organization. Dr. Levin has been a member of SECAC since 1987; served on the Board of Directors; published in the scholarly journal The Southeastern College Art Conference Review; received the SECAC Award for Excellence in Scholarly Research and Publication in 2004; and been recognized with two of the organization’s highest honors, the Excellence in Teaching Award and the Exemplary Achievement Award.

Levin endowed this award in 2013 to encourage and recognize research in art history. Applicants may be established scholars or those newer to the field. On a yearly basis, each applicant will propose one project that may be in the planning stage or partially realized. The purpose of the award is to enable completion of the proposed project likely resulting in publication, and to this end funds may be used for travel, supplies, fees, assistance, or other purposes. At its 2013 annual meeting, convened in Greensboro, NC, the Board of Directors of SECAC approved application procedures and deadline as well as the composition of a review committee. The first recipient of the Levin Award was announced at the 2014 meeting in Sarasota, FL. Directions for applying for the 2017 award are below, and the recipient will be named at the 2017 meeting in Columbus, Ohio. Award monies will be available at the conference.

William R. Levin Award Past Winners
**Eligibility**  Any member of SECAC may apply. SECAC membership must be current at the time of application and at the time of the use of the funds. Once the grant has been in place, previous grant recipients must wait 3 years before re-applying. Generally, this is a post-doctoral award, and not to be used to finish MA theses or PhD dissertations. The award will be in support of research to be done after the annual conference. U.S. citizenship mandatory.

**Responsibility of Grantee**  No restrictions are made by SECAC on how the fellowship funds are expended. Conference papers and publications based on the project are encouraged. SECAC requests that fellows provide a brief report to the board describing how the funds were spent during the fellowship period (one year from receipt of fellowship money). Award recipients should acknowledge the Levin Award in any resulting publications. There is no fee for application for the fellowship.

**Responsibility of SECAC**  The full amount of the fellowship will be paid to the fellow when the fellow agrees to accept the award and the conditions of the award.

**To Apply**
Create a single PDF with the following information:

- A 2-3 page CV of the applicant including all contact information (email, mailing address, phone number, etc.)
- A project proposal, limited to one page in length. Clearly describe the project and include a detailed budget on how fellowship monies will be spent and anticipated publication outcomes. Proposals should be single-spaced, 10- to 12-point font and standard margins.
- A selected bibliography, one page
- Additional supporting materials, limited to ten (10) pages. This should not be a longer version of the proposal, but rather something that would enhance the committee’s understanding of the proposal, and could include images, maps, or a publication relating to the topic. Entries must be submitted as one PDF document
- Title your PDF exactly as such: Lastname.Firstname_LevinAward.pdf Example: Boyles.James_LevinAward.pdf Email your file to: boylesjc@aol.com. Make your subject line state your Lastname.Firstname Levin Award application. (for example, Boyles.James Levin Award application)

**Deadline:** Entries must be submitted by March 1, 2017 at midnight EST. The award winner will be announced at the annual meeting in Columbus, Ohio in October 2017. All applicants are notified of the committee’s decision within 60 days of the end of the meeting.

**To Contribute:** Donations to this account should be accompanied by an explanatory note and addressed to: Trust Department, Farmers National Bank of Danville, Kentucky, 304 West Main Street, Danville, Kentucky 40422. All such contributions are considered tax-exempt according to the code of the Internal Revenue Service.

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**PRIZES AND AWARDS**

The **Archives of American Art Graduate Research Essay Prize** Funded by the Dedalus Foundation, Inc. continues for its fourth year. The prize rewards excellence in research in any period of American art history with the stipulation that the author draws from our collections. (Submissions that incorporate digital tools and platforms may be favored.) The winner receives $1,000 and publication on our website. Further details about the prize including criteria and directions for submission are on our website: [http://www.aaa.si.edu/essay](http://www.aaa.si.edu/essay).

**Deadline:** July 1.

**Association of Research Institutes in Art History (ARIAH)** invites nominations and self-nominations for the ARIAH Prize for Online Publishing. This award, which carries a $1,000 prize, 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 a peer-reviewed e-journal or other peer-reviewed, short-form e-publication that advances the study of art history and visual culture. The article should either appear exclusively online or should be substantially distinct from any print version. The competition is open to anyone, with the exception of delegates of ARIAH. Entries may be submitted by the author(s), or by others nominating authors for the prize, including publishers. Entries must be accompanied by the ARIAH Prize Entry Form. Entries will be judged by a committee of ARIAH members. Online publications must have appeared within three years of the submission date. All languages will be considered, but non-English submissions must also provide an English translation. Viable non-winning submissions will be reconsidered in subsequent years. Closing date for entries: **December 31**. Please direct any questions to ARIAHprize@ariah.info; web: [http://www.ariah.info/onlineprize.html](http://www.ariah.info/onlineprize.html).
The **Smithsonian American Art Museum** invites nominations for the **Charles C. Eldredge Prize**, an annual award for outstanding scholarship in American art history. Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years are eligible. To nominate a book, send a letter explaining the work’s significance to the field of American art history and discussing the quality of the author’s scholarship and methodology. Self-nominations and nominations by publishers are not permitted. **The deadline for nominations is December 1, 2016.** Please send them to: The Charles C. Eldredge Prize, Research and Scholars Center, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, D.C. 20013-7012. Nominations will also be accepted by email: eldredge@si.edu or fax: (202) 633-8373. Further information about the prize may be found at www.AmericanArt.si.edu/research/awards/eldredge/.

The **Historians of British Art Publication Grant**. The society will award up to $600 to offset publication costs in the field of British art or visual culture that has been accepted by a publisher. Applicants must be current members of HBA. To apply, send a 500-word project description, publication information (name of journal or press and projected publication date), budget, and CV to Renate Dohmen, Prize Committee Chair, HBA, brd4231@louisiana.edu. **Deadline: January 15, 2017.** See http://www.historiansofbritishart.org/Prizes.asp.

The **Terra Foundation for American Art International Essay Prize** recognizes excellent scholarship by a non-U.S. scholar in the field of historical American art (circa 1500-1980). The winning manuscript submission should advance understanding of American art and demonstrate new findings and original perspectives. It will be translated and published in American Art, the Smithsonian American Art Museum’s scholarly journal, which will also cover the cost of image rights and reproductions, and the winner will receive a $500 award. Essays should be submitted via e-mail by **January 15, 2017**, to TerraEssayPrize@si.edu. For more information regarding the essay length and the format for submission, please visit www.americanart.si.edu/research/awards/terra.

Please check websites to verify deadlines and application procedures as the information may have changed.
U.S. EXHIBITIONS

ALABAMA
Montgomery Museum of Fine Arts.
Going Home: Paintings by Anne Goldthwaite (1869-1944)
Through November 6, 2016

ARKANSAS
Little Rock. Arkansas Art Center.
William-Adolphe Bouguereau’s Admiration: A Special Loan
https://arkansasartcenter.org/william-adolphe-bouguereaus-admiration-a-special-loan
Through October 30, 2016

CALIFORNIA
Los Angeles. The Getty Center.
Degas: “Russian Dancers” and the Art of Pastel
http://www.getty.edu/art/exhibitions/russian_dancers2016/
Through October 23, 2016

Through November 27, 2016

Thomas Annan: Photographer of Glasgow
The first survey examining the career and legacy of Thomas Annan (1829-1887), whose photographs documented the deplorable living conditions of the poor in mid-century Scotland.
http://www.getty.edu/visit/exhibitions/future.html
May 23 – August 13, 2017

Los Angeles, The Huntington Library,
Art Collections and Botanical Gardens.
Van Gogh and Friends
Through January 2, 2017

Becoming America: Highlights from the Jonathan and Karin Fielding Collection
Celebrating the new 8,600 square-foot expansion of the Virginia Steele Scott Galleries of American Art.
October 22, 2016 – March 27, 2017

San Francisco. Legion of Honor, Fine Arts Museums of San Francisco.
Rodin Centenary
https://legionofhonor.famsf.org/exhibitions/rodin-centenary
January 28, 2017 – December 10, 2017

Monet: The Early Years
https://legionofhonor.famsf.org/exhibitions/monet-early-years
February 25, 2017 – May 29, 2017

Stanford. Cantor Arts Center, Stanford University.
California: The Art of Water
A look at this most valuable resource through the eyes of Albert Bierstadt, William Keith, Carleton Watkins and other artists from the nineteenth century to the present.
https://museum.stanford.edu/news-room/Water.html
Through November 28, 2016

COLORADO
Denver Art Museum.
On Desert Time: Landscape Photographs by O'Sullivan & Bell, 1871-1874
http://denverartmuseum.org/exhibitions/desert-time
Through January 8, 2017

CONNECTICUT
The Thrill of the Chase: The Wagstaff Collection of Photographs at the J. Paul Getty Museum
Among the highlights will be photographs by William Henry Fox Talbot, Gustave Le Gray, Julia Margaret Cameron, and Edgar Degas.
https://thewadsworth.org/exhibitions/the-thrill-of-the-chase/
Through December 11, 2016

New Haven. Yale University Art Gallery.
Art and Industry in Early America: Rhode Island Furniture, 1650-1830
http://artgallery.yale.edu/exhibitions/exhibition/art-and-industry-early-america-rhode-island-furniture-1650-1830
Through January 8, 2017

FLORIDA
Tiffany Art Glass from the Morse Collection
http://www.morsemuseum.org/on-exhibit/tiffany-art-glass-from-the-morse-collection
Ongoing

Yosemite: Exploring the Incomparable Valley
Curated in celebration of the 150th anniversary of Yale's Peabody Museum of Natural History, this exhibition includes paintings of the California landmark by Albert Bierstadt and others.
http://artgallery.yale.edu/exhibitions/exhibition/yosemite-exploring-incomparable-valley

REVIVAL & REFORM: ECLECTICISM IN THE 19TH-CENTURY ENVIRONMENT
Ongoing

Lifelines—Forms and Themes of Art Nouveau
http://www.morsemuseum.org/on-exhibit/art-nouveau-from-the-morse-collection
Ongoing

Howard Pyle Murals
Nine large-scale, classically-inspired mural panels that Pyle painted for his Wilmington, Delaware home, on view for the first time since the 1930s.
http://www.winterthur.org/collection/howardpyle-murals/
Through December 31, 2020

Winterthur Museum, Garden and Library.
Lasting Impressions: The Artists of Currier & Ives
Through January 8, 2017

ILLINOIS
Art Institute of Chicago.
Lion Hunters: Copying Delacroix's Big Cats
http://www.artic.edu/exhibition/lion-hunters-copying-delacroix-big-cats
Through January 15, 2017
INDIANA

Indianapolis Museum of Art.

*Indianapolis Museum of Art. A Land Enchanted: The Golden Age of Indiana Art, 1877-1902*  
http://www.imamuseum.org/exhibition/land-enchanted-golden-age-indiana-art-1877-1902  
Through May 14, 2017

*19 Stars of Indiana Art: A Bicentennial Celebration*  
http://www.imamuseum.org/19stars  
May 15, 2016 – January 8, 2017

IOWA

Iowa City. University of Iowa Museum of Art.

*Nocturnes: Night Skies in Nineteenth-Century Art and the Darker Side of Modern Art*  
Through October 15, 2016

KENTUCKY

Louisville. Speed Art Museum.

*Frederick Weygold: Artist and Ethnographer of the American Indian*  
January 7 – March 26, 2017

MAINE

Portland Museum of Art.

*The Thrill of the Chase: The Wadstaff Collection of Photographs at the J. Paul Getty Museum*  
http://www.portlandmuseum.org/exhibitions/thrill-chase  
February 3 – April 30, 2017

Rockland. Farnsworth Art Museum.

*N.C. Wyeth: Painter*  
http://www.farnsworthmuseum.org/exhibition/n-c-wyeth-painter  
Through December 31, 2016

Waterville. Colby Museum of Art, Colby College.

*A Usable Past: American Folk Art at the Colby College Museum of Art*  
http://www.colby.edu/museum/exhibition/view/upcoming/  
Through January 8, 2017

*Weather Vanes and Trade Signs from a Distinguished New England Collection*  
Through January 8, 2017

*A Usable Past: American Folk Art at the Colby College Museum of Art*  
Through December 31, 2016

*Weather Vanes and Trade Signs from a Distinguished New England Collection*  
Through January 8, 2017

*Facing the World: Modernization and Splendor in Meiji Japan*  
Through April 16, 2017

*Museum of Fine Arts, Boston.*

*William Merritt Chase*  
The first complete retrospective of Chase in over three decades.

http://www.mfa.org/exhibitions/william-merritt-chase  
Through January 16, 2017

*Worcester Art Museum.*

*Facing the World: Modernization and Splendor in Meiji Japan*  
Through April 16, 2017

*Museum of Fine Arts, Boston.*

*Renoir’s The Jewish Wedding*  
An insightful look at the recent conservation of Pierre-Auguste Renoir’s 1875 replica of Delacroix’s *The Jewish Wedding in Morocco.*

Through March 26, 2017

*Museum of Fine Arts, Boston.*

*William Merritt Chase*  
The first complete retrospective of Chase in over three decades.

http://www.mfa.org/exhibitions/william-merritt-chase  
Through January 16, 2017

*Worcester Art Museum.*

*Facing the World: Modernization and Splendor in Meiji Japan*  
Through April 16, 2017

*Museum of Fine Arts, Boston.*

*Renoir’s The Jewish Wedding*  
An insightful look at the recent conservation of Pierre-Auguste Renoir’s 1875 replica of Delacroix’s *The Jewish Wedding in Morocco.*

Through March 26, 2017

MICHIGAN


*The Aesthetic Movement in America: Artists of the Photo-Secession*  
October 28, 2016 – March 5, 2017

*Flint Institute of Arts.*

*Auguste Rodin: The Human Experience*  
http://www.flintarts.org/exhibitions/upcoming/augusterodin.html  
May 6 – July 30, 2017

MINNESOTA

Minneapolis Institute of Arts.

*The Chronicles of Native Life: The MacMillan Gift of Seth Eastman Watercolors*  
Thirty-five historic watercolors and drawings from the 1830s-1840s by artist-soldier Seth Eastman.  
Through January 8, 2017
**MISSOURI**

Kansas City. **Nelson-Atkins Museum of Art.**

*Drip, Splatter, Wash: American Watercolor, 1860-1960*


Through November 20, 2016

**NEW YORK**

Albany Institute of History and Art.

*Nineteenth-Century American Sculpture: Erastus Dow Palmer and His Protégés Launt Thompson, Charles Calverley, and Richard Park.*

http://www.albanyinstitute.org/id-19th-century-american-sculpture.html

Ongoing.

Brooklyn. **Kingsborough Art Museum, CUNY.**

*Shaping a Vision: American Sculptors in Their Studios*

The history of American sculpture from the nineteenth to the twentieth centuries as told through photographs and cultural ephemera.

http://www.kccgallery.org/upcoming-exhibitions-1.html

October 26 – November 16, 2016

**NEBRASKA**

Omaha. **Joslyn Art Museum.**

*Wild Spaces, Open Seasons: Hunting and Fishing in American Art*

The first major exhibition to examine outdoor sport, a story told through paintings and sculptures from the 1820s-1940s.

https://www joslyn.org/collections-and-exhibitions/temporary-exhibitions/upcoming/

February 12 – May 7, 2017

**NEW JERSEY**

Montclair Art Museum.

*Work and Leisure in American Art: Selected Works from the Collection*

http://www.montclairartmuseum.org/exhibition/work-and-leisure-american-art-selected-works-collection

Through October 30, 2016

Labor and leisure told through works Benjamin West, Edward Curtis, Winslow Homer, and others from the eighteenth to the twenty-first centuries.

New York. **The Jewish Museum.**

*John Singer Sargent’s Mrs. Carl Meyer and Her Children*


Through February 5, 2017

**NEW YORK**

The Jewish Museum.

*Faith and Photography: Auguste Salzmann in the Holy Land*

The first exhibition exploring the work of French painter, archaeologist and photographer Salzmann (1824-1872).

http://www.metmuseum.org/exhibitions/listings/2016/faith-and-photography

Through February 5, 2017

**NEW YORK**

Metropolitan Museum of Art.

*Printing a Child’s World*

http://www.metmuseum.org/exhibitions/listings/2016/printing-a-childs-world

Through November 6, 2016

**NEW YORK**

Pierpont Morgan Library and Museum.

*Charlotte Brontë: An Independent Will*

http://www.themorgan.org/exhibitions/charlotte-bronte

Through January 2, 2017

*Delirium: The Art of the Symbolist Book*

Explore the inner realms of mind and matter with the usual suspects of the genre: Odilon Redon, Maurice Denis, Fernand Khnopff, and others of the mystically introspective persuasion.

http://www.themorgan.org/exhibitions/delirium

January 20 – May 14, 2017
I’m Nobody! Who are you? The Life and Poetry of Emily Dickinson
Daguerreotypes, illustrations and other visual materials related to the American poet.
http://www.themorgan.org/exhibitions/emily-dickinson
January 20 – May 21, 2017

Poughkeepsie. Frances Lehman Loeb Art Center.
The Art of Devastation: Medals and Posters of the Great War
January 27 – April 9, 2017

NORTH CAROLINA
Samuel F.B. Morse’s ‘Gallery of the Louvre’ and the Art of Invention
February 17, 2017 – June 4, 2017

OHIO
Cleveland Museum of Art.
Cheating Death: Portrait Photography’s First Half Century
http://www.clevelandart.org/events/exhibitions/cheating-death-portrait-photography's-first-half-century
October 22, 2016 – February 5, 2017

Pure Color: Pastels from the Cleveland Museum of Art
Masters of medium from the late nineteenth to the early twentieth centuries, including Degas, Cassatt, and Redon.
http://www.clevelandart.org/events/exhibitions/pure-color-pastels-cleveland-museum-art
November 19, 2016 – March 19, 2017

Cincinnati Art Museum.
Van Gogh: Into the Undergrowth
Explore the forest floor with over twenty works by Van Gogh, Théodore Rousseau, Paul Cézanne, Claude Monet and Paul Gauguin.
http://www.cincinnatiartmuseum.org/art/exhibitions/upcoming-exhibitions/van-gogh-into-the-undergrowth/
October 15, 2016 – January 8, 2017

Tiffany Glass: Painting with Color and Light
http://www.cincinnatiartmuseum.org/art/exhibitions/upcoming-exhibitions/tiffany-glass/
April 1 – August 13, 2017

CINCINNATI. Taft Museum of Art.
Picturing the West: Masterworks of 19th-Century Landscape Photography
http://www.taftmuseum.org/upcoming-exhibitions/draft
October 22, 2016 – January 15, 2017

COLUMBUS Museum of Art.
Thomas Cole: The Artist as Architect
https://www.columbusmuseum.org/art/upcoming-exhibitions/
November 18, 2016 – February 1, 2017

PENNSYLVANIA
Carlisle. The Trout Gallery, Dickinson College.
José Guadalupe Posada and the Mexican Penny Press
October 28, 2016 – February 28, 2017

Thomas Eakins: Photographer
https://www.pafa.org/thomaseakins
October 19, 2016 – January 29, 2017

World War I and American Art
https://www.pafa.org/WW1
November 4, 2016 – April 9, 2017

Philadelphia Museum of Art.
Classical Splendor: Painted Furniture for a Grand Philadelphia House
A furniture suite designed by Benjamin Henry Latrobe in 1808.
http://www.philamuseum.org/exhibitions/842.html
Through January 1, 2017

TENNESSEE
Nashville. Frist Center for the Visual Arts.
Women, Art, and Social Change: The Newcomb Pottery Enterprise
http://fristcenter.org/calendar/detail/women-art-and-social-change-the-newcomb-pottery-enterprise
Through November 6, 2016

TEXAS
Dallas Museum of Art.
Visions of America: Three Centuries of Prints from the National Gallery of Art
This survey of printmaking in the United States will present work by Paul Revere, James McNeill Whistler, Mary Cassatt, Winslow Homer, and other past and contemporary artists.
May 28 – September 4, 2017

Monet: The Early Years
This exhibition features some 50 Monet works from 1858-1872.
https://www.kimbellart.org/exhibition/monet-early-years
October 16, 2016 – January 29, 2017

Houston. Museum of Fine Arts.
Degas: A New Vision
https://www.mfah.org/exhibitions/degas-new-vision
Through January 16, 2017
San Antonio. **McNay Art Museum.**
*Orientalism: The Middle East Onstage*
http://www.mcnyart.org/exhibitions/current/orientalism-the-middle-east-onstage
Through December 24, 2016
Designs and illustration from the museum’s theatre collection.

**French Moderns: Monet to Matisse, 1850-1950**
February 22 – May 21, 2017

VERMONT
**Shelburne Museum of Art.**
*Painting a Nation: American Art at Shelburne Museum*
Highlighting a rich collection that includes Copley, Cole, Durand, Homer, Heade, Bierstadt, Lane, Johnson, Cassatt and more.
http://shelburnemuseum.org/exhibitions/painting-a-nation-american-art-at-shelburne-museum/
December 31, 2016

VIRGINIA
Norfolk. **Chrysler Museum of Art.**
*The Agrarian Ideal: Monet, van Gogh, Homer, and More*
Through January 8, 2017

Harry C. Mann (1866-1926): Norfolk Photographer
http://www.chrysler.org/exhibitions/harry-c-mann-norfolk-photographer/
Through April 2, 2017

Williamsburg. **Abby Aldrich Rockefeller Folk Art Museum.**
*Color and Shape: The Art of the American Theorem*
http://www.history.org/history/museums/abby_art_current.cfm
Through January 2018

WASHINGTON
**Tacoma Art Museum.**
*Coast to Cascades: C.C. McKim’s Impressionist Vision*
http://www.tacomaartmuseum.org/exhibit/coast-to-cascades-c-c-mckims-impressionist-vision/
November 12, 2016 – March 26, 2017

WASHINGTON, D.C.
**National Gallery of Art.**
*East of the Mississippi: Nineteenth-Century American Landscape Photography*
http://www.nga.gov/content/ngaweb/exhibitions/2017/east-of-the-mississippi.html
March 12 – July 16, 2017

**Phillips Collection.**
*Toulouse-Lautrec Illustrates the Belle Époque*
http://www.phillipscollection.org/events/2017-02-04-exhibition-toulouse-lautrec
February 4 – April 30, 2017

Smithsonian American Art Museum.
*Measured Perfection: Hiram Powers’ Greek Slave*
An insightful and truly revealing glimpse into the sculptor’s working methods, complemented by the SAAM’s recent acquisition of the Corcoran’s 1851 version of *The Greek Slave.*
http://americanart.si.edu/exhibitions/archive/2015/powers/
Through July 9, 2017

Smithsonian, National Portrait Gallery.
*Lincoln’s Contemporaries*
Photographs of P.T. Barnum, Nathaniel Hawthorne, Samuel F.B. Morse, Edwin Booth and other 19th-century notables.
https://npg.si.edu/exhibition/lincolns-contemporaries
Through May 19, 2019

**WEST VIRGINIA**
**Huntington Museum of Art.**
*In Search of the Source: Paintings of the Nile and Beyond by Lockwood De Forest (1850-1932)*
January 21 – April 2, 2017

**WISCONSIN**
**Milwaukee Art Museum.**
*Corot, Daubigny, Millet: Visions of France*
Through November 27, 2016

**Eastman Johnson in Focus**
http://mam.org/exhibitions/details/Johnson.php
February 11 – May 21, 2017
AUSTRALIA

*Making the Australian Quilt, 1800-1950.*
A close look at Australia’s quilt heritage, including 19th-century English quilts brought or sent to Australia, informing and influencing the early quilting practices of local makers.
Through Nov. 6, 2016

AUSTRIA

Vienna. Albertina. 
*Seurat, Signac, Van Gogh. Ways of Pointillism.*
The first-ever major exhibition at the Albertina to focus on Pointillism will showcase a selection of 100 masterpieces exploring the movement’s significant role in the birth of modernism.
Sept. 16, 2016 – Jan. 29, 2017

CZECH REPUBLIC

*Henri Rousseau: Douanier’s Paradise Lost.*
Rousseau is presented in the context of archaism, classicism and an original vision of realism. Supplemented by works of Czech artists, the exhibition shows the impact of Rousseau on Czech visual culture.

DENMARK

*Fleeting Moments. Drawings by Auguste Rodin.*

EDEN

Cambridge. Fitzwilliam Museum. 
Traces the history of the iconic currency from its origins in 16th-century Bohemia and Germany to present-day world markets.

Latona. Courtauld Institute of Art. 
*Rodin and Dance. The Essence of Movement.*
The first major exhibition to explore Rodin’s fascination with dance and bodies in extreme acrobatic poses, this exhibition focuses on the series of small scale experimental sculptures known as the Dance Movements. In collaboration with the Musée Rodin, Paris.

*Picasso Portraits.*
On display are portraits from all periods of Picasso’s career and in all media, from the realist paintings of his boyhood to his later ultra-spontaneous canvases.
Oct. 6, 2016 – Feb. 5, 2017

London. Victoria and Albert Museum. 
*Undressed: A Brief History of Underwear.*
A history of the relationship between underwear and fashion from the 18th-century to the present day.
Through March 12, 2017

Oxford, Ashmolean Museum 
*Hiroshige’s View of Mount Fuji*
This exhibition highlights prints from several different series and in different formats.
Nov. 15, 2016 – March 26, 2017
FRANCE

Compiègne, Palais de Compiègne.
Winterhalter: Court Portraits, between Splendor and Elegance.
Coorganized by the Réunion des musées nationaux-Grand Palais, the Städtische Museen Freiburg, and the Museum of Fine Arts, Houston.
Giverny. Musée des impressionnismes.
Sorolla and the Paris Years.
In collaboration with the Kunsthalle der Hypo-Kulturstiftung, Munich and the Museo Sorolla, Madrid.
Through Nov. 6, 2016

Dress Code: When the Garment Creates a Scandal.
Explores the history of fashion statements and their transgressions to the moral codes of their era from the 14th century to today.
Dec. 1 2016 – April 23, 2017

Uprisings.
A trans-disciplinary exhibition on the theme of collective or individual human gestures, thoughts and actions, placing works by nineteenth-century artists, including Manet, Courbet, and Daumier alongside later artists.

Fantin-Latour. À Fleur de Peau.
The exhibition will focus on the artist from a new perspective by shedding light on his creative process and unveiling, in particular, a corpus of unpublished photographs.
Co-organized by the Réunion des Musées Nationaux – Grand Palais and Musée de Grenoble, in collaboration with the Musée d’Orsay.

Pissarro in Éragny: Anarchy of Nature.
Organized by the Réunion des musées nationaux - Grand Palais.
March 22 – July 23, 2017

Paris. Musée d’Orsay.
The Spectacular Second Empire, 1852-1870.
To celebrate its 30th anniversary, the museum looks at the entertainments and festivities of the Second Empire and at the different “stages” on which French modernity was invented. The exhibition’s thematic lay-out, with paintings, sculptures, photographs, architectural drawings, objets d’art and jewellery side by side, creates a portrait of this prolific era.

Frédéric Bazille (1841-1870). The Youth of Impressionism.
Nov. 15, 2016 – March 5, 2017

Hodler Monet Munch.
In collaboration with Fondation Pierre Gianadda, Martigny.

Camille Pissarro ‘The First Impressionist’.
The first major monographic exhibition of the artist organized in Paris in over three decades.
Feb. 23 – July 2, 2017

Oscar Wilde: Absolutely Impertinent.
The first major French exhibition dedicated to the celebrated author.

The Art of Peace: Secrets and Treasures of Diplomacy.
40 treaties and 60 documents from the diplomatic archives will be accompanied by nearly 200 works of art to show French international relations and efforts at maintaining peace throughout the centuries from the Middle Ages to the Present.
Co-produced by the Ministry of Foreign Affairs and International Development.

Hell According to Rodin.
A fresh look at Rodin’s The Gates of Hell (1880-1917) through sculptures and rarely seen drawings.

Quimper. Musée des Beaux-Arts.
The Taste of Elsewhere: Traveller Painters and Collectors.
A show focused on the theme of travel as perpetual source of inspiration for 18th and 19th-century artists accompanied by objects from the Far East.
Nov. 25, 2016 – March 27, 2017

Rueil Malmaison. Musée National du Chateau Malmaison.
In the Armories of Empress Joséphine.
A display of fifty costumes and accessories giving an insight into fashion of the First Empire in France.
Dec. 7, 2016 – March 6, 2017

Strasbourg. Musée de la Ville de Strasbourg.
Paper Regiments. Strasbourg’s Toy Soldiers.
The tradition of these painted or printed cutout paper figures goes back to the paper nurseries and cardboard theatrical scenery of the 18th century.
The techniques involved developed considerably in Strasbourg during the 19th century, reaching a peak between 1871 and 1918. With the progress of color printing, figurines from the Gustave Silbermann printing works became
highly successful around the mid-19th century. Presented as part of Shared Passions. In the Heart of the Collections, a season of exhibitions promoting Strasbourg’s Museum collections.


**GERMANY**


Visitors will be able to see some 150 porcelain figurines created during a period that marked the transition from Rococo, the dominant style under Frederick the Great, to Neoclassicism.

Sept. 15, 2016 – Jan. 29, 2017

**Romanticism and Modernism. Drawing as an Art Form – from Caspar David Friedrich to Vincent van Gogh.**

A selection of around 130 works from the Berlin Kupferstichkabinett’s collection highlights crucial aspects of the shift from the classical European art tradition to modernism.


**Canova and the Dance (Bode-Museum).**

An exhibition dedicated to the sculptor’s favorite theme of dance– from sketch to painting to completed marble artwork – and brings together some of the master’s major works for the first time.


A close look at the artistic investigation of gender roles from the mid-19th century to the end of World War II.

Nov. 24, 2016 – March 19, 2017


A presentation of 50 landscape paintings spanning seven centuries accompanied by poems, stories and essays.

Feb. 18 – Sept. 3, 2017


Focusing on drawings that he executed during his stay in Italy in 1866, this exhibition will look at Albert von Zahn as artist and art historian.

Sept. 8, 2016 – Jan. 8, 2017


Featuring some 15 paintings from the Pinakotheken’s own collections, the show focuses on painting from the second half of the 19th century, when the color black was starting to lead a life of its own through new painterly approaches, while still being attached to older traditions.

Oct. 6, 2016 – Jan 23, 2017

Munich. Villa Stuck. *Jan Toorop (1858-1928).*

An extensive monographic study on the Dutch Symbolist.


An exhibition of 100 paintings and sculptures by fifteen artists from the historical Hahnloser collection, including trailblazers of modernism, from van Gogh to Cézanne, Manet to Vallotton, and Manguin to Renoir.

Feb. 3 – June 18, 2017

To the Other End of the World. Japan and the European Masters of Modernism.

Feb. 3 – June 18, 2017

**IRELAND**


An exhibition highlighting the prints and drawings acquired by the Gallery over the past five years, including works by Walter Osborne, Frank Brangwyn and Berthe Morisot. Through Dec. 7, 2016.

*Creating History: Stories of Ireland in Art.*

Exhibiting 50 works spanning from the arrival of St. Patrick in the 17th century up until the establishment of the Irish State in the early 20th century.


**ITALY**

Treviso, Museo di Santa Caterina. *Stories of Impressionism: The great protagonists from Monet to Renoir, from Van Gogh to Gauguin.*

A major exhibition of 120 works, including paintings, photographs and color woodcuts, tracing the history of the movement.

Oct. 29, 2016 – April 17, 2017


First retrospective of the artist’s work in more than three decades and the first to travel internationally.


Feb. 10 – May 28, 2017
THE NETHERLANDS
Amsterdam, Van Gogh Museum
Dauibigny, Monet, Van Gogh.
Assen, Drents Museum

Peredvizhniki: Russian Realism Around Repin 1870-1900.
The second exhibition in the series Art Around 1900 in International Perspective.
Sept. 25, 2016 – April 2, 2017

Haarlem, Teylors Museum
Jan Weissenbruch.
The landscapes and cityscapes of 19th-century Dutch painter whose work locates him at the crossroads of Romanticism and Realism.
In collaboration with the Netherlands Institute for Art History (RKD) and BC Koekkoek Huis, Kleef.

Otterlo, Kröller-Müller Museum
The Early Van Gogh
Over 120 works from the period 1880-1885 with an emphasis on Van Gogh’s drawings exploring his choice of subject matter and technique.
Sept. 26, 2016 – April 9, 2017

POLAND
Kraków. Muzeum Narodowe w Krakowie.
A Display of Works by Jan Matejko.
The Jan Matejko House invites its visitors to see a display of portraits of Prof. Karol Gilewski and Szymon Darowski combined with a presentation of Jan Matejko’s drawings.

Rodin/Dunikowski. Visions of Women.
A display of 76 paintings, drawings and sculptures at the Szolayski House juxtaposes Rodin with Polish artist Xawery Dunikowski.

Golden Age of Hungarian Painting (1836-1936).

RUSSIA
Moscow. The Pushkin State Museum of Fine Arts.
Albert Marquet.
A monographic study on the French artist who developed his talent in the late 19th and early 20th century.
Sept. 27, 2016 – Jan. 18, 2017

Moscow. Tretyakov Gallery.
Ivan Aivazovsky. For the 200th anniversary.
A large-scale monographic exhibition of Aivazovsky (1817-1900), one of the best-known and most popular painters in Russia.
Through Nov. 20, 2016

St. Petersburg. State Hermitage Museum.
Perfection in Details. The Art of Japan in the Meiji Period.
Nov. 12, 2016 – April 2, 2017

SCOTLAND
Edinburg, Scottish National Gallery.
Drawing Attention: Rare Works on Paper, 1400-1900.

The Hall of Mirrors.
The Gallery’s annual display of Turner watercolours.
Jan. 1 – 31, 2017

Alphonse Mucha. In Quest of Beauty.
The exhibition examines how ‘le style Mucha’ evolved and became synonymous with the international Art Nouveau style. Presented alongside art objects that demonstrate the interchange of artistic ideas between Scotland, the rest of the UK, and continental Europe.
Oct. 8, 2016 – Feb. 19, 2017

Spain
Barcelona. Museu Nacional d’Art de Catalunya.
Lluisa Vidal. Modernisme Painter.
A major show on the painter, drafts-woman and illustrator, part of the young generation of Catalan modernist artists.

Madrid. Museo Thyssen-Bornemisza
Renoir. Intimacy.
This survey comprising more than 70 works by the artist reveals the way Renoir made use of the tactile qualities of volume, material and textures as a vehicle to depict intimacy and how that imagery connects the work and the viewer to the sensuality of the brushstroke and the pictorial surface.
Co-organized by Museo de Bellas Artes, Bilbao.

NORWAY
Oslo, Munch Museum
Jorn + Munch
Looks closely at the importance of Munch for Danish artist Asger Jorn and more broadly at the significance of Munch’s body of work for later modernism.
**NEW BOOKS**


Blanchtière, François et al.  

Blaugrund, Annette et al.  

Bonnet, Alain.  

Borchhardt, Kerstin.  

Boyle-Turner, Caroline.  

Bray, Joe.  

Briggs, Jo.  

Brown, Kathryn ed.  

Buratti-Hasan, Sandra and Sara Vitacca eds.  

Byatt, A. S.  

Caputo, Annarita and Silvia Melloni Franceschini.  

Chagniot, Claire.  

Christie, Jonathan.  

Clastrat, Frank et al.  

Clayson, Hollis and Andre Dombrowski eds.  

Cogeval, Guy ed.  

Cogeval, Guy and Isabelle Cahn.  

Cogeval, Guy and Come Fabre et al.  

Cooke, Peter and Nina Lubbren eds.  
_Painting and Narrative in France, from Poussin to Gauguin_. Routledge, 2016. 218 pp. Hardcover $149.95.

Dallais, Philippe and Akiyoshi Tani.  

Dautermann, Christoph.  

Davis, James A. ed.  
_The Arts and Culture of the American Civil War_. Routledge, 2016. 256 pp. Hardcover $149.95.

Dehner, Andreas.  

DelPlato, Joan and Julie Codell eds.  

Denekamp, Nienke, Van Blerk, René, and Teio Meedendorp.  

Dini, Francesca and Fernando Mazzocca.  

Dini, Jane ed.  
Dufieux, Philippe.  

Du Quenoy, Paul.  

Durand-Ruel, Claire and Jacques-Sylvain Klein.  

Edge, Sarah.  

Eiermann, Wolf ed.  

Farmer, J. David.  

Ferretti, Marina ed.  

Foa, Michelle.  

Forest, Marie-Cecile.  

Gallissot, Nathalie and Antoinette Le Normand-Romain eds.  

Garric, Jean-Philippe et al.  

Geiger, Karin and Sabine Tausch eds.  

Gerstein, Alexandra et al.  

Gillespie, Sarah Kate.  

Ginex, Giovanna and Antonio e Giuseppe.  

Gold, Susanna W.  

Goldfarb, Hilliard T. and Gilles Genty.  

Grant, Patrick.  

Groom, Gloria, ed.  

Grundvig, James Ottar.  

Halff, Harry et al.  

Hansen, Dorothee and Martin Faass.  

Hauptman, Jodi ed.  

Hellman, Karl et al.  

Helmreich, Anne.  

Hemkendreis, Anne.  
Hendrix, Lee et al.  
*Noir: The Romance of Black in 19th Century French Drawings and Prints.*  

Hickman, John.  

Hilaire, Michel.  

Hill, Kate.  

Hirshler, Erica E.  

Hokanson, Alison  
“Turner’s whaling pictures” *Metropolitan Museum of Art Bulletin,* v. 73, no. 4. 52 pp.

Housefield, James.  

Husselin-Arco, Agnes and Alexander Klee.  

Jacobi, Carol and Hope Kingsley.  

Jolivet, Anna.  

Kanz, Roland and Christiane Pickartz eds.  

Kazerouni, Guillaume and Yohan Rimaud.  

King, Ross  

Kirchberger, Nico  

Kirchberger, Nico. ed.  

Lessing, Lauren ed.  

Lasc, Anca I. ed.  

Laveissiere, Sylvain.  

Le Gall, Louise et al.  

Lehmbeck, Leah, Michael Govan, and Kristine Mckenna.  

Kirchberger, Nico. ed.  

Kittelmann, Udo and Birgit Verwiebe. eds.  
Levy, Delphine. 

Lissoni, Elena and Laura Rampazzi. 

Logel, Jon Scott. 

Luez, Philippe et al. 

Mai, Ekkehard. 

Malone, Hannah. 

Mazzocca, Fernando. 

Mazzocca, Fernando et al. 

Mendez Rodriguez, Luis and Rocio Plaza Orellana. 
Andalucía: la construcción de una imagen artística. Universidad de Sevilla, 2016. 256 pp. Paperback. $35.00.

Mina, Gianna A. ed. 
Con la luce di Roma: fotografie dal 1840 al 1870 nella Collezione Marco Antonello. 5 Continents, in association with the Museo Vincenzo Vela, 2016. 256 pp. Paperback $77.50.

Moon, Iris. 

Moskowitz, Anita Fiderer. 
Stefano Bardini “Principe degli Antiquari”: Prolegomenon to a Biography. 175 pp. Paperback $42.50.

Nelson, Charmaine A. 

Nelson, Kristi ed. 

Nessi, Antonia. 

Newall, Christopher. 

Nichols, Aidan. 

Nichols, Kate et al. 

Nour, Alia. 

O’Brien, David ed. 

O’Sullivan, Niamh. 

Padiyar, Satish et al. 

Pati, Sylvie. 

Patterson, Daniel, ed. 

Peretti, Nando. 

Peters, Oleg. 
Pfäfflin, Anna Maria et al.

Pierre, Caterina Y.
Earth, Air, Fire, and Water: Sculpture from the Dahesh Collection.

Pinto, John.
City of the Soul: Rome and the Romantics.

Potter, Mathew C.

Prettejohn, Elizabeth and Peter Trippi eds.

Puig, Isidoro et al.

Radcliffe, John and Mark Lance.
George Lance: Victorian Master of Still Life.

Redford, Bruce.
John Singer Sargent and the Art of Allusion.

Ribeyrol, Charlotte ed.

Rionnet, Florence.

Riopelle, Christopher et al.

Romanelli, Giandomenico.


Sanchez, Pierre.

Savioa, Enzo.

Scarpa, Annalisa.

Scheiwiller, Staci Gem.

Schmidt, Arnika.

Serrano, Veronique ed.

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Shackelford, George T. M.

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Sharp, Kevin ed.

Singletary, Suzanne.


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