Earlier this year, the Metropolitan Museum of Art presented *Paradise of Exiles: Early Photography in Italy* (March 13 – August 13, 2017), the first exhibition at a U.S. museum dedicated to the subject in over thirty years. The display featured forty-five photographs and albums that traced the development of the medium in Italy from its introduction in 1839 until 1871, when Italy became a unified nation. Organized loosely around three key moments (the simultaneous introduction of daguerreotypes and paper negatives to Italy; the international circle of photographers who congregated at Rome’s Caffè Greco and who became known as the Roman School; and the emergence of commercial studios), the show highlighted the way both foreign and local photographers working in close proximity visualized Italy’s architecture, landscapes, and people through the camera’s lens.

The British Romantic poet Percy Bysshe Shelley summed up the privileged place Italy holds in the Western cultural imagination by deeming it a “Paradise of Exiles.” Indeed, the exhibition title refers to the allure that Italy held for early photographers who traveled to the peninsula in order to capture its monuments and distinctive topography. Meanwhile, Italians also adopted daguerreotypes, paper, and glass negatives to represent their own cultural patrimony. One of the arguments this exhibition made is that the transnational character of early photography in Italy is, in fact, one of its distinguishing features.

Because Italy was already an established travel destination and center of artistic training, the conditions were ripe for it to become a major hub for photographers as well.

The earliest objects in the show demonstrated how Italy’s cultural pull led to the rapid spread of knowledge about different photographic processes. Among them, one of the Met’s treasures, the *Album di disegni fotogenici*, encapsulates the very idea of intellectual and photographic exchange. Compiled by the Bolognese botanist Antonio Bertoloni, the album contains thirty-six photogenic drawings made and sent to him between 1839 and 1840 by William Henry Fox Talbot, the British inventor of negative-positive photography. Interspersed throughout the album are Talbot’s letters to Bertoloni and clippings from Italian scientific journals reporting on photography. As the final entry in this compendium, Bertoloni included three photograms of leaves made by his protégé Sebastiano Tassinari—the earliest surviving paper photographs made in Italy. Within the context of the exhibition, the album revealed the close connection between Italy’s scientific community and a wider European network, and demonstrated just how quickly knowledge and experimentation with photography spread to the peninsula.

The extreme rarity of *Album di disegni fotogenici* and the light-sensitivity of its contents presented a curatorial conundrum: how to represent this critical document of the introduction of photography to Italy in the show while also preserving it? The silver-salt images in the album were “stabilized” but not fixed, an improvement only made possible with later chemical advances. Therefore, conservators and photographers at the Metropolitan worked together to digitize the album’s contents using a specially designed low-light documentation setup, and the album was
presented digitally alongside inkjet-print facsimiles of Tassinari’s photogenic drawings. While the Department of Photographs rarely displays facsimiles, in this case, such a presentation allowed viewers access to this exceptional corpus, and served as a conceptual introduction to the show’s themes.

One of the pleasures of researching this early period in photography’s history is encountering the wide variety of processes, and objects, that were generated in a relatively short period of time. Although the exhibition focused on Italy, it encompassed a representative range of material: rare daguerreotypes, salted paper prints, a waxed paper negative, albumen prints made with both albumen and wet collodion glass negatives, bound albums, cartes de visite, and even an aquatint engraving made from a tracing of a daguerreotype plate. These works were the products of French, British, and Italian practices, and as such displayed a variety of surface textures, tonalities, and artistic traditions. Subtle variances—between, say, the reddish-brown hue of a Calvert Jones print, the almost green appearance of examples by Giacomo Caneva, or the cool neutrals of Gustave Le Gray—are not merely matters for aesthetic connoisseurship. At this early stage, individual photographers worked from their own recipes, adapting known methods to suit both practical circumstances and personal artistic viewpoints. Paradise of Exiles showed that Italy was an important center of this sort of experimentation.

During the later 1840s and 1850s, Rome became known for its vibrant photographic community. The exhibition featured works by key members of the so-called Roman school of photography, including the Frenchmen Frédéric Flachéron and Eugène Constant, the Italian vedutista Caneva, and the British painters James Anderson and Robert Macpherson. These photographers gathered informally at the Caffè Greco, a famed meeting-place of artists and intellectuals, and traveled together on photographic excursions around Rome and its environs. Their photographs of architectural views, the development of commercial photography within Italy; they bore blind stamps of the printmaker Luigi Bardi at whose shop the brothers worked before striking out on their own. The Alinari firm became the most important photographic studio in Italy during the nineteenth century, contributing to a new era of mass production and distribution. Scholars have viewed their project of documenting the art, monuments, and landscapes of the entire peninsula as an expression of the growing sense of national identity that developed in Italy during this period.

Photography arrived in Italy during a historical turning point, when a growing sense of national identity compelled Italians to fight for independence. This struggle became known as the Risorgimento—a “resurgence” of Italian culture after a period of occupation by foreign powers. The

Paradise of Exiles included examples by some of the most prominent among these enterprises, such as those of Gioacchino Altobelli and Pompeo Molins in Rome, Carlo Ponti in Venice, Giorgio Sommer in Naples, and the Fratelli Alinari in Florence. Two early prints by the Alinari represented this transitional moment in
exhibition included a group of works that directly addressed this historical context. Among them, two photographs made by Gustave Le Gray during the Italian General Giuseppe Garibaldi’s 1860 campaign to liberate southern Italy represented photography’s potency as witness to the events of the Risorgimento. In particular, Le Gray’s portrait of Garibaldi became an iconic symbol of Italian nationalism. The exhibition also included lesser-known contributions to the nationalist project, such as an album (never before exhibited) by the Milan-based studio photographer Giovanni Battista Ganzini, which records the locations memorialized in the Italian Romantic writer Alessandro Manzoni’s *The Betrothed* (1827). Produced during the infancy of Italian nationhood to commemorate the historical novel, considered a classic of Italian literature, the album attested to photography’s role in promoting patriotic sentiment.

This exhibition emerged in part from my own dissertation research on early photography in Italy and its contribution to Italian national identity. The final presentation, however, was guided by the Metropolitan’s collection. *Paradise of Exiles* showcased the depth and richness of nineteenth-century photographs by British, French, and Italian artists from the Gilman Paper Company Collection, acquired by the museum in 2005. The display also featured a number of recent acquisitions, including daguerreotypes by the French artist and antiquarian Joseph-Philibert Girault de Prangey, an exceptional salted paper print of Milan by an unknown artist, and a group of hand-painted cartes-de-visite of Venetian and Neapolitan types from the studios of Ponti and Sommer. Works generously lent from the extraordinary collection of W. Bruce and Delaney H. Lundberg further enhanced the display.

I hope that *Paradise of Exiles* introduced audiences to photographers with whom they may not have been familiar. Ultimately, by showcasing Italy’s prominent, if overlooked, position within the early history of the medium, the exhibition also aimed to present the development of photography as a product of transnational artistic exchange and collaboration.

**BETH SAUNDERS** is Assistant Curator in the Department of Photographs at The Metropolitan Museum of Art, New York.
Dear Fellow AHNCA Members,

I hope this finds you well. It is hard to believe that autumn is fully underway, and that means our minds are turning toward the 2018 College Art Association conference in Los Angeles this coming February 21–24, 2018. I look forward to seeing you at any/all of the events that AHNCA has planned. They are listed here in chronological order:

**Women Artists, 1800–1900**
Chair: Jane R. Becker, The Metropolitan Museum of Art
Thursday afternoon, February 22, 2:00–3:30 pm
Room 403B of the Los Angeles Convention Center

On the occasion of the current traveling exhibition* regarding women artists working in Paris between 1850 and 1900, AHNCA’s annual session opens the floor to topics relating to female artists of the nineteenth century. The session chair, Jane R. Becker, is Collections Management Associate in the Department of European Paintings at The Metropolitan Museum of Art. She co-curated “Overcoming All Obstacles: The Women of the Académie Julian” (Dahesh Museum and tour, 1999–2000) and contributed to “Women Artists in Paris, 1850–1900” (AFA/Yale University Press, 2017).

The speakers will be:
- **“Putting Berthe Morisot’s Intérieur on the Map”**, Kristan M. Hanson, The University of Kansas
- **“Marguerite Arosa’s Salon Nudes, 1883–87”**, Andrea Van Houtven, Centro Universitario de Artes TAI and Universidad Antonio de Nebrija
- **“A Studio of Her Own: The Artistic Life of Anna Alma-Tadema”**, Alexis Goodin, Sterling and Francine Clark Art Institute
- **“From the male artists’ shadows to the leaders of an Artists’ Colony: The various roles and the impact of the four female artists to the Onningeby Artists’ Colony”**, Anna-Maria Wiljanen, UPM-Kymmenep

*The American Federation of Arts has organized the traveling exhibition *Women Artists in Paris, 1850–1900*, which is visiting the Denver Art Museum (October 22–January 14, 2017); Speed Art Museum, Louisville (February 17–May 13, 2018); and Sterling and Francine Clark Art Institute, Williamstown, MA (June 9–September 3, 2018).

AHNCA’s annual members business meeting will occur on Friday afternoon, February 23, from 12:30 to 1:30 pm. It will be held in Room 402A of the Los Angeles Convention Center.

On Friday evening, February 23 (6.00 to 8.00 pm), we will visit two outstanding galleries devoted to 19th-century art. First we will be welcomed by Galerie Michael (galeriemichael.com), where founder Michael Schwartz has been selling major 19th-century artworks for three decades. We will then walk a few blocks to see Eric Weider and Polly Sartori, founders of Gallery 19C (gallery19c.com/about). Weider has been a collector for 25 years, while Sartori has more than 30 years’ experience running the 19th-Century Paintings Departments at both Christie’s and Sotheby’s in New York. Both galleries will offer us wine and other refreshments as we see their finest artworks and learn more about them. There will be time to meet each other as we travel together (as a group) on an inexpensive express bus from the convention center to the galleries and back. To RSVP, please email peter.trippi@gmail.com.

Some AHNCA members will remain in Los Angeles on Sunday, February 25. If you are interested in joining me for a guided visit through the Early California Impressionist paintings in the private California Club downtown (near the Convention Center), please email me and I will add you to the list. Details are still being worked out, but we will have something finalized in November.

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

Peter Trippi, President
peter.trippi@gmail.com

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Greetings from the President

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**About This Issue**

The Newsletter of the Association of Historians of Nineteenth-Century Art is published twice a year, in April and October. The submission deadline for the Spring 2018 issue is March 1, 2018. Submissions may be sent to AHNCA President Peter Trippi (peter.trippi@gmail.com).

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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
**Symposia, Lectures & Conferences**

**CALLS FOR PAPERS (SYMPOSIA), TO APPLY**


This year’s conference theme is “Indigeneity,” which invites participants to consider themes related to indigeneity, nativism, identity, ethnicity, and nationality in French imperial contexts and post-colonial spaces. Proposals on all aspects of overseas France and its legacies are welcome.

The Society encourages students, scholars, and educators from all disciplines and career levels to submit proposals. Papers may be delivered in English or French.

Individual paper proposals should include a 200-word summary, as well as the title of the paper, presenter’s name, institutional affiliation, e-mail address, phone number, and a brief curriculum vitae. All components of the proposal should be integrated into a single file MS-Word document.

Proposals for complete panels or round tables will contain the same information for each participant, as well as the title for their panel/round table. Please also provide contact information and a short C.V. for the moderator and/or discussant if one is included in the proposal. The program committee will assist in locating moderators, if necessary. Please indicate in your proposal whether audiovisual equipment is required for your proposal.

Individuals wishing to moderate a session should send a statement of interest that included research specialization, contact information, and a brief C.V.

Send proposals to frenchcolonial2018@gmail.com by November 1, 2017.

For more information, visit: [http://www.frenchcolonial.org/index.php/locationsprograms/up-coming-meeting/call-for-papers](http://www.frenchcolonial.org/index.php/locationsprograms/up-coming-meeting/call-for-papers)

**The Philosophy of Portraits: American Society for Aesthetics, April 13–14, 2018**

**University of Maryland (College Park, MD)**

Portraits are everywhere. One finds them not just in museums and galleries, but also in newspapers and magazines, in the homes of people and in the boardrooms of companies, on stamps and coins, on millions of cell phones and computers. Despite its huge popularity, however, portraiture hasn’t received much philosophical attention. While there are countless art historical studies of portraiture, including self-portraiture and group-portraiture, contemporary philosophy has largely remained silent on the subject. The proposed conference aims to address this lacuna and bring together philosophers with different areas of expertise to discuss this enduring and continuously fascinating genre.

Confirmed speakers: Anne W. Eaton (University of Illinois), Cynthia Freeland (University of Houston), Jerrold Levinson (University of Maryland), Hans Maes (University of Kent), Jenefer Robinson (University of Cincinnati)

ASA invites submissions on any issue related to portraiture. Papers should not exceed 5,000 words and should be accompanied by a 100-word abstract and a page with your contact details. Prepare your submission for blind review.

Send papers to philosophyofportraits@gmail.com by November 30, 2017.

For more information, visit: [http://aesthetics-online.org/events/EventDetails.aspx?id=941280&group=](http://aesthetics-online.org/events/EventDetails.aspx?id=941280&group=)

**George Moore: Transnational and Cosmopolitan Networks on the Page and Canvas, Ninth International George Moore Conference, June 14–16, 2018, Moore Institute, National University of Ireland (Galway, Ireland)**

“I wrote *The Untilled Field*, a book written in the beginning out of no desire of self-expression, but in the hope of furnishing the young Irish of the future with models. Yeats said that I had learned the art of presentation in Paris, and in 1900 we believed that the Irish language could be revived.

I wrote “The Wedding Gown,” “Almsgiving,” “The Clerk’s Quest,” and “So On He Goes,” in English rather than in Anglo-Irish, for what help would that pretty idiom, in which we catch the last accents of the original language, be to Taigh Donoghue, my translator?”

George Moore, *The Untilled Field* (1903), Preface

The stimulus of Impressionism and Realism, both in art and literature, on George Moore (1852–1933), led him on a quest to infuse English and Irish writing with state-of-the-art literary themes and forms. Moore’s initial works were informed by Realism and Naturalism. His time in Paris deeply influenced his literary style and aspirations, and gave him a self-consciously avant-garde perspective. His participation in diverse social, musical, and cultural spheres prompted him to explore areas that were untraditional and ground-breaking. Thus, Moore’s oeuvre is replete with transnational flavors derived from his experience of literary and artistic circles in cosmopolitan cities. The significant feature of Moore’s cosmopolitan aesthetic is the visual, whether in depictions of the city, landscape, or in portrayal of characters. The focus of this conference will concern the relationship of George Moore and his works to: transnational links (works, locations, or people) in the art world and on the canvas that influenced Moore’s perception of Irish literature and the works he offered as models for future writers; social-cultural/political movements during the fin de siècle and the following decades of the twentieth century to which Moore and fellow artists responded; the cosmopolitan aesthetics behind Moore’s writing and reviews; Moore’s collaborative works.

Abstracts (200 words) for papers proposed (20 minutes maximum delivery time) should be accompanied by a short biographical note (100 words), plus full address and institutional affiliation.

Send abstracts to Mark Corcoran: M.Corcoran@nuigalway.ie by January 30, 2018.


**CALLS FOR PAPERS (SYMPOSIA), TO APPLY**

**The Untilled Field**

(A1903), Preface

The stimulus of Impressionism and Realism, both in art and literature, on George Moore (1852–1933), led him on a quest to infuse English and Irish writing with state-of-the-art literary themes and forms. Moore’s initial works were informed by Realism and Naturalism. His time in Paris deeply influenced his literary style and aspirations, and gave him a self-consciously avant-garde perspective. His participation in diverse social, musical, and cultural spheres prompted him to explore areas that were untraditional and ground-breaking. Thus, Moore’s oeuvre is replete with transnational flavors derived from his experience of literary and artistic circles in cosmopolitan cities. The significant feature of Moore’s cosmopolitan aesthetic is the visual, whether in depictions of the city, landscape, or in portrayal of characters. The focus of this conference will concern the relationship of George Moore and his works to: transnational links (works, locations, or people) in the art world and on the canvas that influenced Moore’s perception of Irish literature and the works he offered as models for future writers; social-cultural/political movements during the fin de siècle and the following decades of the twentieth century to which Moore and fellow artists responded; the cosmopolitan aesthetics behind Moore’s writing and reviews; Moore’s collaborative works.

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Send abstracts to Mark Corcoran: M.Corcoran@nuigalway.ie by January 30, 2018.

**SYMPOSIA, LECTURES & CONFERENCES**

**SYMPOSIA, TO ATTEND**

**Writing Impressionism Into and Out of Art History, 1874 to Today, November 3–4, 2017**  
The Courtauld Institute of Art (London)

Impressionism continues to be celebrated in blockbuster exhibitions worldwide: in the last few years alone, Impressionism, Fashion, Modernity (Art Institute of Chicago, Musée d’Orsay, and Metropolitan Museum of Art, 2013); Gustave Caillebotte: The Painter’s Eye (Kimbell Art Museum and National Gallery of Art, Washington, D.C., 2015–16); and Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market (Musée du Luxembourg, National Gallery, London, and Philadelphia Museum of Art, 2015). Since 1878 when Théodore Duret published his Histoire des peintres impressionnistes, Impressionism has occupied a central place in the canon of art history. That place now seems to be called into question, however. New transnational approaches to nineteenth-century art history have troubled the perpetuation of Francocentric histories. As the field’s attention has increasingly turned to places outside France—Britain, the United States, Australia, and beyond—Impressionism has been pushed to the margins. Though Impressionism has long benefited from powerful and compelling narratives via the social history of art, these readings have been worked through so extensively that it warrants asking whether this area of art history may be exhausted for the moment.

The Courtauld Institute of Art has historically been a center for both academic research and scholarly exhibitions on Impressionism. ‘Writing Impressionism Into and Out of Art History, 1874 to Today’ seeks to scrutinize Impressionism’s past historiography and trace its possible future in transnational art histories, with particular attention to new directions, approaches, and questions through which to interrogate Impressionism.

For more information, visit:  
[http://courtauld.ac.uk/event/writing-impressionism-into-and-out-of-art-history](http://courtauld.ac.uk/event/writing-impressionism-into-and-out-of-art-history)

**Style: 43rd Annual Nineteenth-Century French Studies Colloquium, November 9–11, 2017, University of Virginia (Charlottesville, VA)**

“Style” refers at once to singularity and to a way of doing, a way of approaching, a way of expressing, a way of being. Style attains the status of the absolute in the nineteenth century with Flaubert’s famous pronouncement: “le style étant à lui tout seul une manière absolue de voir les choses.” Indeed the nineteenth century brings the notion of style sharply into focus, inflecting, deploying, and experimenting with it in an unprecedented way in a wide range of practices from the aesthetic and the textual to the social. The 2017 colloquium proposes to explore aesthetic and cultural manifestations of style: styles of thought, styles of artistic expression, styles of living, styles of dress, styles of writing, ways of reading. As 2017 marks the 150th anniversary of Charles Baudelaire’s death, presenters aim to reflect on his style-conscious writing and living.

For more information, visit:  

**Sovereignty, Economy and the Global Histories of Natural Resources, December 18–19, 2017, Centre for History and Economics, University of Cambridge (England)**

Over the course of the nineteenth and twentieth century, natural resources have given shape to the history of sovereignty, law, and commerce across the globe. The struggle to protect, own and extract natural resources has mobilized local authorities, national agencies, and international bodies. The Standing Rock water protectors are perhaps the most well-known recent example of such histories, but certainly not the only one. From disputes over social and economic rights to dueling religious and economic understandings of resources and their value, things like carbon, gold, and water have determined the lives of national and local communities.

This international symposium aims to examine the history and political ecology of various natural resources—animal, vegetable, or mineral—in the modern era. It asks how natural resources such as carbon, air, and water became the subject of legal, environmental, and economic forces over the course of the nineteenth and twentieth century and how, in turn, these resources have themselves come to shape national and international histories?

**106th Annual College Art Association Conference, February 21–24, 2018 (Los Angeles, CA)**

CAA’s Annual Conference consists of four days and over 200 presentations, panel discussions, workshops, special events, and exhibitions exploring the study, practice, and history of art and visual culture. As the best-attended international forum in the visual arts, the Annual Conference offers an unparalleled opportunity to expand your professional network, meet with potential employers, and strengthen your skills in a professional-development workshop, mentoring session, or portfolio review. CAA’s annual gathering facilitates networking opportunities and enables you to exchange ideas and information with colleagues from across the globe.

For more information, visit:  

**Serials, Cycles, Suspensions: Interdisciplinary Nineteenth Century US Conference, March 1–4, 2018 (San Francisco, CA)**

The nineteenth century was shaped by serial forms of organization, production, and communication. By the nineteenth century, the idea
of the “series” had moved from the discipline of mathematics into the culture at large, as theories of temporal and spatial connection became dominant organizing principles for systems of knowledge developed in laboratories, libraries, and museums. Implied within seriality is both the continuity of cycles and the discontinuity of suspensions.

For more information, visit: [http://incsscholars.org/](http://incsscholars.org/)

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In honor of the 100th anniversary of Philadelphia’s Benjamin Franklin Parkway, the NCSA conference aims to explore the notion of the vista in the nineteenth century. From personal gardens to public parks, from the street level to the top of a skyscraper, or from the microscope to the panoramic photograph, the nineteenth century was a moment when the idea of the vista changed from a narrow sightline to a sweeping, expansive view. How did theorists alter our historical perspective, broadening our notion of the world through science or religion? In what ways did power systems affect urban vantage points? How did man-made vistas reflect socio-cultural ideals? How did domestic spaces or nightlife transform with the widespread use of gas or electric lighting? How does the conceptual vista operate metaphorically?

For more information, visit: [http://www.ncsaweb.net/Current-Conference](http://www.ncsaweb.net/Current-Conference)

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**Climate: Fifth Biennial C19 Conference, March 22–25, 2018 (Albuquerque, NM)**

The fifth biennial C19 conference aims to address the capacious meanings of “Climate,” from meteorology to metaphor, ecocriticism to racial justice. Thinking about climate within the context of the long nineteenth century might allow for new modes of approach to such issues as the human, nonhuman, or posthuman; ethnicity; gender; sexuality; race; class; colonialism; land use; labor; aging; religion; enclosure; agriculture; food; subject/object relations; geological or deep time; energy; extinction; or institutions.

The nineteenth century witnessed the coinage of such terms as “ecology” and “climatology,” and it grappled with questions of agency and environment by asking whether human behavior had a collective impact on climate, or whether climate shaped human temperament and culture. For some, climate possessed an explanatory power to justify racial difference as well as differences in character and nationality. Climate could also go beyond the environmental to refer to a general aesthetic sense of atmosphere, mood, and opinion. To what extent is the term a euphemism for culture? How and when has the term been used to think against or beyond culture? Was climate invoked to articulate national and regional distinctions within a comparative framework or did it offer ways to think beyond the nation-state toward a transnational model? “Climate” has a special urgency in our present moment of anthropogenic climate change and resource depletion, crises producing monumental political and social uncertainties. The late-eighteenth-century advent of industrialization is one proposed marker of the beginning of the anthropocene (or the epoch of measurable human geological impact on the earth), and thus the urgency of “Climate” today is simultaneously a nineteenth-century topic, as well.

The conference theme of “Climate” invites us to explore the term’s various layers of signification from its meteorological relation to weather, atmosphere, and storms to its metaphorical association with mood, variability, and time. In our own highly contested political climate when environmental, social, economic and racial justice represents an ongoing struggle, what does it mean to explore the climates of the nineteenth century?

For more information, visit: [https://www.c19society.org/copy-of-conference](https://www.c19society.org/copy-of-conference)

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**Male Bonds in Nineteenth-Century Art: European Society of Nineteenth-Century Art, May 15–16, 2018 Museum of Fine Arts (Ghent, Belgium)**

Male Bonds is a two-day international conference that aims to explore the place of male bonds in nineteenth-century artistic practice and visual arts. The conference aims reflect on the ways in which changing notions of masculinity and male sexuality impacted forms of sociability between men in the artistic scene of the long nineteenth century. In so doing, it seeks to build a bridge between traditional art-historical scholarship and the fields of gender and gay and lesbian studies: an interdisciplinary exchange of which the full potential for scholarship on the nineteenth century remains to be exploited.


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**Measure and Excess: Interdisciplinary Nineteenth Century Supernumerary Conference, June 13–15, 2018 (Rome, Italy)**

From Aristotle’s famous attack on excess in the *Nichomachean Ethics* to twenty-first century denunciations of the dissipations of financial capitalism, the margins of excess have been redrawn throughout the ages. Although the nineteenth century is often associated with ideas of restraint and moderation, manifestations of excess appear everywhere in social, cultural, economic, literary, and political realms. The myth of the artist as an outcast who exceeds moral, sexual, and aesthetic rules is a nineteenth-century construction; so too is the positivistic notion of the “measurability” of all things, human and non-human, and the consequent project of containing and repressing the potentially subversive “excesses” of the non-rational.

For more information, visit: [http://incsscholars.org/](http://incsscholars.org/)
Grants, Fellowships, Prizes & Awards
Please check websites to verify deadlines and application procedures as the information may have changed.

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 offer $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, 2018; Contact: American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, (508) 755-5221, fax: (508) 753-3311, or http://www.americanantiquarian.org/aca/fellowship.htm.


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 months) carries a stipend of 1,500 euros per month plus health coverage and travel. Deadline: January 14 for the following year. Contact: Chateaubriand Fellowships, French Embassy, Bourse Chateaubriand/SCULE, 4101 Reservoir Road, Washington, DC 20007; Meghan.merwin@diplomatie.gouv.fr; (202) 944-6294; http://france-science.org/chateaubriand/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 2017–18 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 (maximum $50,000 /academic year). Deadline: November 9, 2017. Contact: Administrator, Fellowship Program, CAJS, University of Pennsylvania, 420 Walnut Street, Philadelphia, PA 19106; 215-238.1290; Sheila Allen: allenshe@sas.upenn.edu; http://katz.sas.upenn.edu/fellowship-program/next-year.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. Application for a pre-doctoral fellowship may be made only through nomination by the chair of a graduate department of art history or another 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.

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. Deadline January 12, 2018. Contact: CES, Columbia University, 1203A, International Building, MC3130, 420 West 118th Street, New York, 10027; (212) 854-4172; http://councilforeuropeanstudies.org/grants-and-awards/pre-dissertation-research; 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 begin the following September, decisions in May. Contact: Barbara Singleton, Harriman Institute, Columbia University, 420 West 118th Street, 12th floor, New York, NY 10027, (212) 854-6219, bs18@columbia.edu, http://www.harrimaninstitute.org/courses/fellows—visiting—scholars.html

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, Columbia University Rare Book and Manuscript Collection, Library of the New York Historical Society, New York Public Library, and Schomburg Center. Ten $3,000 fellowships are awarded twice a year. Deadline: May 1,


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

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

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

The Philadelphia Museum of Art is offering American Art Fellowship Opportunities. Center for American Art Summer Fellowships: 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 2018. Fellowship stipend: $4,000. Deadline: January 15, 2018.

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. 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, 2018. Apply Online: http://www.philamuseum.org/jobs/

Ronald de Leeuw Research Grant at the Van Gogh Museum offers 5,000 euros to a talented researcher. This annual 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 Western European art history 1830–1914, to write a PhD research proposal, or to undertake a field trip. Deadline: March 1, 2018. Contact via e-mail: haanen@vangogh museum.nl; 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 post-doctoral fellowship designed to give Ph.D. recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will teach one course and contribute a second course-equivalent per year in one of Stanford’s fifteen humanities departments. The stipend is $64,000, plus benefits and research; funds may include additional support, depending on need. Deadline: November 15, 2017. 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, 2018. This 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 to $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. http://crystalbridges.org/art/tyson-scholars; apply via e-mail: tysonscholars@crystalbridges.org
Apply for the Terra Foundation Postdoctoral Teaching Fellowships at Humboldt-Universität zu Berlin (HU). This fellowship at the Institute of Art and Visual History will allow two postdoctoral fellows to teach and engage in research on American art history over a two-year period. 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: 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, visit www.terraamericanart.org.

Wesleyan University invites scholars who have received their Ph.D. within the last four years in any humanistic field to apply for the Andrew W. Mellon Post-Doctoral Fellowship in Cultural Studies. 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 10; http://www.wesleyan.edu/humanities/fellowships/mellon.html

Wesleyan University Center for the Humanities will also grant a small number of non-stipended 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 website for details). Deadline: March 30; contact Ethan Kleinberg, Director, Center of the Humanities, Professor of History and Letters; esavage@wesleyan.edu; 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, 2017. 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, 2018. http://britishart.yale.edu/research/visiting-scholars.

The Yale Center for British Art is offering a Postdoctoral Research Associateship (PRA) in the Department of Paintings and Sculpture. The position is intended for a recent recipient of the Ph.D. (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. 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 ycbaresearch@yale.edu.

FOR 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 $4,200/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: $1,850/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. Deadline for long and short-term fellowships: January 15, 2018. Apply online. http://www.americanantiquarian.org.

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, 2017. International Fellowships are awarded for full-time study or research to women who are not U.S. citizens or permanent residents. Deadline (postmarked): December 1, 2017. AAUW Fellowships and Grants, c/o ACT, Inc., P.O. Box 4030, Iowa City, IA 52243-4030; 319-337-1716, aauw@act.org; http://www.aauw.org/what-we-do/educational-funding-and-awards/american-fellowships/.

The American Council of Learned Societies supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The Henry Luce Foundation Dissertation Fellowships in American Art
Amy P. Goldman Fellowship in Pre-Raphaelite Studies. The University of Delaware Library, in Newark, Delaware, and the Delaware Art Museum 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 U.S. Applicants whose research specifically utilizes holdings of the University of Delaware Library, Mark Samuels Lasner Collection, Delaware Art Museum, and 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, scholars may apply to each institution for awards in the same year; every year will be made to offer consecutive dates.

The deadline to apply for the 2018 Fellowship is November 1, 2017. Notification of the successful applicant will be announced by December 1, 2017. The chosen candidate will then be asked to provide a date for assuming the Fellowship by January 1, 2018.

Contact Margaretta S. Frederick, Pre-Raphaelite Fellowship Committee, 302-351-8518; fellowships@delart.org.

The Beinecke Rare Book & Manuscript Library at Yale University offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend of $4,000/month) 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. Deadline: received December 6, 2017, Beinecke.Fellowships@yale.edu; http://www.library.yale.edu/beinecke/brbleduc/brbfellow.html

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 Foundation’s 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. Camargo Foundation, 1, Avenue Jerimini, 13260 Cassis, France, www.camargofoundation.org

The Caroline and Erwin Swann Foundation for Caricature and Cartoon awards one fellowship per year, with a stipend of $15,000 to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. Applicants may be candidates for an M.A. or Ph.D. degree in...
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 (Deadline: March 21); 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). Center for Advanced Study in the Visual Arts, National Gallery of Art, 20008 South Club Drive, Landover, MD 20785. (202) 842-6482; fax: (202) 789-3026; advstudy@nga.gov; http://www.nga.gov/casva/index.shtm

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, 2018. Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08903, 732- 932-8426, info@cca.rutgers.edu; 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 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, 2018. Council of American Overseas Research Centers, Multi-Country Research Fellowship Program, P.O. Box 37012, NHB Room CE-123, MRC 178, Washington, DC 20013-7012, (202) 633-1599, fellowships@caorc.org; 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, 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 award for a one-week period. State residents may receive partial support. Application deadline: February 15. Mark Wetherington, Committee on Fellowship/Internships, Filson Historical Society, 1310 S. Third Street, Louisville, KY 40208, 502-635-5083, markweth@filsonhistorical.org. http://arthist.net/archive/4527/view=pdf

The Center for the History of Collecting in America offers short-term fellowships for graduate and pre-doctoral students and Senior fellowships for post-doctoral and senior scholars. It also 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 no later than February 15, 2018. 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; Deadline: March 1. Participants will be selected on the basis of their ability to formulate compelling research questions about the conjunctures 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. 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, 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. The next round of fellowships is open to citizens and permanent residents of Latin America and the Caribbean (Deadline: December 1). Edward Hirsch, President, John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, NY 10016; (212) 687-4470; Fax: (212) 697-3248; fellows@gf.org; http://www.gf.org/

The Hagley Museum and Library offers several fellowships and grants. Hagley/Winterthur Fellowships in Arts and Industries represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design architecture, crafts, and the fine arts. Henry Belin du Pont Fellowships support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 months) may be 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 be up to $1,600 per month. Deadlines: March 31, June 30, October 31. Dr. Philip Scranton, Center for History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630, (302) 658-2400; crl@udel.edu; 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 ($5,000). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those 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, 2018. The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138; http://hcl.harvard.edu/libraries/houghton/public—programs/visiting—fellowships.cfm.

The Huntington Research Center will award over 100 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 to 5 months with a stipend of $2,000 per month. Several specialized fellowships are available. Deadline (postmarked): November 15, 2017. Committee on Fellowships, The Huntington, 1151 Oxford Road, San Marino, CA 91108; Dr. Steve Hindle, W.M. Keck Foundation Director of Research, (626) 405-2194; 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 U.S. 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 1, 2018. For guidelines and downloadable applications, visit http://turkishstudies.org/grants/index.shtml; (202) 687-0295, Fax (202) 687-3780; 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 of $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 U.S. 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: November 1, 2017. 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. Program in Early American Economy and Society, Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107; (215) 546-3181; James Green, jgreen@librarycompany.com; 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. The Bogliasco Foundation, 10 Rockefeller Plaza (16th floor), New York, NY 10020-1903. info@bfny.org; 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, 2018. 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, 2018. Fellowships, Massachusetts Historical Society, 1154 Boylston Street, Boston, MA 02215, (617) 646-0513; http://www.masshist.org/research/fellowships

Metropolitan Museum of Art Conservation Fellowships are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applications 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, 2017. The Museum 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, 2017. education.grants@metmuseum.org; http://www.metmuseum.org/research/internships-and-fellowships/fellowships/conservation-and-scientific-research-fellowships

The College Art Association offers two publishing grant opportunities 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 U.S., 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. http://www.collegeart.org/meiss/guidelines.

The College Art Association offers two publishing grant opportunities 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 U.S., 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. 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. Applications marked “Research Fellowships” are due: January 31, 2018. Contact Kirstie Gregory, Research Programme Assistant, Henry Moore Institute, The Headrow, Leeds LS1 3AH, England, tel + 44 (0) 113 246 7467, kirstie@henry-moore.org; http://www.henry-moore.org/hmi/research/hmi-research-fellowships

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 carries a $2,750 stipend. Deadline: Mid-March 2018. Hearst Fellowship Program, Mount Vernon Hotel Museum, 421 East 61st Street, New York, NY 10065, 212-838-6878; http://www.mvhm.org/pages/fellowships/fellowships.htm.

National Endowment for the Humanities fellowships in the Division of Research Programs. Deadline May 1, 2018 for Projects beginning January 2019. 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, archeological 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. NEH Division of Research Programs, 202-606-8200; fellowships@neh.gov; http://www.neh.gov/grants/research/fellowships. Hearing-impaired applicants via TDD (1-866-372-2930)

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. 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, 2018. http://www.nsl.org/fellowship.


The New York Historical Society offers up to ten fellowships per academic year. Designed to encourage use of its extraordinary collections of primary and secondary sources relating to the history of New York and the U.S., the fellowships are open to scholars at various times during their academic careers. Deadline: January 5, 2018. 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, 2017; short-term January 15, 2018. Committee on Awards, Newberry Library, 60 West Walton Street, Chicago, IL 60610, 312 255-3666, research@newberry.org, www.newberry.org/research/felshp/fellowshome.html

The Preservation Society of Newport County’s Fellows Program offers scholarships 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. Download an application at 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, 2018. Through an annual series of Publication Grants, the Society supports the authorship of articles or books by independent scholars, students, and professionals in two subject areas: the artistic contributions of the American modernists, and the history of public and private support for the arts in the U.S. The Society also sponsors Course Development Grants, www.americanmodernists.org

Harry Ransom Humanities Research Center (University of Texas at Austin) offers Research Fellowships to support scholarly research projects in all areas of the humanities. Priority is given to proposals that concentrate on the Center’s collections and require substantial on-site use of them. This year’s special topic has just been announced on the website. 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, 2018.** (512) 471-8944; [http://www.hrc.utexas.edu/research/fellowships/application/](http://www.hrc.utexas.edu/research/fellowships/application/)

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 (maximum stipends of $25,000 for six months and $50,000 for twelve months). **Deadline (postmarked): November 1, 2017.** 515 Malcolm X Boulevard, New York, NY 10037-1801, (212) 491-2228; [http://www.nypl.org/locations/tid/64/node/138](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. Tenure: September 1 – May 31. **Deadline: November 1.** Director of Academic Programs, School of American Research, PO Box 2188, Santa Fe, NM 87504-2188; scholar@sarsf.org; [www.sarweb.org](http://www.sarweb.org)

The Smithsonian American Art Museum invite applications for research fellowships in art and visual culture of the U.S. Fellowships are residential and support independent and dissertation research. The stipend for a one-year fellowship is $32,500 for pre-doctoral fellows or $47,500 for post-doctoral 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. **December 1, 2017 is the online application deadline for fellowships that begin on or after June 1, 2018.**

Amelia Goerlitz, Fellowship Program Coordinator, SAAM Fellowship Office, Smithsonian American Art Museum; (202) 633-8353; [AmericanArt-Fellowships@si.edu](mailto:AmericanArt-Fellowships@si.edu); [AmericanArt.si.edu/fellowships](http://AmericanArt.si.edu/fellowships)

The Social Science Research Council sponsors fellowship and grant programs on a range of topics, across many different career stages. Most support goes to pre-dissertation, dissertation, and post-doctoral fellows, offered through annual competitions. Deadlines vary per program. Social Science Research Council, 810 Seventh Avenue, 31st Floor, New York, NY 10019; (212) 377-2700 ext. 606; fax: (212) 377-2727; [info@ssrc.org; www.ssrc.org/fellowships](http://www.ssrc.org/fellowships). For the International Dissertation Research Fellowship (IDRF), the online application deadline is **November 5, 2017:** [idrf@ssrc.org](mailto:idrf@ssrc.org)

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 U.S. Capitol and related buildings. Graduate students and scholars may apply for periods ranging from one to twelve months; the stipend is $2,500 per month. (Most awards are for one to three months.) Applications must be postmarked, e-mailed, or faxed by **March 5, 2018,** for the fellowship period beginning in September 2018 and ending in August 2019. Applications should be mailed to Dr. Donald Kennon, U.S. Capitol Historical Society, 200 Maryland Avenue, N.E., Washington, DC 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, www.uschs.org. If you have questions about a 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, 2017.** Contact: Traci Rucker, Program Assistant, Visiting Scholars Program, Center for Advanced Holocaust Studies, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024-2126, (202) 314-7829, visiting—scholars@ushmm.org; [www.ushmm.org/research/center](http://www.ushmm.org/research/center)

Washington University announces a five-year Andrew W. Mellon Foundation Post-doctoral Fellowship Program. It 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 per 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, 2017.** Submit materials by email, post, or online document handler to Joseph Loewenstein at mii@arts.wustl.edu; [http://mii.wustl.edu/](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 with a stipend up to $40,000 (generally $3,300/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, 2018.** [academicprograms@winterthur.org](mailto:academicprograms@winterthur.org) or Rosemary Krill at rk@winterthur.org. For more details and to apply, [www.winterthur.org/fellowship](http://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 North American and European decorative,
propaganda, and fine arts of the period 1885–1945. The U.S., Britain, Germany, Italy, and the Netherlands are the countries most comprehensively represented. There are also smaller but significant collections of materials from several other countries, including Austria, France, Japan, the former Soviet Union, and Hungary. The 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 1. [www.wolfsonian.org/research-library/fellowships](http://www.wolfsonian.org/research-library/fellowships) or Fellowship Coordinator, Wolfsonian-FIU, 1001 Washington Avenue, Miami Beach, FL 33139; 305-535-2613; research@thewolf.fiv.edu.

### PRIZES & AWARDS

The Archives of American Art Graduate Research Essay Prize, funded by the Dedalus Foundation, Inc., continues for its fourth year. This 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. Details: [http://www.aaa.si.edu/essay](http://www.aaa.si.edu/essay). Deadline: July 1.

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, 2018; careerenhance@woodrow.org; [http://woodrow.org/](http://woodrow.org/)

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. ARIAHprize@ariah.info; [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 U.S. 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 and discussing the quality of the author’s scholarship and methodology. Self-nominations and nominations by publishers are not permitted. Deadline for nominations: December 1, 2017. Send to: Charles C. Eldredge Prize, Research and Scholars Center, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, DC 20013-7012. Nominations also accepted at [eldredge@si.edu](mailto:eldredge@si.edu) or via fax: (202) 633-8373. Details: [www.AmericanArt.si.edu/research/awards/eldredge/](http://www.AmericanArt.si.edu/research/awards/eldredge/)

The Historians of British Art Publication Grant awards up to $600 to offset costs toward a publication or article in the field of British art or visual culture that has been accepted by a publisher. Applicants must be current members of HBA. 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, 2018. [http://www.historiansofbritishart.org/Prizes.asp](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 (c. 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 AmericanArt, the Smithsonian American Art Museum’s scholarly journal, which will also cover the cost of image rights and reproductions, and the winner will receive $500. Essays should be submitted via e-mail by January 15, 2018, to [TerraEssayPrize@si.edu](mailto:TerraEssayPrize@si.edu). Details regarding essay length and formatting: [www.americanart.si.edu/research/awards/terra](http://www.americanart.si.edu/research/awards/terra)
U.S. Exhibitions

**ALABAMA**
Montgomery Museum of Fine Arts
*Lands, Cities, and Harvest Scenes*
Through November 19, 2017
An exploration of urban and rural landscapes
by J.M.W. Turner, Charles-François Daubigny,
Camille Pissarro, and J.A.M. Whistler.

**CALIFORNIA**
**LOS ANGELES.** The Getty Center
*The Metropolis in Latin America, 1830-1930*
Through January 7, 2018

**LOS ANGELES.** The Huntington Library, Art Collections and Botanical Gardens
*Tiffany Favrile Glass*
Through February 26, 2018

**SAN DIEGO.** Timken Museum of Art
*Monet’s Étretat: Destination & Motif*
Through December 31, 2017

**SAN FRANCISCO.** Legion of Honor, Fine Arts Museums of San Francisco
*Scaphin Soubdinine: From Rodin’s Assistant to Ceramic Artist*
Through March 1, 2018

**CONNECTICUT**
**HARTFORD.** Wadsworth Atheneum Museum of Art
*Sublime North: Romantic Painters Discover Norway Paintings from the Collection of Asbjorn Lunde*
September 7, 2017 – January 14, 2018

**OLD LYME.** Florence Griswold Museum
*An American Place: The Art Colony at Old Lyme*
Ongoing

**DELAWARE**
**WILMINGTON.** Delaware Art Museum
*Eye on Nature: Andrew Wyeth and John Ruskin*
March 10 – May 27, 2018

**COLORADO**
Denver Art Museum
*Her Paris: Women Artists in the Age of Impressionism*
In addition to the expected works by Mary Cassatt and Berthe Morisot, this exhibition will feature other artists of the period including Marie Bashkirtseff, Anna Ancher, and Louise-Catherine Breslau.
October 22, 2017 – January 14, 2018

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*BERTHE MORISOT (1841–1895), The Sisters, 1869, National Gallery of Art, Washington, DC, Gift of Mrs. Charles S. Canstains, 1952.9.2, on view at the Denver Art Museum*
U.S. EXHIBITIONS

GEORGIA
SAVANNAH. Telfair Museums, Jepson Center
Rodin: The Human Experience / Selections from the Iris & B. Gerald Cantor Collections
Through January 8, 2018

ILLINOIS
Art Institute of Chicago
Rodin: Sculptor and Storyteller
November 3, 2017 – March 4, 2018

CHICAGO. Smart Museum of Art, University of Chicago
The Hysterical Material: Auguste Rodin and Bruce Nauman
Through December 17, 2017

KENTUCKY
LOUISVILLE. Speed Art Museum
Women Artists in the Age of Impressionism
February 17 – May 13, 2018

LOUISIANA
New Orleans Museum of Art
Orientalism: Taking and Making
Through December 31, 2017

MAINE
BRUNSWICK. Bowdoin College Museum of Art
Art from the Northern Plains
November 9, 2017 – July 15, 2018

KANSAS
Wichita Art Museum
No Idle Hands: Treasures from the Americana Collection at the Wichita Art Museum
Opening October 21, 2017
The inaugural exhibition of more than 450 recently acquired examples of American folk art.

BOSTON. Museum of Fine Arts
Showdown! Kuniyoshi vs. Kunisada
Through December 10, 2017

CAMBRIDGE. Harvard Art Museums
Technologies of the Image: Art in 19th-Century Iran
Through January 7, 2018

GLOUCESTER. Cape Ann Museum
Drawn from Nature & on Stone: The Lithographs of Fitz Henry Lane
Through March 4, 2018

WATERVILLE. Colby Museum of Art
Bird Watching: Audubon and Ornithology in Early America
Through February 4, 2018

MICHIGAN
Detroit Institute of Arts
Manor: Framing Life
October 22, 2017 – March 4, 2018

FREDERIC E. CHURCH (1826-1900), Syria by the Sea, 1873, oil on canvas, Detroit Institute of Arts, 10.11
MISSOURI
KANSAS CITY. Nelson-Atkins Museum of Art
Fine Lines: Whistler and the American Etching Revival
November 29, 2017 – May 27, 2018

NEW HAMPSHIRE
MANCHESTER. Currier Museum of Art
Monet: Pathways to Impressionism
Through November 13, 2017

The Paris of Toulouse-Lautrec: Prints and Posters from the Museum of Modern Art
Through January 7, 2018

Augustus Saint-Gaudens
Opens February 10, 2018

NEW JERSEY
Newark Museum
The Rockies & The Alps: Bierstadt, Calame, and the Romance of the Mountains
March 24 – August 19, 2018

Princeton University Art Museum
Clarence H. White and His World: The Art and Craft of Photography, 1895-1925
Through January 7, 2018

NEW YORK
Albany Institute of History and Art
The Hudson River School: Landscape Paintings from the Albany Institute

The Fashionable Portrait
Through March 31, 2018
A fashion-conscious examination of nineteenth-century customs through paintings and miniature portraits from the collection.

Brooklyn Museum
Rodin at the Brooklyn Museum: The Body in Bronze
November 17, 2017 – April 22, 2018

CANANOHARIE. Arkell Museum
Masterworks & Masterworks on Paper
Through December 30, 2017
A rare glimpse at the Arkell’s collection of works by Mary Cassatt, Winslow Homer, James McNeill Whistler, and others.

COOPERSTOWN. Fenimore Art Museum
American Folk Art: Seven Decades of Collecting
Through December 31, 2017

Edward S. Curtis Among the Kwakiutl
Through December 31, 2017

GLEN FALLS. The Hyde Collection
Canova’s George Washington
May 23 – September 23, 2018

NEW YORK. Frick Collection
Rodin at the Met
Through January 15, 2018

Edward Munch: Between the Clock and the Bed
November 15, 2017 – February 4, 2018

Thomas Cole’s Journey: Atlantic Crossings
January 30 – May 13, 2018

NEW YORK. Metropolitan Museum of Art
Rodin at the Met
Through January 15, 2018

NEW YORK. Metropolitan Museum of Art
Edvard Munch: Between the Clock and the Bed
November 15, 2017 – February 4, 2018

NEW YORK. Metropolitan Museum of Art
The Poetry of Nature: Hudson River School Landscapes from the New-York Historical Society
Through December 31, 2017

OREGON
Portland Art Museum
The Etchings of Whistler and His Circle
Through November 26, 2018

Pennsylvania
Allentown Art Museum
The Poetry of Nature: Hudson River School Landscapes from the New-York Historical Society
Through December 31, 2017

American Vistas: Landscapes from the Collection
Through December 31, 2017

Columbus Museum of Art
Beyond Impressionism—Paris, Fin-de-siecle: Signac, Redon, Toulouse-Lautrec and Their Contemporaries
Through January 21, 2018

OHIO
CINCINNATI. Taft Museum of Art
Louis Comfort Tiffany: Treasures from the Driehaus Collection
February 17 – May 27, 2018

Cleveland Museum of Art
Rodin: 100 Years
Through May 13, 2018

William Morris: Designing an Earthly Paradise
October 29, 2017 – November 11, 2018

AUGUSTE RODIN (1840–1917), The Age of Bronze, 1875–76, Cleveland Museum of Art, Gift of Mr. and Mrs. Ralph King, 1918.328
GREENSBURG. Westmoreland Museum of American Art
A Timeless Perfection: American Figurative Sculpture in the Classical Spirit—Gifts from Dr. Michael L. Nieland
Through December 31, 2017
Celebrating a recent donation of works by Frederick MacMonnies, Isadore Konti, Attilio Piccirilli, Harriet Whitney Frishmuth, John Talbott Donoghue, and other leading sculptors of the Beaux-Arts period.

PHILADELPHIA. Pennsylvania Academy of Fine Arts
The Loaded Brush: The Oil Sketch and the Philadelphia School of Painting
Through February 4, 2018

PITTSBURGH. Carnegie Museum of Art
William Henry Fox Talbot and the Promise of Photography
November 18, 2017 – February 11, 2018

RHODE ISLAND
NEWPORT. National Museum of American Illustration
Howard Pyle, His Students, & the Golden Age of American Illustration
Through December 2017

SOUTH CAROLINA
CHARLESTON. Gibbes Museum of Art
A Shared Legacy: Folk Art in America
January 19 – April 15, 2018

TENNESSEE
Knoxville Museum of Art
American Impressionism: The Lure of the Artists' Colony
Through November 12, 2017

MEMPHIS. Dixon Gallery & Gardens
The Real Beauty: The Artistic World of Eugenia Errázuriz (1860–1951)
Through April 8, 2018

NASHVILLE. Frist Center for the Visual Arts
Paris 1900: City of Entertainment
October 12, 2018 – January 6, 2019

TEXAS
FORT WORTH. Amon Carter Museum of American Art
Homer and Remington in Black and White
Through July 2, 2017

Wild Spaces, Open Seasons: Hunting and Fishing in American Art
Through January 7, 2018

Caught on Paper
Through February 11, 2018

WASHINGTON, DC
Dumbarton Oaks Research Library and Collection
Women in Art, 1850–1910
Through March 2018

WILLIAMSBURG. Abby Aldrich Rockefeller Folk Art Museum
Color and Shape: The Art of the American Theorem
Through January 2018

WISCONSIN
MILWAUKEE. Haggerty Museum of Art, Marquette University
Through January 14, 2018

Milwaukee Art Museum
The Temple of Flora
Through December 10, 2017
Fifteen large-scale botanical prints Robert John Thornton’s The Temple of Flora (1812)

PROVIDENCE. Rhode Island School of Design (RISD) Museum
Altered States: Etching in Late 19th-Century Paris
Through December 3, 2017

RICHMOND. Virginia Museum of Fine Arts
Steinlen: Cats
November 17, 2017 – March 4, 2018
Thirty-two feline-focused works on paper by ailurophile Théophile-Alexandre Steinlen.
International Exhibitions

AUSTRALIA

CANBERRA. National Gallery of Australia
Australian Impressionism
All of the NGA's masterpieces of Australian Impressionism are on view together.
Through October 31, 2017

CANBERRA. National Portrait Gallery
Dempsey’s People: A Folio of British Street Portraits 1824–1844
The first exhibition to showcase the watercolor images of English street people made by the itinerant English painter John Dempsey.
Through October 22, 2017

SYDNEY. Art Gallery of New South Wales
Victorian Watercolours
Through December 3, 2017

AUSTRIA

VIENNA. Leopold Museum
Victor Hugo: The Black Romanticist
Includes some 80 works on paper by Victor Hugo, juxtaposed with works by such pre-modern predecessors as Alexander Cozens and William Turner. Taking into account his fruitful connections with eminent personalities from literature and art, Hugo’s double talent is embedded in the context of his colorful era.
November 17, 2017 – January 15, 2018

DENMARK

CHARLOTTENLUND. Odrupgaard Collection
Masterpieces: From Degas to Hammershoi
Through December 17, 2017

COPENHAGEN. Hirschsprung Collection
Keeping up Appearances: Portraits and Emotions in the Golden Age
Deals with the human values and psychological circumstances of the sitters in some of the finest portraits from Denmark’s 19th-century Golden Age.
Through January 7, 2018

BELGIUM

BRUSSELS. BOZAR Centre for Fine Arts
Spanish Still Life
February 23 – May 27, 2018

NAMUR. Felicien Rops Museum
Romantic Shakespeare
Delacroix, Chassériau, Moreau, Préalat, and Belgian artists such as Samuel, Meunier, Smits, and Stevens conveyed in their creations the feeling, strangeness, and morals of Shakespeare’s tragedies. In partnership with the Louvren and Eugène Delacroix National Museum, Paris.
October 21, 2017 – February 25, 2018

ENGLAND

BARNARD CASTLE. The Bowes Museum
Queen Victoria in Paris
Brings together 44 watercolors created for Queen Victoria to mark her historic visit to Paris.
March 24 – June 24, 2018

BOWNESS-ON-WINDERMERE. Blackwell, The Arts and Crafts House
Women of the Arts & Crafts Movement
Through January 1, 2018

CAMBRIDGE. Fitzwilliam
Degas, Caricature and Modernity: Daumer, Gavarni, Keene
Through January 4, 2018

Degas’s Drinker: Portraits by Marcellin Desboutin
Drypoint prints of scenes of modern Parisian life by Degas’s friend, model, and fellow artist, Marcellin Desboutin (1832-1902)
Through February 25, 2018

Degas: A Passion for Perfection
Highlights many of the subjects most prominent in Degas’s work – nudes, café scenes and the dance – as well as his individual approach to landscape painting. This show marks the centenary of the artist’s death. Co-organized with Denver Art Museum.
Through January 14, 2018

COMPTON. Watts Gallery
Monumental Murals
Through November 5, 2017

A Life in Art: G F Watts 1817-1904
Through November 5, 2017

G F Watts: England’s Michelangelo
Celebrating 200 years since his birth, the show explores Watts as a painter, social activist, and philanthropist.
Through November 26, 2017

BARON FRANÇOIS-PASCAL-SIMON GÉRARD (1770-1837), Napoleon in His Coronation Robes, 1805, Musée national du Chateau de Fontainebleau, © RMN – Grand Palais / Art Resource, NY, on view at the Montreal Museum of Fine Arts

CANADA

MONTREAL. Montreal Museum of Fine Arts
Napoleon: The Imperial Household
Aims to re-create the ambience and capture the spirit that prevailed in the French court during the Empire. A selection of works and objets d’art, most never exhibited in North America, reveal the Imperial Household’s role in fashioning a monarchic identity for the new French emperor, his family, and loyal entourage. In partnership with the Château de Fontainebleau.
February 3 – May 6, 2018

VANCOUVER. Vancouver Art Gallery
Portrait of the Artist: An Exhibition from the Royal Collection
Highlights both the enormous richness of Britain’s Royal Collection and the complex relationship that the British monarchy has had with artists for the last three and half centuries. In celebration of the sesquicentennial of Canada. Organized by the Royal Collection Trust.
October 28, 2017 – February 4, 2018

MONTREAL. Montreal Museum of Fine Arts
Portrait of the Artist: An Exhibition from the Royal Collection
Highlights both the enormous richness of Britain’s Royal Collection and the complex relationship that the British monarchy has had with artists for the last three and half centuries. In celebration of the sesquicentennial of Canada. Organized by the Royal Collection Trust.
October 28, 2017 – February 4, 2018

International Exhibitions
**INTERNATIONAL EXHIBITIONS**

**LIVERPOOL.** Walker Art Gallery  
*Alphonse Mucha: In Quest of Beauty*  
Through October 29, 2017

**LONDON.** Leighton House Museum  
*Alma Tadema: At Home in Antiquity*  
The largest exhibition devoted to Lawrence Alma-Tadema held in London since 1913, it explores his fascination with the representation of domestic life in antiquity and how this interest related to his own domestic circumstances. Co-organized with the Museum of Friesland, Leeuwarden and the Belvedere, Vienna.  
Through October 29, 2017

**LONDON.** National Gallery  
*Drawn in Colour: Degas from the Burrell*  
In collaboration with the Burrell Collection, Glasgow  
Through May 7, 2018

**Reflections: Van Eyck and the Pre-Raphaelites**  
Brings together the ‘Arnolfini Portrait’ with paintings from Tate’s collection and loans from other museums, to explore the ways in which Dante Gabriel Rossetti, John Everett Millais, and William Holman Hunt (among others) were influenced by this painting. In collaboration with Tate Britain.  
Through April 2, 2018

**FINLAND**  
**ESPOO.** Gallen-Kallela Museum  
*Keeping a Hold on Things*  
An exhibition about Mary Gallén, wife of Axel Gallen-Kallela, a gifted pianist who assisted with his artistry.  
January 27 – September 2, 2018

**HELSENKL.** Ateneum  
*The Von Wright Brothers*  
Focuses on the artist brothers Magnus, Wilhelm and Ferdinand von Wright, who lived in the Grand Duchy of Finland; they worked as painters of landscapes, still lifes, and nature subjects, and as scientific illustrators.  
October 27, 2017 – February 25, 2018

**HELSENKL.** Sinebrychoff Art Museum  
*I Am Not I – Famous and Forgotten Portraits*  
Approaches portraiture through different themes and perspectives, while providing an insight into the development of the genre from the 16th century until present day.  
Through December 31, 2017

**FRANCE**  
**GIVERNY.** Musée des Impressionismes  
*Japonisms/Impressionism*  
In collaboration with the Arp Museum Bahnof Rolandoek, Remagen, Germany.  
March 30 – July 15, 2018

**PARIS.** Musée du Louvre  
*Drawing in the Open Air – Variations of Drawing from Nature in the First Half of the 19th Century*  
October 16, 2017 – January 29, 2018

**PARIS.** Grand Palais  
*Gauguin the Alchemist*  
The first exhibition of its kind to study the complementarity of Gauguin’s creations in painting, sculpture, graphic and decorative arts. It focuses on the modernity of Gauguin’s creative process, and his ability to push the limits of each medium. Co-organized with the Etablissement Public des Musées d’Orsay et de l’Orangerie, and the Art Institute of Chicago.  
Through January 22, 2018

**PARIS.** Musée d’Orsay  
*Degas, Danse, Dessin. A Tribute to Degas with Paul Valéry*  
On the centenary of his death, the Musée d’Orsay honors Degas with an exhibition based around the 1937 essay, Degas Danse Dessin, by Paul Valéry (1871-1945). It links extracts from Valéry’s essay to the graphic works, paintings and sculptures of Degas.  
November 28, 2017 – February 25, 2018

**PARIS.** Musée de Montmartre  
*Montmartre, Décor de Cinéma*  
Follows geographic and dreamlike themes, depicting this neighborhood’s favorite film locations (such as Blanche and le Moulin Rouge, Place Pigalle, Barbès, Sacré-Cœur, Montmartre’s staircases). It features posters, drawings, set models, photographs, costumes, scenarios, and film clips.  
Through January 15, 2018

**PARIS.** Palais Galliera – Musée de la Mode  
*Fortuny – A Spaniard in Venice*  
A retrospective of this painter and fashion designer  
Through January 7, 2018
PARIS. Musée Jacquemart-André
The Hansens’ Secret Garden – The Odrupgaard Collection
The collection of this Danish museum features exceptional late-nineteenth-century and early-twentieth-century artworks.
Through January 22, 2018

PARIS. Musée Marmottan Monet
Monet the Collector
Through January 14, 2018

PARIS. Musée Rodin
Kiefer–Rodin
Co-organized with the Barnes Foundation, Philadelphia
Through October 22, 2017

PARIS. Petit Palais
Anders Zorn: The Painter of Fin-de-Siècle Sweden
Through December 17, 2017

The Art of Pastel: From Degas to Redon
Through April 8, 2018

PARIS. Musée de la Vie Romantique
A Passion for Flowers: Pierre-Joseph Redouté
Through October 29, 2017

STRASBOURG. Musée des Beaux-Arts
Laboratory of Europe, Strasbourg 1880-1930
Explores the artistic flowering of the decorative arts, linked to nascent town planning, as well as the history of the University of Strasbourg through illustrious figures of researchers, teachers, and students. In collaboration with the University of Strasbourg.
Through February 25, 2018

VERSAILLES. Chateau de Versailles
Napoleon
Presents a large selection of the Napoleonic collection from the palaces of Versailles and Trianon, and also highlights the Emperor’s inner circle and cultural milieu.
Through November 2018

GERMANY

BERLIN. Staatliche Museen zu Berlin
We Set the Tone: Pictures of Music from Mantegna to Matisse
Through November 5, 2017

BONN. Kunst und Ausstellungshalle der Bundesrepublik Deutschland
Ferdinand Hodler: Early Modern Artist
The first comprehensive retrospective of this artist to be shown in Germany in almost twenty years. In cooperation with the Kunstmuseum Bern
Through January 28, 2018

Bremen. Kunsthalle Bremen
Masterpieces on the 100th Anniversary of the Artist’s Death
Through June 11, 2017

The Blind Spot: Art in Bremen during the Colonial Period
During the nineteenth and early twentieth centuries, the Free Hanseatic City of Bremen was a center of growing international trade relations. This show explores the depiction of all things foreign during the colonial period and creates a dialogue between the Eurocentric view of the Kunsthalle Bremen’s collection and non-European positions in art.
Through November 19, 2017

KARLSRUHE. Staatliche Kunsthalle Karlsruhe
Cézanne: Metamorphoses
Presents Cézanne’s art in light of his process – constant changes and transitions from one form into another. It provides in-depth insights into his way of thinking and working, and above all his fascination with transformation. In conjunction with the state of Baden-Württemberg.
October 28, 2017 – February 11, 2018

KÖLN. Museum of East Asian Art
The Printed Image: The Flowering of Japan’s Wood Block Printing Culture
December 3, 2017 – April 29, 2018

MUNICH. Kunsthalle Munchen der Hypo-Kulturstiftung
Good, True, Beautiful: Masterpieces of the Paris Salon from the Musée d’Orsay
Through January 28, 2018

You Are Faust: Goethe’s Drama in the Arts
Presents some 100 works ranging from Delacroix through Murnau to Nam June Paik, demonstrating that Faust still carries an important message for everyone.
February 23 – July 29, 2018

MUNICH. Lenbachhaus
Picture Perfect: Views from the 19th Century
Through December 31, 2018

IRELAND

DUBLIN. Chester Beatty Library
Francisco Goya: The Disasters of War
Through January 21, 2018

DUBLIN. National Gallery of Ireland
Frederic William Burton (1816–1900)
October 25, 2017 – January 14, 2018
ITALY
BRESCIA. Linea d’ombra
Van Gogh: Between Wheat and Sky
Focuses on Vincent’s stay in Holland and Brabant (1881 – 1885). In association with Kröller-Müller Museum, Otterlo, Netherlands. Through April 8, 2018

JAPAN
TOKYO. National Museum of Western Art
Hokusai and Japonisme
October 21, 2017 – January 28, 2018

The NETHERLANDS
AMSTERDAM. Van Gogh Museum
The Dutch in Paris, 1789–1914: Van Spaendonck, Jongkind, Van Gogh, Van Dongen, Mondriaan
Through January 7, 2018

DORDRECHTS. Dordrechts Museum
Jongkind and Friends
Focuses on Jongkind as a key figure in 19th-century painting, especially Impressionism, displayed alongside such French peers as Monet, Boudin, and Daubigny.
October 28, 2017 – May 12, 2018

THE HAGUE. Museum Mesdag
The Dutch in Barbizon: Maris, Mauve, Weissenbruch
Dedicated to Dutch artists’ response to the Barbizon School.
October 27, 2017 – January 7, 2018

NORWAY
OSLO. Munch Museum
Head by Head: Cronqvist, Bjørvist, Munch
October 28, 2017 – January 28, 2018

POLAND
WARSAW. National Museum
Biedermeier
The first presentation of Biedermeier art in Poland, featuring numerous examples of this style found in Polish collections.
Through January 7, 2018

PADEREWSKI
On the occasion of the hundredth anniversary of Polish independence, this exhibition will present a profile of the famous pianist Ignacy Jan Paderewski through the antiquities and memorabilia he donated to the National Museum. It includes Paderewski’s portrait painted by Lawrence Alma-Tadema and gifts given to Paderewski by friends and admirers, such as an autographed picture of Queen Victoria.
February 16 – May 20, 2018

RUSSIA
MOSCOW. Tretyakov Gallery
The Artist and Time: The End of the Belle Époque, Drawing of the First Half of the 19th Century
Graphic works of the 1830s through 1850s are on display, mirroring the development of Russian art. Part of the project The Tretyakov Gallery Opens Its Store.
Through November 5, 2017

ST. PETERSBURG. State Hermitage Museum
Nineteenth-Century German and Austrian Painting from the Mansion of Baron Stieglitz
Through December 31, 2017

SCOTLAND
EDINBURGH. National Galleries of Scotland
Ages of Wonder: Scotland’s Art 1540 to Now
November 4, 2017 – January 7, 2018

When We Were Young: Photographs of Childhood from the National Galleries of Scotland
Featuring daguerreotypes from the 1840s to digital prints from 2017, this exhibition explores shifts in representation and changes in experiences of childhood.
Through April 15, 2018

EDINBURGH. Queen’s Gallery, Palace of Holyroodhouse
Shadows of War: Roger Fenton’s Photographs of the Crimean, 1855
Through November 26, 2017

GLASGOW. Hunterian
The Truest Mirror of Life: 19th Century French Caricatures
Through January 21, 2018

SPAIN
MADRID. Fundación Juan March
William Morris and Company: The Arts and Crafts Movement in Great Britain
The first exhibition on Morris and the movement held in Spain. Co-organized by Museo Nacional d’art de Catalunya, Barcelona.
Through January 21, 2018

MADRID. Museo del Prado
Mariano Fortuny (1838–1874)
Focuses on the different phases of Fortuny’s career as a painter, watercolorist, draughtsman, and printmaker, emphasizing the influence on his work of the masters he studied at the Prado. One section is devoted to Fortuny’s atelier, where he kept his collection of artworks and archeological items.
November 21, 2017 – March 18, 2018

LAWRENCE ALMA-TADEMA (1836–1912). Portrait of Ignacy Jan Paderewski, 1891, on view at Warsaw’s National Museum
The first comparative study of these harbingers of modern art through 100 works organized around themes that interested them both – caricaturing portraits; nightlife; the crude reality of marginal individuals; the circus; and brothels.

October 17, 2017 – January 21, 2018

Sorolla and Fashion
Sorolla was the perfect chronicler of trends in clothing in the late 19th and early 20th centuries. This show emphasizes his portraits of women made between 1890 and 1920. In collaboration with the Museo Sorolla, Madrid. February 13 – May 27, 2018

SWITZERLAND

BERN. Kunstmuseum Bern
Van Gogh to Cézanne, Bonnard to Matisse: The Collection Hahnloser
Through March 11, 2018

LAUSANNE. Fondation de l’Hermitage
Masterpieces from the Bührle Collection: Manet, Cézanne, Monet, Van Gogh...
Through October 29, 2017

Splendors of Pastel from the Renaissance to Today
More than 100 works from Swiss private and public collections offer a history of this technique, including 18th-century portraits, Romantic landscapes, the Barbizon School, and avant-garde explorations of the late 19th century. February 2 – May 21, 2018

MARTIGNY. Fondation Pierre Gianadda
Cézanne: Song of the Earth
A major monographic show on the “father of modernity.”
Through November 19, 2017

Toulouse-Lautrec and His Era
Exhibiting approximately 90 works on paper, this show focuses on prints and posters from the Belle Époque. November 30, 2017 – June 3, 2018

WINTERTHUR. Kunstmuseum Winterthur
The 19th Century: The Flowering of Miniature Painting
Through February 28, 2018

ZÜRICH. Kunsthau Zürich
Praised and Ridiculed: French Painting 1820–1880
November 10, 2017 – January 28, 2018

MADRID. Museo Thyssen-Bornemisza
Picasso/Lautrec
The first comparative study of these harbingers of modern art through 100 works organized around themes that interested them both – caricaturing portraits; nightlife; the crude reality of marginal individuals; the circus; and brothels.

October 17, 2017 – January 21, 2018

FALL 2017 / AHNCA NEWSLETTER 25
New Books


NEW BOOKS


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- AHNCA’s annual graduate student symposium in New York City, co-sponsored with the Dahesh Museum of Art
- AHNCA’s sessions at the College Art Association’s annual conference
- Nineteenth-Century Art Worldwide, the AHNCA journal at www.19thc-artworldwide.org, published twice yearly
- Invitations to study and connoisseurship events held around the country (members only)

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