By Jennifer S. Pride, Florida State University

Time and distance gives us a more complete and accurate view of history/historical perspective. Today we know that the mythology surrounding the Second Empire is replete with Imperial propaganda meant to cement this period in French history as spectacular. Evidence, however, such as illustrations, articles, and caricatures in daily newspapers, as well as contemporaneous photographs, including those sponsored by the regime, paint a picture of real life during this period of unrelenting social, cultural, and geographic upheaval. Yet, the Musée d’Orsay, drawing from its own collection, staged a show of Imperial grandeur that rivals the “fête imperial” represented therein. The exhibition was on view from 27 September to 15 January 2017.

The “Spectaculaire Second Empire, curated by museum president, Guy Cogeval, in collaboration with in-house curators Yves Badetz, Paul Perrin, and Marie-Paule Vial, presents a view of the Second Empire that perpetuates the myth put forth by the Empire itself. Nevertheless, each of the 13 rooms is a feast for the eyes and includes some of the most well-known paintings from the d’Orsay collection, such as Manet’s Olympia. What makes this exhibition unique is that one views these paintings in a more contextualized setting than the museum’s normal chronological hanging. In the Spectaculaire exhibition, the paintings are situated within a carefully reconstructed cultural milieu including decorative objects, furniture, sculpture, bijoux, and, in one room, music. Splendid, indeed, and spectacular, to say the least.

The first exhibition room, La comédie du pouvoir, focuses on the Imperial power-couple Napoleon III and Eugénie. Winterhalter’s portraits of the couple line the walls, but it is the Empress Eugénie’s coronation crown and diadem, placed in the center of the room, that dazzle the eye. The opening wall text reads much like a news story from our current, if not prophetic, political climate. The text notes that despite a life spent in exile and characterized by abortive political exploits, Louis-Napoleon was elected the first President of the French Republic in 1848 and in 1851, on the anniversary of his uncle’s
The third room presents architectural drawings and plans for various ceremonial structures and installations demonstrating that even the most mundane events became cause for celebrations, all in the effort to bolster the people’s support for the Emperor and Empire. The next room focuses on the rebuilding and/or redesigning of Imperial residences such as the Tuileries Palace, the palace of Saint-Cloud, and the Château de Pierrefonds.

The art of portraiture is the subject of Room 5 where both paintings of photographs of society people signify the importance of bourgeois self-representation. Lush red carpet covers the floor as you gaze upon bourgeois faces in paintings such as Manet’s Balcony, Degas’ Belleli Family, Ingres’ Madame Moitessier, Tissot’s Circle of the Rue Royale, and Cézanne’s Achille Empériaire. Two large display cases contain dozens of portrait-photographs and photos of celebrities and high-society life and leisure. Included in this theme of portraiture, and serving as the centerpiece to this room is Carpeaux’s sculpture of the Prince Imperial and his dog Nero beset by two massive gold-leaf candelabra from the 1867 Universal Exposition. This room successfully conveyed the extravagant lifestyle of the bourgeoisie, not only because of the paintings, but also due to the uncluttered room which had a clear path for the viewer to follow. Up to this point and beyond, the rooms were cluttered and filled to capacity with a wide variety of objet d’art.

The following room continues the Imperial architecture and decoration theme of the earlier exhibition rooms by revealing the Greek and Catholic Revival trends. One wall includes paintings showing Napoleon III’s half-brother, the Duc de Morny’s invention of a seaside resort at Deauville. In the adjacent corner, there is a small alcove installation of the Emperor’s cousin, Prince Napoléon Jérôme’s Pompeian villa. Rather than creating a total work of art, the painted walls and furniture seemed disjointed and out of place. Despite the curatorial attempt to create an immersive experience, these rooms were the least effective in conveying the material opulence of the Second Empire.

During the Second Empire, theatricality in life and art reigned supreme as it does in the exhibition’s next two rooms: The Glittering Highlights of the “fête impériale” and Theatres under the Empire. Here the visitor is ensconced in the art of entertainment – Offenbach’s La Vie Parisienne delights the auditory senses while navigating the large room filled to capacity with a wide variety of artistic media portraying Parisian nightlife. The walls are covered from floor to ceiling with posters, caricatures, newspapers, and paintings depicting modern night-life, salons, society balls, and masked balls hosted by the Court. In the same vein, several large watercolors by Eugène Lami and Henri Baron memorialize Paris as the entertainment capital of Europe. The excess of splendor in these rooms reinforces the

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grotesque abundance of material wealth, self-importance, and lavish festivities of this period in French history.

The only thing missing from this dazzling theatrical experience is the voice of the lower-classes. For example, the room features Baron Haussmann’s plans for the new Opera Garnier and paintings of Parisians enjoying the opera and its masked balls, but the wall-text notes that Haussmann demolished the area where the new opera was to be built, as well as the Boulevard du Temple and its old theatres to make way for newer, modern establishments. What happened to all the people who lived in these areas? What was their life like during this opulent period in which the lower classes were torn from their homes and dislocated to the periphery of Paris? Their absence from this exhibition signals a purposeful denial of the human texture that completes the picture of the Second Empire. Just as during the Second Empire, the curators overlook the voice and experiences of the lower classes who made up a large part of the spectacle of modern life.

The exhibition culminates in two rooms that replicate the experience of a French Salon and the Universal Exhibitions. Leading into the Salon is a small passage with gray walls featuring on the right-side caricatures about artists and various expositions by Daumier, Thorigny, Menzel, and one by Gillot caricaturing the Salon des Refusés in La Vie Parisienne, 11 juillet 1863. On the left side are photographs of various Salons by Gustave le Gray (Salon of 1852), Pierre-Ambroise Richebourg (Salons of 1857 and 1861), and Charles Marville (Salon of 1865). These documentary and exaggerated accounts of the French Salons lead to an impressive room with red walls and paintings from floor to ceiling in the traditional Salon hierarchical style. The wall-text explains that this room brings together a “selection of works from the Salon of 1863 around a key painting from the Salon des Refusées, hung in the typical style of these events.” The featured painting on the far-end of the room is, of course, Manet’s scandalous Déjeuner sur l’herbe. The interesting juxtapositions of paintings occupying this space match that of the Second Empire Salons. For example, Cabanel’s Birth of Venus, which was purchased by Napoleon III, is set at eye level on the right wall next to Flandrin’s portrait of Napoleon III in his Grand Cabinet at the Tuileries Palace. The highlight of this spectacular exhibition is the final large room dedicated to the Universal Expositions of 1855 and 1867. An ambitious amalgamation, this room features a wide variety of objects: furniture, such as the folding armchair designed by Viennese cabinet-makers, the Brothers Thonet, monumental vases from the Sèvres factory, silverware, sculptures, mirrors, porcelain, sumptuous jewels and crystals, from craft factories such as Les Gobelins and Christofle & Cie. In the middle of this celebration of the progress of industry is an immense and glorious holy water fountain in the shape of a cross comprising 70 pieces of crystal gathered around a metal axis, a superb finale to a magnificent journey through the Second Empire. Like the Second Empire itself, the exhibition is full of sumptuous paradoxes that surprise and delight the viewer at every turn. At the same time, the overabundance of objects – more than 400 in total, the music, crowds, noise, and the warm temperature resulting from the fleeting throng, disturb and delight the senses. In this way, the Spectaculaire Second Empire remarkably ascribes to Charles Baudelaire’s notion of the ineffable orgy of the crowd and the divine prostitution of the soul.
GREETINGS FROM THE PRESIDENT

Dear Fellow AHNCA Members,

I hope this finds you well and ready for spring. I am glad to report that AHNCA’s activities at the 2017 College Art Conference in New York were very successful. Enthusiastic colleagues attended our sessions, which were chaired by Ruth E. Iskin (Cross-Cultural Encounters in the Long Nineteenth Century) and Petra Chu, Elizabeth Buhe, and Emily Pugh (Getting Started with Publishing Digital Art History). We also enjoyed a fascinating visit to the New-York Historical Society, where AHNCA member Marilyn Kushner showed us nineteenth-century treasures from the collection of works on paper that she supervises.

Printed in this Newsletter are the official minutes of our annual membership business meeting held in New York. There we applauded the Editor of this Newsletter, Caterina Pierre, for her nine years of service in this important role; this is the last issue that she will guide to production, and we are particularly grateful that she will assist her successor in assembling the Fall 2017 edition. (An announcement of that appointment will be made shortly via email.)

This annual business meeting also featured a lively conversation about AHNCA’s programming at the CAA annual conference. Our Programs Chair, Pat Mainardi, is keeping all balls in the air with her customary aplomb, and we look forward to keeping in touch with you what AHNCA will be doing next February in Los Angeles.

An additional round of applause is owed to the Dahesh Museum of Art in New York, which again hosted the annual graduate student symposium that has made such a difference in the careers of many emerging colleagues. The 14th edition on March 26 was both superb in quality and well attended, and we are particularly grateful for the generous support of the Mervat Zahid Cultural Foundation.

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

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

Peter Trippi
President
peter.trippi@gmail.com

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE
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ARTICLES
“Buenos Aires: An Art Metropolis in the Late Nineteenth Century” by María Isabel Baldasarre

“Made to Measure: Eugène Guillaume’s Michelangelo” by Claire Black McCoy

“The Perils and Perks of Trading Art Overseas: Goupil’s New York Branch” by Agnès Penot

NEW DISCOVERIES
“Henry Cros, La Belle Viole and Circe, Flore, and Medea” by Dominique Morel

BOOK REVIEWS
Aloysius O’Kelly: Art, Nation, Empire by Niamh O’Sullivan
Reviewed by Margaret MacNamidhe

Aubrey Beardsley: A Catalogue Raisonné by Linda Gertner Zatlin
Reviewed by Gabriel P. Weisberg

EXHIBITION REVIEWS
De La Caricature à L’Affiche, 1850–1918 reviewed by Dennis Cate

Unruly Nature: The Landscapes of Théodore Rousseau reviewed by Alexis Clark

Fontin-Latour: A Fleur de peau reviewed by Corrinne Chong

Spectaculaire Second Empire, 1852–1870 (The Spectacular Second Empire, 1852–1870) reviewed by Petra Chu

Solórzano y Belleza: Miguel Blay en el Museo Nacional del Prado reviewed by Clarisse Fava-Piz

Algaida-Tadema, klassieke verleiding (Alma-Tadema: At Home in Antiquity) reviewed by Roberto C. Ferrari

Noir: The Romance of Black in 19th-Century French Drawings and Prints reviewed by Gabriel P. Weisberg

Spectaculaire Second Empire, 1852–1870 reviewed by Lisa Smit

William Merritt Chase: A Modern Master reviewed by Alba Campo Rosillo

Spring 2017 / AHNCA Newsletter
MINUTES OF THE ANNUAL BUSINESS MEETING

AHNCA GENERAL BUSINESS MEETING
February 16, 2017, 5:30-7:00 PM
Hilton Midtown NYC
Minutes taken by Secretary Roberto Ferrari

An attendance sheet was passed around: 30 people signed in.

President Peter Trippi opened the meeting with a general welcome and thanks to all. He asked if there were any first-time attendees, and three people raised their hands. They were extended a special welcome and applause.

Membership Update - Peter Trippi for Karen Pope, Membership Coordinator
Karen’s summary of membership figures was printed on the back of this meeting’s agenda. There is great news on new and renewed memberships: numbers are up from last year and more are coming in. (The figures distributed at this meeting were 248 paid-up members for 2017, vs. 226 for 2016.) Karen maintains our regular membership communication system via email, which has helped with renewal reminders. Membership solicitation forms are being handed out throughout the CAA conference, so there is hope for a few more members by March 1.

Institutional memberships are declining, primarily because the institutions are not enthusiastic about our digital newsletter. The Board generally has decided that, at this point, there is no reason to worry about this trend; we are focusing instead on partnerships with these institutions on a one-by-one basis, and on emphasizing individual memberships.

There had been questions about the possibility of a lifetime membership category. The Board has decided AHNCA will not pursue this because there are complications keeping track over many years and because the long-term value of a lifetime membership “lump sum” contribution declines over time. Rather, the President and Membership Coordinator may at times nominate specific individuals to be assigned a lifetime membership and will present those names to the Board for consideration.

Petra Chu, speaking from the floor, encouraged everyone to take out higher-level memberships if they can afford it and if they believe in supporting AHNCA, which operates on a “public television” fundraising model. All donations are truly appreciated.

Having been reminded by Roberto Ferrari, Peter announced that the Board had agreed that all students participating in the Graduate Student Symposiums would hereafter receive one-year free memberships in AHNCA for the year in which they give their paper; hopefully they will renew each year thereafter.

Treasurer’s Update - Andrew Eschelbacher
This is Andrew’s first business meeting after completing his first year as Treasurer. He noted that everything is going fine, praising Yvonne Weisberg (our previous Treasurer) for having made the transition so easy. All things are stable for AHNCA financially speaking. (Our checking account balance is $19,435 and the balance of our endowment for Nineteenth-Century Art Worldwide is $44,681, both as of early February.) Andrew noted one change made recently was to move our accounts to Bank of America, a national entity with locations almost everywhere, which will make it easier for future treasurers to transition in and out. AHNCA now uses Paypal for memberships, which seems to be working well; even if members send in (paper) checks to Karen with their completed forms, she can deposit them directly into our account at Bank of America. (Karen’s membership report indicated that of the 248 memberships paid up for 2017 so far, 187 came via Paypal; 41 via check or money order.) Andrew also noted that Paypal has been useful and helpful for administration, but if there are concerns or suggestions of better software, please let him know. Peter added that AHNCA is still filing regularly/annually with IRS as a non-profit through our accountant based in Minnesota.

Programs Update - Patricia Mainardi
Pat announced the 14th annual Graduate Student Symposium on Sunday, March 26, 2017 at the Dahesh Museum’s space in NYC. We will hear nine papers from five international and four domestic students; this is a surprising shift from past years in that more international scholars are applying now. As usual, there were about 30-35 proposals in total, all of which were very good, so the selection committee found it challenging to get it down to just nine. Pat extended her thanks to the Dahesh Museum for its ongoing support of the conference and for providing refreshments on the day of the symposium. She invited everyone to attend if they can.

Pat noted that AHNCA’s official 90-minute session at CAA (“Cross-Cultural Encounters in the Long Nineteenth Century” chaired by Ruth E. Iskin, held just before this business meeting) was well-attended. Pat said that there were a number of
people she had heard from in-person and online who had great concerns with the modifications made in CAA’s conference program for this year. There is still some debate as to how many historic panel session proposals were not accepted; this seems to be a concern not just for those affiliated with 19th-century art history but with all historical periods. (One prominent place to read about such concerns is the Facebook page of Prof. Michele Bogart of Stony Brook University.) Pat noted that even contemporary art practitioners had expressed concerns about the new conference format. Pat hereby asks all AHNCA members to please send her a copy of any 19th-century proposals they will submit for next year’s CAA conference (2018) so that AHNCA’s Board will know (later) what has been accepted/rejected. Peter added that AHNCA requested this information from its members relatively late in the cycle last year, and thus did not get a full read on what was rejected vs. what was accepted.

Pat added that no one should be embarrassed if a proposal is rejected; it is not personal, but a programmatic decision by CAA. She added that past history and statistics show that although art historians comprise only 15% of CAA membership, they are the only group that stays involved in the organization long-term—e.g. from graduate school right through their career. Pat also noted that CAA’s new “pay what you wish” (min. $25/day) registration was a sign that overall attendance was down, and added that it is up to AHNCA to see what we can do and to remind CAA of our concerns and needs. Peter added that any interested AHNCA member in/near NYC is invited to accompany Pat and him when they visit the CAA office in person to discuss these issues this spring. From the floor, Julie Codell noted that it seems CAA’s relationship with affiliated societies has changed considerably. Peter concurred, noting how some societies seem to have been denied an official session at the conference and/or did not participate this year, while others have recently joined. He asked for us to defer further discussion on this topic to New Business.

Newsletter Update - Caterina Pierre
Caterina said that the deadline for the Spring 2017 issue is March 10. She reminded us that the Spring issue covers activities offered between May and October; the Fall issue covers activities between November and April. She acknowledged with gratitude all of the individuals who work as subsection editors. This next issue will be the last under Caterina’s editorship, which she has decided to turn over to someone new after 9 years, although she will shadow and help the next editor for the Fall 2017 issue. She added that she is gradually scanning all earlier newsletters so that they can be uploaded to www.ahnca.org. On behalf of the Board and membership, Peter extended to Caterina our warm thanks to her for all her hard work for many years. He presented to her a thank-you card signed by many people in the room, along with an Amazon gift card. An announcement of our new Newsletter Editor(s) will be made shortly.

Listserv - Peter Trippi/Petra Chu
Peter noted that at the bottom of the distributed agenda Petra had provided instructions for use of the AHNCA listserv. Those instructions also appear at the bottom of these minutes. He added that during the recent Board meeting there was agreement that the listserv should be used more often for time-sensitive information. It is not competition for the newsletter; rather, they complement one another.

Nineteenth-Century Art Worldwide - Petra Chu
Petra reported that the Kress Foundation had awarded the journal a grant to organize a symposium on digital publishing, which was held in October 2016 at NYU. Part of that event was for the public, while another part was a private meeting among various peer-reviewed e-journal editors, the resolution of which was to form a consortium. This same group was scheduled to meet the day after this business meeting to discuss their plans further. Petra also noted that one of the problems all of the electronic journals seem to be facing is that they are not indexed by JSTOR; this is being addressed now.

Our Digital Art History Initiative funded by a three-year grant from the Andrew W. Mellon Foundation has ended and been final-reported. This past summer (2016) a special guest-edited issue on the Greek Slave by Hiram Powers was funded by the Terra Foundation for American Art and the Yale Center for British Art. There is ongoing work to identify other funding sources for further support of the journal’s general operations and for digital initiatives. Peter also acknowledged all of the private fundraising that has been done by Petra and Gabe Weisberg. Our goal is to raise the journal’s endowment to $500,000 so as to lessen fundraising pressures on our editors in the future. Peter noted that NCAW has helped make AHNCA a leader in this field of electronic journals in the field of art history, and he thanked Petra and Gabe for their leadership in this achievement.
**Old Business - Peter Trippi**

Peter noted that CAA has not yet announced information about programming or structural modifications for February 2018 in Los Angeles. *Editor's Note: This information has been superseded. Please visit [http://www.collegeart.org/news/2017/02/27/conference-submissions-for-caa-2018/](http://www.collegeart.org/news/2017/02/27/conference-submissions-for-caa-2018/).*

**New Business**

Peter continued with CAA 2018 as an item of new business and brought up a question that has been discussed by the Board: whether AHNCA should have its own conference, either completely separate from or contiguous (in terms of dates) with the CAA conference. Peter clarified that this discussion is not about AHNCA disappearing from the CAA conference but rather the possibility of an additional half-day or full-day program of its own. General discussion ensued from numerous members.

Gabriel Weisberg suggested that such an AHNCA event should occur outside of NYC in another city. Peter noted that this would be particularly feasible if AHNCA decided to stage an event contiguous with the Los Angeles CAA conference next February. There was some concern about the problem of people not being able to afford to attend two or more conferences during a given year. Peter noted that Andre Dombrowski (absent at this moment of the business meeting) had brought up during the Board meeting the idea of including in any new program a keynote speaker who is an established scholar in 19th-century art history as a draw for attendees.

Caterina suggested the possibility of AHNCA officially sponsoring sessions at other conferences, such as SECAC, of which AHNCA is already an affiliated society. Some discussion revolved around how this would be coordinated, i.e. through an individual who does this automatically, a Board-sponsored session proposal, or an individual asking for the AHNCA Board to approve their session proposal as representing AHNCA.

Roberto Ferrari suggested that the currently-existing Programs Committee should regularly solicit proposals for conferences other than CAA and Graduate Student Symposium, making it a more active committee that would extend involvement at these and potentially other conferences. It was also proposed that the AHNCA Board ask CAA if it could provide us with a list of the other organizations that individuals associated with 19th-century art claim to belong to, so as to help us understand what organizations would be worth looking at more closely. Several AHNCA members attending this meeting (among them Heather Jensen and Justine De Young) offered to investigate immediately how AHNCA can be represented at other conferences such as NCFS, NCSA, and SECAC.

Peter thanked everyone for these ideas and said that the Board would begin pursuing answers, including polling AHNCA members and speaking with CAA. There was no other new business. The meeting was adjourned at 6:42 PM and concluded with a reception.

**AHNCA operates a listserv for everyone who wishes to exchange information and ideas about nineteenth-century art history. You are encouraged to use it to announce events, such as exhibitions and symposia; to request information; and/or to engage in discussions pertinent to the field.**

To **SUBSCRIBE** send an email with a blank subject line to This email address is being protected from spambots. You need JavaScript enabled to view it. In the body of the message, put: subscribe AHNCA your name. Example: subscribe AHNCA Jane S. Doe

To **UNSUBSCRIBE** send an email with a blank subject line to This email address is being protected from spambots. You need JavaScript enabled to view it. In the body of the message, put: unsubscribe AHNCA

To **POST** to the entire list, send an email to: This email address is being protected from spambots. You need JavaScript enabled to view it.

If you are experiencing a problem, please email the Listserv Manager, Petra Chu (chupetra@shu.edu)This email address is being protected from spambots. You need JavaScript enabled to view it.
AHNCA Graduate Student Symposium
The Fourteenth Annual AHNCA Graduate Student Symposium in the History of Art was held on Sunday, March 26, 2017, from 10AM to 5PM. The event was co-sponsored by the Association of Historians of Nineteenth-Century Art (AHNCA) and the Dahesh Museum of Art, and was held at the Dahesh Museum of Art, 145 Sixth Avenue, New York City. AHNCA especially thanks to the Dahesh Museum of Art for the Dahesh Museum Art Prize for the Best Paper, a gift from the Mervat Zahid Cultural Foundation.

The papers presented were as follows:

In 1867, when Sultan Abdülaziz’s painting commission of a triumphal narrative of Ottoman history was already underway, he visited European capitals and saw major cycles of battle paintings. Fatma Coşkuner analyzes the influence of the European historical painting genre on changing Ottoman state artistic policy in the late 19th century.

Tom Young, University of Cambridge, “The Behar School of Athens and the Problem of the Public in Company India, 1824–32”

The prospect of an ‘Anglo-Indian’ public caused considerable anxiety in Britain. Yet in 1820s Patna an amateur art society called the Behar School of Athens was making powerful claims about using art to cultivate just such a political body. Tom Young examines this curious disjuncture.

Amber L. Wingerson, Smithsonian-George Mason University, “‘Glass That Decorates’: The History, Designers, and Stained-Glass of the Church Glass and Decorating Company of New York”

The Church Glass and Decorating Company of New York (1899–1913) created and retailed a diverse assortment of religious and secular stained-glass windows. Its history, skilled designers, and works illustrate the development and range of the larger American stained-glass movement at the turn of the century.

Thomas Moser, Ludwig-Maximilian’s-University of Munich, “Seductive Objects: Rise of the Tactile Sense in French Art Nouveau”

In the late 19th century, the understanding of the human body underwent decisive reconstruction. By taking the body in its physical presence into account, an ennoblement of the tactile sensorium took place. Thus, touching was promoted to a genuine aesthetic experience as several Art Nouveau objects indicate.

Saskia Verlaan, City University of New York, “Real Fakes: De-attributed Canova Nudes at the Metropolitan Museum of Art”

This presentation addresses a group of eight nude figure studies in the collection of the Metropolitan Museum of Art, formerly attributed to Antonio Canova. The contested authorship and intent of these drawings are investigated in light of issues including collecting practices, forgery, the copy, and drawing pedagogy.

Caroline D. Shields, University of Maryland, “Nostalgia in Tahiti: Desire and Hope in Paul Gauguin’s The Royal End”

Paul Gauguin’s 1892 canvas The Royal End acquires new meaning when located at the intersection of the nineteenth century’s multivalent notions of nostalgia. A framework derived from the present-day science of nostalgia, and grounded in period literature and science, reveals the capacity for optimism and growth in artistic representations of the past.

Thijs Dekeukeleire, Ghent University-University of Antwerp, “Art and the Shifting Implications of Male Same-Sex Desire: Jean Delville’s School of Plato (1898)”

Thijs Dekeukeleire examines the cultural specificity of the same-sex affection apparent in The School of Plato, thereby aligning art-historical analysis with queer critical theory. He argues that the canvas and its reception stand as a testament to the shifting implications of male intimacy in the fin de siècle.

Kathryn Desplanque, Duke University, “Scènes de l’Artiste Inglorious: Honoré de Balzac, Henri Murger, and Graphic Satire from the Revolution through the July Monarchy”

This contribution argues that Honoré de Balzac’s 1830 Scènes de la Vie Privée and Henri Murger’s 1847–48 Scènes de la vie Bohème can be re-conceptualized as literary responses to
an already established corpus of Revolutionary and July Monarchy cultural production published in now-marginalized media: graphic satire and vaudeville.

Raphaella Serfaty, Ben-Gurion University of the Negev, “Manipulating the Gaze: Challenging Spectatorship in Honoré Daumier’s Caricature”

Raphaella Serfaty explores Daumier’s images of spectators, arguing that the artist occasionally subverted the expected equation between the observer and the object of observation. She unravels the performative function of the gaze as a dynamic strategy that created content while introducing components of the spectacle into the depicted scene.

Patricia Mainardi Awarded CAA Distinguished Teaching of Art History Award from CAA

Patricia Mainardi, Professor Emeritus of Art History at the The City University of New York (CUNY), has an exceptional record as a teacher and mentor, as well as a scholar in and a supporter of the field of nineteenth-century art history. From 1985 until her retirement in 2012, she taught at CUNY, where between 2000 and 2006 she was the Executive Officer of the PhD program in art history. Mainardi continues to teach today, both at Christie’s in New York and at Jiatong University in Beijing.

The letters endorsing Mainardi’s nomination speak of “her teaching and mentorship of students [as] the stuff of legends,” and her lectures as “brilliantly articulated.” They tell us that “she pushes and inspires her students” while remaining remarkably “approachable and encouraging.”

The letters also underline Mainardi’s dedication to her students, her generosity of spirit, her caring, and her support. One student writes, “She . . . truly wanted her students to succeed.” Another speaks of “Pat’s engagement with helping her students to become professionals.” It is clear that Mainardi has always been interested in bringing out the best in her students. One student writes, “She seemed to see something in me that I did not, at that time, see in myself.”

The jury feels that Mainardi is highly deserving of the DTAH Award for the eminent quality of her teaching and mentorship, the integration of her outstanding scholarship into her teaching, as well as her service to the art history profession.

Jury: Margaretta Lovell, University of California, Berkeley, chair; Petra Chu, Seton Hall University; and June Hargrove, University of Maryland.

Caterina Pierre Steps Down as AHNCA Newsletter Editor

Caterina Y. Pierre, Professor of Art History at CUNY Kingsborough Community College, will step down from the editorship of the AHNCA Newsletter. Pierre edited and helped to produce the AHNCA Newsletter since the fall of 2009,
producing sixteen issues of the Newsletter for the AHNCA membership. Under her direction, the Newsletter became fully digital and hyperlinked, and was made available to paid AHNCA members via e-mail. This change to the Newsletter saved the organization hundreds of dollars per issue, and thousands of dollars over the past eight years in copying and mailing costs. She is currently scanning past issues of the AHNCA Newsletter that were never available in digital form, and plans to make those available on the AHNCA website later this year. She has also agreed to assist the incoming editor with their first issue, which will be published this fall.

Currently Pierre serves as the Co-Director of the Women’s and Gender Studies Concentration in Liberal Arts. She received her doctoral degree in Art History from the CUNY Graduate Center in 2005. She has published numerous articles on sculpture of the Second Empire and the Third Republic in France, specifically on the work of Gustave Courbet, Jules Dalou and Marcello. She also writes about American art, especially in the area of sculpture production by women artists. Her first book, entitled Genius Has No Sex: The Sculpture of Marcello (1836-1879), was published in 2010 by Éditions de Penthes/Infolio, in Geneva, Switzerland. She is excited to be preparing a new book on cemetery sculpture as political art in the late nineteenth century, and is stepping down from the Newsletter so as to spend more time on the book.

We thank her for her service to AHNCA and we are looking forward to welcoming the new AHNCA Newsletter editor this fall.

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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 Fall 2017 issue is September 1st. Submissions may be sent to:

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CALLS FOR PAPERS (SYMPOSIA), TO APPLY

Revisiting Rediscovery: Early Netherlandish Art in the Long Nineteenth Century (panel), Historians of Netherlandish Art Conference. Held at Het Pand, a former Dominican monastery, and hosted by Ghent University, May 24-26, 2018. (Ghent, Belgium)

Francis Haskell famously argued that the “rediscovery” of early Netherlandish painting in the nineteenth century was central to the notions of history and culture that undergirded the rise of the modern nation-states of Belgium and the Netherlands. This view has been enriched by recent scholarship on the medieval and Renaissance revivalist movements that took hold in both countries from about 1840 through the early years of the twentieth century. Yet the complex relationship between artistic and literary practices of the period and the emergence of a distinctly northern European history of art remains largely unexamined, and its implications unacknowledged.

As Léon de Laborde, Camille Lemonnier, Émile Verhaeren, Hippolyte Fierens-Gevaert, and, slightly later, Johan Huizinga, published pioneering investigations into the world of Van Eyck, Memling, and Rubens, a similar retrospective spirit animated the artistic imagination. Painters from Henri Leys to Fernand Khnopff and writers from Charles De Coster to Maurice Maeterlinck embraced northern precedents as a key source of inspiration for works that were at once contemporary and rooted in a rich regional heritage.

This panel aims to explore the interplay between the visual arts and the nascent field of art history in Belgium and the Netherlands. It seeks twenty-minute papers which address how artists, critics, historians, and others working in the Low Countries and abroad developed diverse perspectives on their past that continue to shape our understanding of the subject. Papers addressing specific instances of revivalism and historicism are welcome, as are broader studies of historiographical and literary trends, which offer insight into how one era may mediate and even define a vision of another.

Send a 250-word abstract, a 100 word bio, and a 1-2 page CV to rediscoveryhna@gmail.com by June 1, 2017. Papers must be based on ongoing research and unpublished.

Chairs: Edward Wouk (The University of Manchester) and Alison Hokanson (The Metropolitan Museum of Art). For more information, visit: http://www.hnanews.org/hna/conferences/HNA-Call-for-sessions-and-workshops09_2016.pdf

Climate, C19. Hosted by the University of New Mexico, March 22-25, 2018 (Albuquerque, New Mexico)


The fifth biennial C19 conference welcomes readings of 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 participants to explore the term’s various layers of signification from its meteorological relation to weather, atmosphere, and storms to its metaphoric 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?

C19 welcomes proposals for roundtables, workshops, dialogues, and novel presentation formats, as well as traditional panels and individual paper submissions. C19 is especially interested in proposals that reflect a diversity of institutional affiliation, academic rank, and disciplinary background. Please include at least four presenters on a panel, one of whom might be a respondent. The submission deadline is September 15, 2017.

Chair: Carrie Tirado Bramen (University at Buffalo, SUNY; bramen@buffalo.edu). For more information, visit: https://www.c19society.org/conference.


In honor of the 100th anniversary of Philadelphia’s Benjamin Franklin Parkway, the NCSA committee invites proposals that 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? Topics might include horticulture, landscapes and seascapes, new technology, photography, sightseeing, film and the theater, urban planning, visions and dreamscapes, shifting perceptions of the gaze, or literary or artistic descriptions or depictions of viewpoints. In contrast, papers may consider the absence of vistas, such as mental or physical confinement or elements that obfuscate a view.

Send 250-word abstracts with one-page CVs to ncsaphila2018@gmail.com by September 30th, 2017. Abstracts should include the author’s name, institutional affiliation, and paper title in the heading. NCSA welcomes individual proposals and panel proposals with four presenters and a moderator.

Conference organizers: Anne Krulikowski (West Chester University), Sarah Iepson (Community College of Philadelphia), and Christa DiMarco (The University of the Arts). For more information, visit: http://www.ncsaweb.net.

Curiosity and Desire in Fine-de-Siècle Art and Literature, William Andrews Clark Memorial Library. University of California, May 11-12, 2018 (Los Angeles, California)

“Curiosity, and the desire of beauty, have each their place in art, as in all true criticism. When one’s curiosity is deficient, when one in not eager enough for new impressions and new pleasure, one is liable to value mere academical properties too highly, to be satisfied with worn-out or conventional types.” – Walter Pater

“What is termed Sin is an essential element of progress. Without it the world would stagnate, or grow old, or become colourless. By its curiosity Sin increases the experience of the race. Through its intensified assertion of individualism it saves us from monotony of type. In its rejection of the current notions about morality, it is one with the higher ethics.” – Oscar Wilde

Victorian theorists of aesthetics such as Walter Pater and Oscar Wilde saw curiosity and desire working in tandem in the creation of beauty. And while these two quotations reflect the dissidence across interpretation of aestheticism at the time, they are united in their emphasis on passionate engagement and creativity as necessary elements of academic scholarship itself. The William Andrews Clark Memorial Library wishes to capture this spirited energy by bringing together scholars from around the world to explore the ways in which the fusion of curiosity and desire permeated the art and literature of the British fin de siècle.

Submit 300-word proposals for papers or workshops to IWPSClark2018@gmail.com by October 1, 2017.

SYMPOSIA, TO ATTEND

Food, Glorious Food: Food at the Heart of Nineteenth-Century Art. European Society for Nineteenth Century Art (ESNA), June 8-9, 2017 (Museum Aan de Stroom, Antwerp)
This symposium intends to study the various and complex relations between food, the experience of eating, and nineteenth-century art. Although food has always been a subject in the arts, the modes of production, distribution, and consumption of nourishment changed radically during the course of the nineteenth century. Elaborate culinary experiences—which until then had been the prerogative of royalty and the aristocracy—became readily available for a much larger audience, who could dine in restaurants or feast upon descriptions of meals in culinary journals or columns in the popular press. Food decisively entered the public sphere and consciousness in cities where new sites of consumption in the form of mouth-watering food shops and restaurants emerged. At the same time food became a marker of national identity, of gender identity, of “taste”, of affluence, and of social and economic status.

Modern phenomena such as industrialization, liberalization of the market, urbanization, rise of the middle class, issues of nationality and gender, leisure time and economic upheaval affected the gastronomic field as well as the depiction of it in the visual arts. The term “gastronomy” in itself is a nineteenth-century invention, referring to the intellectual discourse about taste and consumption. Culinary literature contained contributions by the journalistic elite, including established art critics and caricaturists writing or illustrating for the burgeoning daily and weekly presses and producing a shared language around consumption. This new fascination for food was reflected in the entire panoply of the artistic field, ranging from recipes, food literature, decorative arts and interior design to works of art and art criticism.

For more information, visit: https://esnaonline.wordpress.com/.

Around the World in 80 Minutes. Southeastern College Art Conference (SECAC), October 25-28, 2017 (Columbus, Ohio)
When Jules Verne penned Around the World in 80 Days (1873) with its exclamation that “anything one man can imagine, other men can make real,” he may well have meant the 1867 Paris Exposition Universelle. Stuffed with scientific and technological marvels and overflowing with sculptures and paintings, wonders truly seemed possible there. This was not the first universal exposition, of course. Starting with the 1851 Crystal Palace Exhibition (London), the ephemeral spectacles of universal expositions appeared in Europe, the United States, Australia and New Zealand, and, to a lesser extent, Asia and South America.

The substantial historiography of world’s fairs and universal expositions has unpacked entanglements between modernism, nationalism, and international-ism. Research on these sites has also considered artistic, cultural, and national borders as well as troubled conceptions of the center vs. periphery. In extending this work, this panel aims to explore how, in putting the world on display, universal expositions narrated and forecast early global art histories. It further intends to examine these displays’ afterlives and to address how the art and architecture exhibited in these expositions came to be interpreted in relation to other exhibitions on the same grounds, such as industrial displays, anthropological surveys, and political congresses.

Chairs: Alexis Clark (Denison University) and Zoe Jones (University of Alaska, Fairbanks). For more information, visit: http://www.secacart.org/conference.

Picturing Politics: Socio-Political Conflicts in Art of the United States, 1865-1929. Southeastern College Art Conference (SECAC), October 25-28, 2017 (Columbus, Ohio)
The United States was a hotbed for socio-political conflict in the years between the American Civil War and the start of the Great Depression. Issues of race, class, and gender came to the fore as the nation grappled with its identity due to the devastation of the Civil War, the drive to industrialize and compete in the global economy, and the changing character of the country following decades of immigration. During these years, the U. S. sought to rebuild the South and expand into the West, modernize and develop its cities, and reevaluate citizenship and suffrage. This panel aims to analyze representations of the resultant socio-political conflicts in media in the U. S. between 1865 and 1929.

Chairs: Elizabeth S. Hawley (The Graduate Center, CUNY) and Alice J. Walkiewicz (The Graduate Center, CUNY). For more information, visit: http://www.secacart.org/conference.

The War of 1898 and the American Imperium. Southeastern College Art Conference (SECAC), October 25-28, 2017 (Columbus, Ohio)
With the turn of the century, international relations came to characterize the United States in a way it had never before. Cuban conflict with Spain threatened Americans living in that country. In 1898, the Navy sent USS Maine to protect Americans
living in Havana, but it exploded in the bay in February 1898. At the time, the US believed Spain attacked Maine, but this theory was disproven years later. This was the final event that propelled the United States into war with Spain. The war may have been declared on the false accusation of the Maine’s explosion by Spain. However, economic, political, and military factors justified the intervention. These included the need for foreign markets that support the emerging corporate market, the rise of a foreign policy guided by missionary impulses (e.g., with an interest in civilizing and Christianizing), and the interest in occupying a strategic position in the American hemisphere and Asia to assert its military and political power. Media makers, editorialists, cartoonists, filmmakers, photographers, and stage performers captured the public’s interest in the conflict, reflecting the colonial impulse of the wider public. This panel aims to explore the ways in which art was produced and consumed in support of the American imperium.

Chairs: Kate Lemay (Smithsonian’s National Portrait Gallery) and Taina Caragol (Smithsonian’s National Portrait Gallery). For more information, visit: http://www.secacart.org/conference.

Illustrated Exchange: Text and Image in the Discourse of Fin-de-siècle. Southeastern College Art Conference (SECAC), October 25-28, 2017 (Columbus, Ohio)

Between 1850 and the beginning of World War I, illustration developed into a significant genre of artistic production, from the Kelmscott Chaucer to visual interpretations of “The Raven”. Furthermore, journals such as The Studio considered both the craft of making and designing illustrated books, while also supplementing articles on the various modes of artistic production with both illustrations and good quality reproductions of works of art. Adopting a different tactic, Die Brücke artists imprinted woodcuts on their manifesto and on materials they distributed to their passive members. This panel invites papers that consider how the interaction of text and image in illustration helped to define modernism as well as to transcend regional boundaries.

Chair: Alice Price (Temple University). For more information, visit: http://www.secacart.org/conference.

“Every science should become art”: Visualizing Science in the Long Nineteenth Century. Southeastern College Art Conference (SECAC), October 25-28, 2017 (Columbus, Ohio)

The long nineteenth century saw the rise and professionalization of the modern sciences, which reshaped how citizens imagined the universe and their places within it. From medicine’s professionalization and the establishment of disciplines such as anthropology, pathology, biology, astronomy, and chemistry, to the publications of Charles Darwin, Louis Agassiz, and Rudolph Virchow, the long nineteenth century was transformed by science. Illustrated publications, periodicals, visual materials, artworks, pedagogical tools, including models, instructional charts, and diagrams, alongside organizations, societies, and departments of higher learning, helped to encourage, support, and cement the institutional and disciplinary hegemony of these newly professionalized scientific fields. While science is often framed as the objective antithesis to subjective artistic expression, this panel intends to probe their interconnectedness. The panel aims to explore the ways artworks aided the dissemination of scientific ideas, supported new theories or critiqued previous ones, visualized knowledge, and contributed to the rise of modern science from c. 1780-1914. Through this forum, the session seeks to understand how the visual arts contributed to scientific developments, promoted disciplinary agendas, and facilitated scientific understanding across diverse representational modes during this transformative period.

Chair: Naomi Slipp (Auburn University at Montgomery). For more information, visit: http://www.secacart.org/conference.

Women Artists and Feminist Historiography in and of the Netherlands. Southeastern College Art Conference (SECAC), October 25-28, 2017 (Columbus, Ohio)

This session aims to explore scholarship and historiography of women artists working in and around the Netherlands, c. 1400-1800. From Leyster and Hals to Cassatt and Degas, female artists are often described in terms of their patrilineage. This panel seeks to redress that tendency. In the early modern period, networks of women, schools, and studios suggest that women helped each other gain artistic skills and, even, economic independence. More recently, feminist art historians have also shaped how Netherlandish art by women and Netherlandish art generally is understood. How have collaborations and connections among women shaped art-making and art history?

Chair: Elizabeth Sutton (University of Northern Iowa). For more information, visit: http://www.secacart.org/conference.

“On-going ‘Interaction with Color.’” Southeastern College Art Conference (SECAC), October 25-28, 2017 (Columbus, Ohio)

Josef Albers’ book, Interaction with Color (1963), initiated a modern exploration of the interdependence of colors with vision, perception, sensation, psychology, and more. Artists, in particular, have interpreted the theoretical language of color with a unique set of aims.
Renowned colorists from Eugène Delacroix to Robert Delaunay, Hans Hofmann, and Ellsworth Kelly explored the science of color/space perception as they struggled, at times intuitively, with the processes of optics, retinal imaging and pigmentation. They have demonstrated their subjective responses by varied technical strategies, experimentation and invention.

How do artists utilize contemporaneous theories/science on color—Chevreul, von Hémholtz, Rood, and earlier concepts explained by Newton and von Goethe?

How and why do they apply emotional, moral or mystical values to the color spectrum? In the early twentieth century, new understanding of radiant light, electromagnetic waves and the acceleration of time and space, more closely linked painting and painters to mathematical and scientific theories. A new visual language evolved; one that illustrated tele-topological viewpoints and optical sensations of radio waves.

Papers in this session will interpret work by artists who invented, adapted or contributed to contemporaneous science/theories of color, probing meta-concepts of cultural and symbolic studies of color over the nineteenth and twentieth centuries.

Chair: Joyce Polistena (Pratt Institute). For more information, visit: http://www.secacart.org/conference.

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

“Style” refers at once to a 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 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, NCFS aims to reflect on his style-conscious writing and living.

Conference organizers: Cheryl Krueger (University of Virginia) and Claire Lyu (University of Virginia). For more information, visit: http://www.ncfs2017.org/.

106th Annual Conference of the College Art Association (CAA), February 21-24, 2018 (Los Angeles, California)

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.

Registration opens in early fall 2017. For more information, visit: http://www.collegeart.org/conference/.
GRANTS AND FELLOWSHIPS

NOTE: The Trump administration plans to cut the NEA and NEH. These fellowships are still included in this list, possibly for the last time. Please lobby to keep funding for the NEA and NEH!

FELLOWSHIPS & GRANTS FOR PRE- AND POST-DOCTORAL CANDIDATES

The Amon Carter Museum seeks applications for the Davidson Family Fellowship. Established in 1996, the fellowship provides support for scholars working toward the Ph.D. or at the postdoctoral level to research topics in the history of American art and culture that relate to objects in the museum’s permanent collections. The museum collections cover the period between 1835 to 1950 in painting, sculpture, drawings and prints, photography from its beginnings to the present, and rare books. Proposals from qualified individuals in related disciplines are also welcome. The stipend rate is $3,000 per month. The fellowship may range from a minimum one-month to a maximum four-month period of full-time research at the museum. Deadline May 30, 2017. Housing and travel expenses are to be managed by the fellow, although the museum is available for assistance in locating accommodations. More information, please email samuel.duncan@cartermuseum.org. Full description, including application guidelines, is at: http://www.cartermuseum.org/library/davidson-family-fellowship.

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


The Columbia University Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities. The $61,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. Fellows also receive a $5,000 stipend for research. To qualify, applicants must have received the Ph.D. between 1 January 2014 and 1 July 2017. Deadline not yet posted [likely October 2017]. For further information and application materials, write: The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, 2960 Broadway, New York, NY 10027. Web: www.columbia.edu/cu/societyoffellows/.

The Constance E. Clayton Fellowship at the Philadelphia Museum of Art provides upcoming or recent M.A. graduates in Art History or related fields from Historically Black Colleges and Universities (HBCUs) or other institutions with the opportunity to gain professional experience in preparation for a career as a curator or museum educator. Working under the direction of the head of the curatorial department in which this individual will be placed or, if the focus of the fellowship is on museum education, under the direction the head of the Division of Education and Public Programs, the Constance E. Clayton Fellow will receive a comprehensive introduction to curatorial or educational practice in a general art museum. This term of this appointment will be for one year, but can be renewed for a second year at the recommendation of the supervising curator or educator and with the approval of the director. The Constance E. Clayton Fellow will be mentored by a committee of members of the Museum’s senior staff who will serve as a resource for his or her professional development. Eligible applicants will be expected to have completed at a minimum a M.A. in Art History or a related field with an expressed interest in curatorial studies or museum education. An interest in working with the Museum’s collection of African American art is preferred, but not necessary. The successful candidate will receive a competitive annual salary, standard museum benefits, and a stipend for travel and research.
Applications will be accepted through October 15, 2017. See http://www.philamuseum.org/jobs/.

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

Scholars who are no more than three years beyond receipt of the doctorate are invited to apply for the **Hench Post-Dissertation Fellowship**, a year-long residential fellowship at the **American Antiquarian Society**. The purpose of the post-dissertation fellowship is to provide the recipient with time and resources to extend research and/or to revise the dissertation for publication. Any topic relevant to the Society’s library collections and programmatic scope, and coming from any field or disciplinary background, is eligible. AAS collections focus on all aspects of American history, literature, and culture from contact through 1876, and provide rich source material for projects across the spectrum of early American studies. The Society welcomes applications from those who have advance book contracts, as well as those who have not yet made contact with a publisher. The twelve-month stipend for this fellowship is $35,000; the fellowship also includes reimbursement of up to $4,000 to cover health insurance costs. **Deadline: October 15, 2017.** The Hench Post-Dissertation Fellow will be selected on the basis of the applicant’s scholarly qualifications, the appropriateness of the project to the Society’s collections and interests, and, above all, the likelihood that the revised dissertation will make a highly significant book. Further information about the fellowship, along with a link to the online application form, is available on the AAS website, http://www.americanantiquarian.org/hench.htm. Any questions about the fellowship may be directed to Paul Erickson, Director of Academic Programs at AAS, at perickson@mwa.org.

**Henry Moore Foundation Post-doctoral Research Fellowships** will support a small number of two-year post-doctoral research fellowships in the field of sculpture studies at a British university. Managed by the Henry Moore Institute, these Fellowships assist scholars who have recently completed doctoral studies to prepare a substantial publication or similar research output. The Foundation will award a grant of up to £21,000 per annum towards the fellowship. Applicants must have an affiliation with a university department who will act as the host to the Fellow. Fellows will be expected to present the development of their work every six months to the Henry Moore Institute, a centre for the study of sculpture based in Leeds. The Fellowships run for two years, however if the Fellow does not fulfill his/her obligations to the University in the first year, the second year’s funding could at the Foundation’s discretion be revoked. **Deadline not yet posted.** Contact: Kirstie Gregory (Research Programme Assistant), Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, kirstie@henry-moore.org. For more information and full application details visit www.henry-moore.org/hmi/research.

Four Ph.D. Fellowships in Communication, Psychology, Art History, and Computer Science at the interdisciplinary Research Center Visual Communication and Expertise (VisComX), **Jacobs University Bremen, Germany.** Fellowships cover living expenses and tuition fees and will initially be awarded for 1 year with the possibility of performance based extension for up to 3 years in total. Please address your application to: Prof. Dr. Marion G. Müller, Director Research Center VisComX at Jacobs University Bremen. Deadlines for applications are: **May 1, 2017 and June 15, 2017 (upon special recommendation only).** Applications will be considered immediately, and until the positions are filled. Electronic admission application form on the graduate admission website www.jacobs-university.de/graduate-admission.

**Kislak Fellowship for the Study of the History and Cultures of the Early Americas** Sought by the John W. Kluge Center at the Library of Congress. The Kislak Fellowship offers a post-doctoral scholar the opportunity to conduct research related to the discovery, contact and colonial periods in Florida, the Caribbean and Mesoamerica. It supports research projects in the disciplines of archaeology, history, cartography, epigraphy, linguistics, ethno-history, ethnography, bibliography and sociology using the Jay Kislak Collection and other collections of the Library of Congress. The Kislak Fellowship is open to scholars worldwide. It is awarded for a period of up to 4 months at a stipend of $4,200 per month. **Deadline: TBA.** Information : John W. Kluge Center, phone: (202) 707-3302, fax: (202) 707-3595, email: scholarly@loc.gov: http://www.loc.gov/loc/kluge/fellowships/kislakshort.html.
The Pre-Doctoral Diversity Fellowship program at Ithaca College supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure track appointments within liberal arts or comprehensive colleges/universities. The Fellowship in Art History will support a doctoral student in one or more of the following areas: Latin American Art, Latino Art, the Arts of Africa or the Arts of the African diaspora. Qualifications: Enrollment in an accredited program leading to a Ph.D. degree at a U.S. educational institution and commitment to a career in teaching at the college or university level are required. Prior to August 15, 2017, the fellow must be advanced to candidacy at his or her home institution with an approved dissertation proposal. This fellowship is non-renewable. The fellow will receive a $20,000 stipend, housing or a housing allowance of $8000, $5000 in research support, office space, and access to Ithaca College and Cornell University libraries. Interested individuals should apply online at http://www.ithaca.edu/hs/predocdiversityfellowship/. Questions should be directed to the Office of Human Resources at (607) 274-1207.

Barra Postdoctoral Fellowship at the McNeil Center for Early American Studies will appoint a recent recipient of the PhD as a Postdoctoral Fellow for a two-year term. The fellow will receive a starting stipend of at least $43,000; health insurance; private office space in the Center’s building at the northeastern gateway to the University of Pennsylvania’s historic campus; library, computer, and other privileges at the university; and access to the Philadelphia area’s magnificent manuscript, rare book and museum collections. Modest funds for travel and research are available. During the two-year term of appointment, the fellow will teach two courses in an appropriate department at the University of Pennsylvania. All McNeil Center fellows are expected to be in residence during the academic year and to participate in the Center’s program of seminars and other activities. The remainder of the fellow’s time will be devoted to research and writing. While this fellowship is particularly appropriate for projects designed to turn a doctoral dissertation into a publishable monograph, any project dealing with the histories and cultures of North America in the Atlantic world before 1850 will be considered. Proposals dependent on the use of Philadelphia-area archives and libraries are particularly welcome. Applicants must have earned the PhD no earlier than 2008 in American History, American Literature, American Studies, or a closely allied field and must have completed all requirements for the degree when the term of appointment commences. Candidates who have received McNeil Center funding for a related project at the pre-doctoral stage will not be considered. Submit all materials to: McNeil Center for Early American Studies, University of Pennsylvania, 3355 Woodland Walk, Philadelphia, PA 19104-4551. The postmark deadline not yet posted. http://www.mceas.org/postdoctoralfellowships.shtml.

Trinity College, Ann Plato Fellowship. The sponsor invites applications for a one-year pre-doctoral or post-doctoral fellowship to promote diversity at their nationally recognized liberal arts college in Hartford, Connecticut. Ann Plato Fellows will join the faculty in one of the college’s 30 academic departments or interdisciplinary programs, interact regularly with colleagues and students on campus, and work on their own research. Pre-doctoral fellows will teach one course during the year; post-doctoral fellows will teach two courses. Deadline not yet posted. Link to full program description: http://www.infoed.org/new_spin/spin.asp. E-mail: Nancy.Horton@trincoll.edu. Program URL: http://www.trincoll.edu/Academics/dean/positions/Pages/Ann.aspx.

The Society for the History of Technology offers the Brooke Hindle Post-Doctoral Fellowship. The award is for $10,000 and may be used for any purpose connected with research or writing in the history of technology for a period of not less than four months period of not less than four months during the year following the award. Applicants must hold a doctorate in the history of technology or a related field, normally awarded within the preceding four years or expect to have graduated by time of award. Deadline: April 1, 2017 For information see http://www.historyoftechnology.org/awards/hindle.html.

FELLOWSHIPS & GRANTS – ALL CAREER STAGES

The Alexander von Humboldt Foundation supports scholarly research and study in Germany. It offers as many as 500 Humboldt Research Fellowships annually to postdoctoral scholars under age 40 to support research for six- or twelve-month periods, normally funded between EUR 2,100 and EUR 3,000 monthly. Scholars may be in any academic field and come from any country except Germany. Applications may be submitted any time; the selection committee meets three times a year to consider applications. Contact: Alexander von Humboldt Foundation, Jean-Paul-Strasse 12, 53173 Bonn, Germany. (49) 0228-833-0. E-mail: info@avh.de or see http://www.humboldt-foundation.de/web/special-funds-new-laender.html.
The American Council of Learned Societies offers Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of $75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence). Deadline: TBA. Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclcs.org; web: http://www.acls.org/programs/burkhardt/. Applications must be submitted through the ACLS Online Fellowship Application system http://ofa.acls.org/.

The American Council of Learned Societies, together with the Social Science Research Council and the National Endowment for the Humanities, fund approximately eight ACLS/SSRC/NEH International and Area Studies Fellowships. Scholars who are at least two years beyond the Ph.D. may apply for 6-12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, East Europe and the former Soviet Union. The Fellowship stipend is set at three levels based on assistant, associate, or full professor rank, funded at $35,000, $45,000, and $65,000. Approximately 20 fellowships will be available at each level. Deadline: Fall 2017 Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@aclcs.org; http://www.acls.org/programs/acls/.

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

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Senior Fellowship Program: Deadline: TBA; http://www.nga.gov/casva/casvasen.htm; Visiting Senior Fellowship Program: Deadlines: TBA http://www.nga.gov/casva/casvasen.htm; The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: Deadline: TBA; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: Deadline: TBA Visit: http://www.nga.gov/casva/index.shtm. Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudy@nga.gov. The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers grants-in-aid to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than $1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the Henry Belin du Pont Fellowship to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center’s scholars. Tenure must be continuous and last from two to six months. Stipends are no more than $1,600 per month. Applications for all fellowships are reviewed three times per year. Deadlines: March 31, June 30, October 31. For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630. Tel: 302-658-2400. http://www.hagley.org/library-grants.

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

The Getty Grant Program offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. A full description of the current theme appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available. Deadline (all programs) (receipt): November 2017. Address: The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): researchgrants@getty.edu. Web: www.getty.edu/grants or http://www.getty.edu/foundation/apply/.


The Hagley Museum and Library offers several fellowships and grants. Henry Belin du Pont Fellowships support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 mo.) may offer up to $1,600 per month. Deadline: November 15. Dr. Roger Horowitz, Center for the History of Business, Technology, and Society, PO Box 3630, Wilmington DE 19807-0630; email: rhorowitz@hagley.org.

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

The Institute for Advanced Study’s School of Historical Studies supports scholarships in all forms of historical research (see website for specific details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for $50,000 each term (September –December or Jan.-April). Deadline (receipt): TBA. Web: https://www.hs.ias.edu/. Through the Andrew W. Mellon Foundation, the Institute has established a program of one-year memberships for the academic year for assistant professors at universities and colleges in the U.S. and Canada. These awards will match the salary and benefits of the home institutions. Deadline (receipt): TBA. Contact Marian Zelazny, School of Historical Studies, Einstein Drive, Princeton, NJ 08540, (609) 734-8300, e-mail mzelazny@ias.edu. Web: www.hs.ias.edu. The Institute for Advanced Study will again join with the American Council of Learned Societies in sponsoring the Frederick Burkhardt Fellowships for Recently Tenured Scholars. Nine fellowships of $75,000 each will be awarded. Application and full information on the web: http://www.acls.org/grants/Single.aspx?id=352; e-mail: Grants@acls.org, or ACLS Fellowships Office, 633 Third Avenue, 8th Floor, New York, N.Y. 10017-6795. Deadline: TBA for online application submitted to the ACLS at http://www.acls.org/programs/overview/.

The Institute of European History, Department of General History, awards ten fellowships for a six- to twelve-month research stay at the Institute in Mainz, for research in the field of German and European history since the 16th century. The selection is made by the department’s fellowship commission, which meets three times a year, in March, July and November. Consult website for stipend amounts and deadlines. Contact: Professor Dr. Heinz Duchhardt, Institut fuer Europaische

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

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

The John Simon Guggenheim Memorial Foundation offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. Approximately 200 Fellowships are awarded each year. Deadline: TBA. Contact: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016, (212) 687-4470, Fax: (212) 697-3248; website: http://www.gf.org/about-the-foundation/the-fellowship/.

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

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months ($40,000 is for 9-12 mo.; $24,000 for 6-8 mo.). Deadline: Varies by fellowship, check website for details. Shorter projects may be funded by NEH summer stipends ($5,000 for two consecutive months of full-time independent study and research). Summer stipend application deadline: September 30, 2017. Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged). Collaborative Research grants deadline: December 6, 2017. Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, DC 20506. Tel: 202-606-8200. E-mail: fellowships@neh.gov, collaborative@neh.gov. Website: http://www.neh.gov/grants.

The National Endowment for the Humanities announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of
Guidelines posted online two months before the deadline. Contact: (202) 606-8200 or e-mail: editions@neh.gov or write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Web: www.neh.gov/grants/guidelines/editions.html.

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

National Endowment for the Humanities Summer Stipends support individuals pursuing advanced research that contributes to the understanding of the humanities. Summer Stipends support full-time research and writing ($6,000/two consecutive months) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers. Deadline: September 30, 2017. Contact: National Endowment for the Humanities, Division of Research Programs, Rm 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. http://www.neh.gov/grants/guidelines/stipends.html; email: stipends@neh.gov. Phone: (202) 606-8200. Applications submitted online at www.grants.gov.

National Gallery of Art - Senior Fellowships for Advanced Study in the Visual Arts
Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one Paul Mellon Fellowship, and four to six Ailsa Mellon Bruce and Samuel H. Kress Senior Fellowships. Deadline: October 15, 2017. The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: Up to $50,000 (plus housing). Consult website for eligibility and application information. http://www.nga.gov/resources/casvasen.shtml#application. Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785. Tel. (202) 842.6482. Email: fellowships@nga.gov.

The Research Fellowships Program of the National Gallery of Canada encourages and supports advanced research. The fellowships emphasize the use and investigation of the collections of the National Gallery of Canada, including those of the Gallery’s Library and Archives. Competitive fellowships are offered in the field of Canadian Art; Indigenous Art; and the History of Photography. Applications are welcomed from art historians, curators, critics, independent researchers, conservation scientists and other professionals in the visual arts, museology and related disciplines in the humanities and social sciences, who have a graduate degree or equivalent publication history. The fellowships are open to international competition. Fellowships are tenable only at the National Gallery of Canada. Awards can be up to $5,000 a month, including expenses and stipend, to a maximum of $30,000. Deadline: TBA. For application procedures, please consult the website: www.gallery.ca or contact: Jonathan Franklin, Chief, Library, Archives and Research Fellowships Program, National Gallery of Canada, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada, telephone (613) 990-0590; fax (613) 990-6190.

The National Humanities Center in Research Triangle Park, NC, offers fellowships for advanced study in all fields of the humanities. Fellows are assisted in finding suitable housing and must be in residence for the academic year (September-May). Resources include the libraries at Duke University, the University of North Carolina at Chapel Hill, and North Carolina State University, and the Center maintains a reference collection. Senior and younger scholars are eligible; younger scholars should be engaged in research well beyond their dissertations. Terms: Fellowships up to $50,000 are individually determined, depending upon the needs of the Fellow and the ability of the Center to meet them. Fellowships are intended to maintain scholars at full salary during their year.
of research. **Deadline: October 1st (Tentative).** Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256. Tel: 919-549-0661; email: nhc@nationalhumanitiescenter.org Web: http://www.nhc.rtp.nc.us/fellowships/appltoc.htm.

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

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

**The Sterling & Francine Clark Art Institute** offers 15-20 Clark Fellowships each year. Tenure = less than a month to ten months (year runs July 1-June 30) with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution’s collections and library, all located together with the Williams College Graduate Program in the History of Art. The **Beinecke Fellowship** is endowed by the devoted chair of the Research and Academic Program Trustee Committee, Frederick W. Beinecke, and is awarded to a noted senior scholar for one semester. The **Clark/Oakley Humanities Fellowship**, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The **Clark/Centre Allemand Fellowship** is awarded for a project centered on French art and culture. **All deadlines (receipt): October 15, 2017.** All applicants must complete an application form, available on this website. For more information, call 413 458 0469, or e-mail Research and Academic Program (online form). Web: http://www.clarkart.edu/About/employment/positions/Associate-Director,-Research-Academic-Program.

To encourage and enrich international partnerships and to deepen research and dialogue, for the next two years the **Terra Foundation** will offer three types of **Exhibition Research & Development Grants:**

- **US Curatorial Travel Grants** for Travel outside the United States can be used to seek curatorial and/or institutional partners and venues; conduct research in public and private art collections, archives, and libraries; and meet with specialists.
- **Convening Grants** for Internationally Collaborative Exhibitions allow for a team of curators, professors, and/or advising scholars from at least two institutions (located in different countries) to convene in person.
- **International Curatorial Travel Grants** enable international curators to travel to the US to research and develop specific exhibition ideas about historical American art.

The last application **deadline is September 15, 2017.** For more information, please visit: http://www.terraamericanart.org/what-we-offer/grant-fellowship-opportunities/exhibition-research-development-grants/. For a complete listing of Terra Foundation academic awards, fellowships, and grant opportunities, please www.visitterraamericanart.org.

**The University of Delaware Library and the Delaware Art Museum** announce a joint **Fellowship in Pre-Raphaelite studies.** This short-term, one-month, residential Fellowship (stipend is up to $3,000) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The Fellowship is open to those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. **Deadline: October 2017**
University of Delaware/Delaware Art Museum Fellowship in Pre-Raphaelite Studies. This short-term, one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions’ proximity to other collections, such as the Winterthur Museum and Library, the Philadelphia Museum of Art, the Princeton University Library, and the Bryn Mawr College Library. Each recipient is expected to participate in an informal colloquium on the subject of his or her research during the course of Fellowship residence. Up to $3,000 is available for the one-month Fellowship. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. The deadline is October 2017 (Tentative). Web: http://www.delart.org/about/opportunities/

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives $300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant’s institution, providing support of $60,000 per year. The William T. Grant Scholars Award must not replace the institution’s current support of the applicant’s research. Inquiry Deadline: May 3, 2017. Contact: William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837, 212/752-0071. Web: http://www.wtgrantfoundation.org/.

The American Academy in Rome announces its Rome Prize competition. Each year, through a national competition, the Rome Prize is awarded to 15 emerging artists and 15 scholars (working in Ancient, Medieval, Renaissance and early Modern, or Modern Italian Studies). Rome Prize winners receive room and board and a study or studio. Six- and 11-month fellowships are awarded, carrying stipends. Winners of 6-month and 11-month fellowships receive stipends of $14,000 and $26,000, respectively. The Academy community also includes invited Residents and international Affiliated Fellows. Deadline: November 1, 2017. To determine eligibility, etc., visit www.aarome.org or contact the American Academy in Rome, 7 East 60th Street, New York, NY 10022, Attn: Programs Department. T: (212) 751-7200; F: (212) 751-7220; email: info@aarome.org.

The American Historical Association offers several book prizes for outstanding works in the field of history. The Herbert Baxter Adams Prize for a work in the field of European history from 1815 through the 20th century; the James A. Rawley Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before the twentieth century; the J. Russell Major Prize for the best work in English on any aspect of French history and the George Louis Beer Prize in European international history since 1895 century. The Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present. Deadline for all submissions: May 15, 2017. For complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3889. Te. (202) 544.2422, email: jfolmer@historians.org; web: www.historians.org/prizes/index.cfm.

The Archives of American Art Graduate Research Essay Prize Funded by the Dedalus Foundation, Inc. is awarded to an original essay that engages with the holdings of the Smithsonian’s Archives of American Art. The winning entry will present an innovative argument supported by the primary sources at the Archives, which include letters, photographs, diaries, oral history interviews, and much more. Award includes: A cash prize of $1,000; One year’s subscription to the Archives of American Art Journal; The award-winning essay

PRIZES AND AWARDS
will be forwarded to the editor of the Archives of American Art Journal for peer review and possible publication. The competition is open to anyone currently enrolled in a graduate program in art history, visual studies, American studies, or related fields. Essays must be written in American English. Essays must not be under consideration for publication elsewhere. Word limit: 5,000–8,000 words, inclusive of endnotes and references. Email your submission as an attachment to AAAprize@si.edu, including: A cover sheet with the essay title, author name and contact information, your dissertation or thesis topic or title (if known), name of academic advisor, department/program, and university. (The author should not be identified anywhere else in the submission.) An abstract of no more than 250 words. The essay text, double-spaced, with endnotes. Please do not use headers or footers. Text and notes should conform to The Chicago Manual of Style, 16th ed. A PDF of all proposed illustrations, numbered, with complete captions. Brief statement about how you become aware of the Archives of American Art Graduate Research Essay Prize Funded by the Dedalus Foundation, Inc. Deadline: July 1, 2017. Questions or comments may be emailed to AAAprize@si.edu.

The Dactyl Foundation offers a $1,000 award for essays on literary, aesthetic, or cultural theory. Essays may be submitted by the author or nominated by another individual. Length open. Published or unpublished, no deadline. Send via regular mail to Victoria N. Alexander, 64 Grand Street, New York, NY 10013. Web: www.dactyl.org; email: essays@dactyl.org. Historians of British Art awards three prizes for books on British art in the following categories: pre-1800, post-1800, and multi-authored book. To nominate a publication, please contact the committee chair, Douglas Fordham, at Fordham@virginia.edu. Travel Awards are designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference. The award of $750 is intended to offset travel costs. To apply, send a letter of request, a copy of the letter of acceptance from the organizer of the conference session, an abstract of the paper to be presented, a budget of estimated expenses (noting what items may be covered by other resources), and a CV to Renate Dohmen, Prize Committee Chair, HBA, London7806@aol.com. Deadline: September 2017 (Tentative). See http://www.historiansofbritishart.org/Prizes.asp.

The Nineteenth Century Studies Association (NCSA) is pleased to announce the NCSA Article Prize, which recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of $500 to be presented at the Annual NCSA Conference. Articles published between January 1 and June 30 of the prior year are eligible for consideration and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. The submission of essays that take an interdisciplinary approach is especially encouraged. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Applicants are encouraged to attend the conference at which the prize will be awarded. Send one PDF file electronically of published articles/essays, including the publication’s name/volume/date etc. to the chair of the committee at the following email address: sjaret@carleton.edu. All submissions via email will be acknowledged; queries should be addressed to Professor Susan Jaret McKinstry at the same email address. Applicants must verify date of actual publication for eligibility, and one entry per scholar or publisher is allowed annually. Articles that appeared in print in a journal or edited collection are eligible; if the work appeared between the dates above, then it is eligible. Essays published in online, peer-reviewed journals are considered to be “in print” and are thus eligible. Essays written in part or entirely in a language other than English must be accompanied by English translations. There is also a Emerging Scholars Award. Deadline: July 1, 2017. For more information, see http://www.ncsaweb.net/Awards-and-Prizes.

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

The **Rudolf Jahns Prize** (10,000 Euros) is given every two years to art historians, journalists and curators/exhibition organizers early in their careers who are engaged in projects related to Rudolf Jahns and/or his period. Both already completed and planned projects are eligible. **Deadline TBA.**


Smithsonian American Art Museum is now accepting nominations for the **Charles C. Eldredge Prize**. The prize is awarded annually by the Museum for outstanding scholarship in the field of American art. A cash award of $3,000 is made to the author of a recent book-length publication that provides new insight into works of art, the artists who made them, or aspects of history and theory that enrich our understanding of the artistic heritage of the United States. The Eldredge Prize seeks to recognize originality and thoroughness of research, excellence of writing, clarity of method, and significance for professional or public audiences. It is especially meant to honor those authors who deepen or focus debates in the field, or who broaden the discipline by reaching beyond traditional boundaries. Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years are eligible. To nominate a book, send a one-page letter explaining the work’s significance to the field of American art history and discussing the quality of the author’s scholarship and methodology. Nominations by authors or publishers for their own books will not be considered. The **deadline for nominations** is December 1, 2017. Please send them to: The Charles C. Eldredge Prize, Research and Scholars Center, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, D.C. 20013-7012. Nominations will also be accepted by email: eldredge@si.edu or fax: (202) 633-8373. Further information about the prize may be found at www.americanart.si.edu/research/awards/eldredge.

Summer Teachers Institute in Technical Art History, New Haven, Yale University Art Gallery. **Deadline: TBA** (April 30?).

The Yale University Art Gallery and the Center for British Art host a week-long course that provides a general introduction to technical art history. Art history faculty members at institutions in North America are encouraged to apply. Accepted participants will receive housing as well as a stipend. For more information, please see http://www.kressfoundation.org/stiah/how-to-apply/.

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

ALABAMA

Montgomery Museum of Fine Arts
Rodin: Realism, Fragments and Abstraction
http://mmfa.org/exhibitions/rodin-realism-fragments-and-abstraction/
May 20, 2017 – January 07, 2018

Landscapes, Cityscapes, and Harvest Scenes
http://mmfa.org/exhibitions/landscapes-cityscapes-and-harvest-scenes/
July 15 – September 10, 2017

Fashionable Likeness: Pastel Portraits in 18th Century Britain
http://www.getty.edu/art/exhibitions/fashionable likeness/index.html
Through May 7, 2017

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

Los Angeles, The Getty Center
Degas: “Russian Dancers” and the Art of Pastel
http://www.getty.edu/art/exhibitions/russian_dancers2016/
Through May 7, 2017

A.W.N. Pugin, Prisons, and the Plight of the Poor: British Prints, Drawings and Illustrated Books from The Huntington’s Collections
Through June 26, 2017

Becoming America: Highlights from the Jonathan and Karin Fielding Collection
Celebrating the addition of the new Fielding Wing to the Virginia Steele Scott Galleries of American Art.
Through October 28, 2019

San Francisco, Legion of Honor, Fine Arts Museums of San Francisco
Auguste Rodin: The Centenary Installation
https://legionofhonor.famsf.org/auguste-rodin-centenary-installation
Through April 9, 2017


CALIFORNIA

Los Angeles, The Getty Center
Degas: “Russian Dancers” and the Art of Pastel
http://www.getty.edu/art/exhibitions/russian_dancers2016/
Through May 7, 2017

U.S. EXHIBITIONS

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

Degas, Impressionism, and the Paris Millinery Trade
https://legionofhonor.famsf.org/degas-impressionism-and-paris-millinery-trade
June 24 – September 24, 2017

Stanford. Cantor Arts Center, Stanford University
Intermezzi: Max Klinger’s Staged Interruptions
May 10 – October 2, 2017

COLORADO
Denver Art Museum
The Western: An Epic in Art and Film
A round-up of the mythic American West in painting, sculpture and cinema, with a posse that includes Frederic Remington, Albert Bierstadt and others.
http://denverartmuseum.org/exhibitions/western-epic-art-and-film
Opens May 27, 2017

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.
http://denverartmuseum.org/exhibitions/her-paris-women-artists-age-impressionism
Opens October 22, 2017

CONNECTICUT
Hartford. Wadsworth Atheneum Museum of Art
John Trumbull: Visualizing American Independence
https://thewadsworth.org/exhibitions/john-trumbull-visualizing-american-independence/
Through July 9, 2017

Old Lyme. Florence Griswold Museum
Matilda Browne (1869-1947): Idylls of Farm and Garden
Through May 28, 2017

DELWARE
Wilmington. Delaware Art Museum
Wonder and Whimsy: The Illustrations of W. Heath Robinson (1872-1944)
http://www.delart.org/exhibits/wonder-and-whimsy/
Through May 21, 2017

The Cover Sells the Book: Transformations in Commercial Book Publishing, 1860-1920
http://www.delart.org/exhibits/the_cover_sells_the_book/
June 3 – August 27, 2017

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

FLORIDA
Boca Raton Museum of Art
Mediterranea: American Art from the Graham D. Williford Collection
Late nineteenth- and early twentieth-century American artists explore the Mediterranean region.
https://www.bocamuseum.org/exhibitions/mediterranea-american-art-graham-d-williford-collection
Through July 2, 2017

Gainesville. Harn Museum of Art
Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection
The lives of late eighteenth and early nineteenth-century French women as seen through the era’s greatest masters.
http://www.harn.ufl.edu/becomingawoman
October 3 – December 31, 2017

Jacksonville. Cummer Museum of Art and Gardens
Academic Splendor: Nineteenth-Century Masterworks from the Dahesh Museum of Art
http://www.cummermuseum.org/visit/art/exhibition/academic-splendor-nineteenth-century-masterworks-dahesh
Through April 16, 2017

Poetry of Landscape: The Art of Eugène Louis Charvet (1847-1924)
http://www.cummermuseum.org/visit/art/exhibition/poetry-landscape-art-eugene-louis-charvet
Through September 10, 2017

An American in Venice: James McNeill Whistler and His Legacy
Through July 20, 2017

Orlando. Charles Hosmer Morse Museum of American Art
Tiffany Art Glass from the Morse Collection
http://www.morsemuseum.org/on-exhibit/tiffany-art-glass-from-the-morse-collection
Ongoing

Paintings from the Morse Collection
Celebrating Charles Hosmer Morse’s collection of works by Cecilia Beaux, John Singer Sargent, George De Forest
<table>
<thead>
<tr>
<th>Location</th>
<th>Museum/Event/Collection</th>
<th>Details</th>
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MICHIGAN
Flint Institute of Arts
Auguste Rodin: The Human Experience
http://www.flintarts.org/exhibitions/upcoming/augusterodin.html
May 6 – July 30, 2017

MINNESOTA
Minneapolis Institute of Arts
Félix Bracquemond: Etcher of Birds
Through May 7, 2017

MISSOURI
Kansas City. Nelson-Atkins Museum of Art
Opened in March 2017, the Bloch Galleries house a recently required private collection of Impressionist and Post-Impressionist works by Bonnard, Boudin, Caillebotte, Cézanne, Degas, Gauguin, Manet, Monet, Morisot, Pissarro, Renoir, Seurat, Signac, Sisley and Van Gogh.
http://www.nelson-atkins.org/art/exhibitions/bloch-galleries/
Through December 31, 2019

Saint Louis. Mildred Lane Kemper Art Museum, Washington University
Spectacle and Leisure in Paris: Degas to Mucha
http://kemperartmuseum.wustl.edu/exhibitions/11596
Through May 21, 2017

St. Louis Art Museum
Degas, Impressionism, and the Paris Millinery Trade
http://www.slam.org/exhibitions/degas.php
Through May 7, 2017

Springfield Art Museum
American Impressionism: The Lure of the Artists’ Colony
http://www.sgfmuseum.org/202/
Through July 2, 2017

NEBRASKA
Omaha. Joslyn Art Museum
Wild Spaces, Open Seasons: Hunting and Fishing in American Art
The first major exhibition to examine outdoor sport, a story told through paintings and sculptures from the 1820s-1940s. Artists on view include Thomas Cole, Thomas Eakins, John Singer Sargent, Arthur Fitzwilliam Tait, and Charles Deas.
Through May 7, 2017

NEW JERSEY
New Brunswick. Zimmerli Art Museum, Rutgers University
Toutes Les Nouvelles—All the News: Current Events in Nineteenth-Century French Prints
http://www.zimmerlimuseum.rutgers.edu/volpe-gallery/toutes-les-nouvelles-all-news-current-events-nineteenth-century-french-prints#.WNhg0IQ_U8Y
Through July 30, 2017

NEW YORK
Albany Institute of History and Art
Nineteenth-Century American Sculpture: Erastus Dow Palmer and His Protégés Launt Thompson, Charles Calverley, and Richard Park.
http://www.albanyinstitute.org/id-19th-century-american-sculpture.html
Ongoing.

Cooperstown. Fenimore Art Museum
Edward S. Curtis Among the Kwakiutl
http://www.fenimoreartmuseum.org/edward-curtis
Through December 31, 2017

New York. Frick Collection
Turner’s Modern and Ancient Ports: Passages through Time
http://www.frick.org/exhibitions/turner
Through May 14, 2017

New York. The Grolier Club
Images of Value: The Artwork Behind U.S. Security Engraving, 1830-1980s
Through April 29, 2017

Vive les Satiristes: Caricature during the Reign of Louis Philippe, 1830-1848
Through May 27, 2017

New York. Metropolitan Museum of Art
Seurat’s Circus Sideshow
http://www.metmuseum.org/exhibitions/listings/2017/seurat-circus-sideshow
Through May 29, 2017

William Chappel’s Views of Early 19th-Century New York
http://www.metmuseum.org/exhibitions/listings/2016/william-chappel
Through May 14, 2017

Company School Painting in India (ca. 1770-1850)
http://www.metmuseum.org/exhibitions/listings/2017/company-school-painting
Through October 1, 2017

Peder Balke (1804-1887): Painter of Northern Light
http://www.metmuseum.org/exhibitions/listings/2017/peder-balke
Through July 9, 2017

New-York Historical Society
A Hudson River School Legacy: The Newman Bequest and Other Gifts
Exhibition marking the recent bequest of fifteen works by Arthur and Eileen Newman, including landscapes by
Thomas Cole, Frederic Edwin Church, Martin Johnson Heade, and Jasper Francis Cropsey.
Through June 4, 2017

New York. Pierpont Morgan Library and Museum
Delirium: The Art of the Symbolist Book
Explore the inner realms of mind and matter with the usual suspects of the genre: Odilon Redon, Maurice Denis, Fernand Khnopff, and others of the mystically introspective persuasion.
http://www.themorgan.org/exhibitions/delirium
January 20 – May 14, 2017

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

NORTH CAROLINA
Winston-Salem. Reynolda House Museum of American Art
Samuel F.B. Morse’s ‘Gallery of the Louvre’ and the Art of Invention
Through June 4, 2017

OHIO
Cleveland Museum of Art
Rodin: Master of Modern Sculpture
http://www.clevelandart.org/events/exhibitions/rodin-master-modern-sculpture
Opens September 1, 2017

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

A Shared Legacy: Folk Art in America

RHODE ISLAND
Newport. National Museum of American Illustration
American Muse
American women of the late nineteenth and early twentieth centuries as depicted by Charles Dana Gibson, Howard Chandler Christy and other American illustrators.
http://americanillustration.org/exhibitions/
Through May 26, 2017

John Rogers: The Norman Rockwell of Statuary
http://americanillustration.org/exhibitions/
Through May 26, 2017

PENNSYLVANIA
Allentown Art Museum
The Poetry of Nature: Hudson River School Landscapes from the New-York Historical Society
September 24 – December 31, 2017

Philadelphia Museum of Art
American Watercolor in the Age of Homer and Sargent
http://www.philamuseum.org/exhibitions/851.html
Through May 14, 2017

Pennsylvania
Pittsburgh. Carnegie Museum of Art
William Henry Fox Talbot and the Promise of Photography
http://cmoa.org/exhibition/talbot/
November 18, 2017 – February 11, 2018

University Park. Palmer Museum of Art, Penn State University
Eva Watson-Schütze (1867-1935): Pictorialist Portraits
https://palermuseum.psu.edu/exhibitions/current/eva-watson-schutze-pictorialist-portraits
Through April 30, 2017

TEXAS
Dallas Museum of Art
Daumier’s Political and Social Satire
https://www dma.org/art/exhibitions/daumier-s-political-and-social-satire
Through April 23, 2017

Visions of America: Three Centuries of Prints from the National Gallery of Art
A survey of printmaking from 1710-2010, featuring works by James McNeill Whistler, Mary Cassatt, Winslow Homer,
and other nineteenth-century artists.
May 28 – September 3, 2017

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
October 7, 2017 – January 7, 2018

Fort Worth. Kimbell Art Museum
A Modern Vision: European Masterworks from the Phillips Collection
May 14 – August 14, 2017

VERMONT
Shelburne Museum
Wild Spaces, Open Seasons: Hunting and Fishing in American Art
https://shelburnemuseum.org/exhibition/wild-spaces-open-seasons-hunting-fishing-american-art/
June 3 – August 27, 2017

VIRGINIA
Norfolk. Chrysler Museum of Art
The Paris of Toulouse-Lautrec: Prints and Posters from the Museum of Modern Art
http://www.chrysler.org/exhibitions/the-paris-of-toulouse-lautrec/
Through June 18, 2017

Inspiring Impressionism: Japanese Prints in the Chrysler Collection
http://www.chrysler.org/exhibitions/inspiring-impressionism/
Through June 18, 2017

Williamsburg. Abby Aldrich Rockefeller Folk Art Museum
We the People: American Folk Portraits
https://www.colonialwilliamsburg.com/art-museums/rockefeller-museum-we-the-people
Opening May 6, 2017

America’s Folk Art
https://www.colonialwilliamsburg.com/art-museums/rockefeller-museum/americas-folk-art
Opens July 1, 2017

WASHINGTON
Goldendale. Maryhill Museum of Art
Maryhill Favorites: The Western Experience
A survey of Maryhill’s western art collection, which includes works by Edward S. Curtis and Charles M. Russell.
http://www.maryhillmuseum.org/current-special-exhibitions

Tacoma Art Museum
Promoting the West: Abby Williams Hill (1861-1943) and the Railroads
http://www.tacomaartmuseum.org/exhibit/abby-williams-hill-railroads/
June 3 – October 15, 2017

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

Frédéric Bazille and the Birth of Impressionism
April 9 – July 9, 2017

America Collects Eighteenth-Century French Painting
http://www.nga.gov/content/ngaweb/exhibitions/2017/america-collects-eighteenth-century-french-painting.html
May 21- August 20, 2017

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

Renoir and Friends: Luncheon of the Boating Party
http://www.phillipscollection.org/events/2017-10-07-exhibition-renoir-and-friends
October 7, 2017 – January 7, 2018

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

Smithsonian, National Portrait Gallery
Lincoln’s Contemporaries
https://npg.si.edu/exhibition/lincolns-contemporaries
Through May 19, 2019
Photographs of P.T. Barnum, Nathaniel Hawthorne, Samuel F.B. Morse, Edwin Booth and other 19th-century notables.
Double Take: Daguerreian Portrait Pairs
https://npg.si.edu/exhibition/double-take-daguerreian-portrait-pairs
Through June 4, 2017
INTERNATIONAL EXHIBITIONS

AUSTRALIA
Adelaide. Art Gallery of South Australia. Versus Rodin: Bodies across Space and Time. Marking 100 years since his death in 1917, Rodin’s work is brought into conversation with over 100 modern and contemporary works of art by Louise Bourgeois, Antony Gormley, William Kentridge, Bharti Kher, Rosemary Laing, Ugo Rondinone and Kara Walker among others. Through July 2, 2017


SYDNEY

Belvedere. Lawrence Alma-Tadema: Decadence and Antiquity. With major works from all over the world, the exhibition gives insight into the artist’s life and work and invites the viewer to explore the decadent world of English aestheticism. Co-organized by the Fries Museum, The Netherlands. Traveling to Leighton House Museum, London. Through June 18, 2017

BELGIUM
Antwerp. Koninklijk Royal Museum of Fine Arts. The Van Beers Affair. Master Painter or Conman? Jan Van Beers (1852-1927) first made a name for himself with his history paintings, but became a highly talented portrait painter of the Parisian beau monde. Realistic details characterize his work, which sometimes looks photographic, even to the extent that Van Beers was suspected of copying photographs and also of painting over them. The exhibition presents a selection of Van Beers’ eclectic oeuvre and sheds light on the artist’s turbulent life. Through June 25, 2017


CANADA

Montréal, Musée des Beaux-Arts de Montréal. Once Upon a Time... The Western: A New Frontier in Art and Film. The first exhibition to consider the Western and its attendant myths in the context of painting, photography, literature and film from the mid-1800s to the present, in the United States and in Canada. Co-organized with The Denver Art Museum. Oct. 14, 2017 – Jan. 28, 2018

DENMARK
Charlottenlund. The Ordrupgaard Collection. Pissarro. A Meeting on St. Thomas. Sheds new light on Impressionist history through the artistic heritage passed on from Danish artist Fritz Melbye to Pissarro. Through July 2, 2017

Copenhagen. Hirschsprung Collection. Sound in the Dark: Music in Art. Showcases examples of atmospheric scenes from the living-rooms of the 19th-century Danish home where people gathered for chamber music, from harvest balls where the dancing grew wilder and wilder and from the artists’ studios where music became a gathering point, collecting models for big group portraits. Through Aug. 27, 2017
ENGLAND

Cambridge. The Fitzwilliam Museum.
*Honey from Many Flowers: Carl Wilhelm Kolbe and Salomon Gessner’s Idylls.*

After the death of Swiss artist Salomon Gessner (1730-88), his family invited German printmaker, Carl Wilhelm Kolbe (1759–1835), to produce prints after a set of Gessner’s landscape drawings, which capture the Romantic period’s preoccupation with the pastoral idyll and delight in the natural world. The exhibition showcases a recently acquired complete set of Kolbe’s twenty-five etchings, issued in five parts from 1805-11, together with a selection of works by eminent masters from whom Gessner drew inspiration, including Anthonie Waterloo, Allart van Everdingen and Claude Lorrain.

Through Sept. 10, 2017

Compton. George Frederick Watts Gallery.
*Monumental Murals.*

Through Nov. 5, 2017

*A Life in Art: G F Watts 1817-1904.*

Through Nov. 5, 2017

*G F Watts: England’s Michelangelo.*

A showcase of the artist’s most important works from museum and private collections, brought together at Watts Gallery to celebrate the bicentenary of the artist’s birth.

Liverpool. Walker Art Gallery.
*Victorian Treasures.*

Through May 7, 2017

Liverpool. Tate Liverpool.
*Tracey Emin and William Blake: In Focus.*

Through Sept. 3, 2017

London. The British Museum
*Hokusai: Beyond the Great Wave.*

A focus on the last 30 years of the artist’s life.

May 25 – Aug. 13, 2017

*Places of the Mind: British Watercolor Landscapes, 1850-1950.*

Through Aug. 27, 2017

London. The Courtauld Gallery.
*Reading Drawings.*

This display examines the intriguing variety of inscriptions that can be found on drawings, from artists’ signatures to casual notes and records of ownership. Featuring works by Canaletto, Corot, Signac and others.

Through June 4, 2017

William Henry Hunt: Country People.

A show on Hunt’s depiction of rural figures in his work of the 1820s and 1830s.

June 24 – Sept. 17, 2017

London. Dulwich Picture Gallery.
*Sargeant: The Watercolours.*

June 21 – Oct. 8, 2017

*The Private Made Public: The First Visitors.*

As part of the Gallery’s bicentenary celebrations, a series of displays throughout the year reflect the Gallery’s founding principle of bringing great works into the public realm. Current display showcases a typical visit to the Gallery in the 19th century, including a visitor’s handbook bearing the signatures of celebrities such as Claude Monet, Walter Sickert, Rodin, Edith Wharton and Virginia Woolf.

Through June 4, 2017

London. The National Gallery.
*Reflections: Van Eyck and the Pre-Raphaelites.*

The exhibition will bring together for the first time the ‘Arnolfini Portrait’ with paintings from the Tate collection and loans from other museums, to explore the ways in which Dante Gabriel Rossetti (1828–1882), Sir John Everett Millais (1829–1896) and William Holman Hunt (1827–1910), among others, were influenced by the painting in their work.

In collaboration with the Tate Gallery.

Oct. 7, 2017 – April 2, 2018

London. Tate Britain.
*Queer British Art, 1861- 1967.*

Featuring works relating to lesbian, gay, bisexual, trans and queer (LGBTQ) identities, the show marks the 50th anniversary of the partial decriminalization of male homosexuality in England.

Through Oct. 1, 2017

*May Morris: Art and Life.*

Oct. 7, 2017 – Jan. 28, 2018

*Degas to Picasso: Creating Modernism in France.*

Through May 7, 2017

FINLAND

Helsinki. Ateneum.
*The Von Wright Brothers.*

The artist brothers Magnus, Wilhelm and Ferdinand von Wright, who lived during the period of the Grand Duchy of Finland, are known as painters of landscapes, still lifes and nature subjects, and as scientific illustrators. This exhibition will introduce new perspectives, as it explores the historical significance of the von Wright brothers for Finnish art, culture and science.

Oct. 27, 2017 – March 4, 2018

FRANCE

Colmar. Musée d’Unterlindern.
*Jean-Jacques Karpff: “Strive for the Sublime!”*

A retrospective to the draughtsman and miniaturist that will highlight the developments of an artistic career spent between Colmar, Paris and Versailles and reveal the multiple facets of a body of work that is now largely overlooked, occupying a position between Neoclassicism and Romanticism and
between the fine arts and the applied arts.
Through June 19, 2017

Giverny. Musée des Impressionismes.
*In Concert! Musical Instruments in Art, 1860 – 1910.*
The hundred works or so on display illustrate the close links that developed between painters and musicians. Depictions include public performances—brass bands, circuses, cabarets, orchestras, operas, festivals—along with more intimate scenes featuring parlor music and music lessons.
Through July 2, 2017

*Rodin: The Centennial Exhibition.*
The exhibition reveals Rodin’s creative universe, his relationship with his audience and the way in which sculptors have appropriated his style. Featuring over 200 of Rodin’s works, it also includes sculptures and drawings by Bourdelle, Brancusi, Picasso, Matisse, Giacometti, Beuys, Baselitz and Gormley.
Co-organized with the Musée Rodin.
http://rodin100.org
Through July 31, 2017

Drawing on the connections between the Musée Delacroix and the Maurice Denis archives, this project will help foreground the painters’ respective oeuvres and underscore the influence, in the early 20th century, of the Delacroix corpus on artists born after his death. It will also offer, after the renovation of Delacroix’s apartment and a fresh interpretative approach, a new vision of the museum and its early years.
Organized by Musée National Eugène-Delacroix.
May 3 – Aug. 28, 2017

*Pissarro in Eragny: Nature Regained.*
In parallel to the retrospective being held at the Musée Marmottan Monet, this exhibition concentrates on the final two decades of the artist’s life in the village of Eragny-sur-Epte, where he developed a kind of utopia that can be seen in both his painting and his political commitment.
Organized by the Réunion des musées nationaux - Grand Palais.
Through July 9, 2017

*Pissarro: The First of the Impressionists.*
The first monographic exhibition of the artist organized in Paris in 36 years. Seventy-five of his masterpieces, paintings and tempera, trace the work of Camille Pissarro, from his youth in the Danish West Indies to the great series Urban areas of Paris, Rouen and Le Havre at the end of his life.
Through July 2, 2017

Paris. Musée de Montmartre.
*Montmartre, Décor de Cinéma.*
The show follows geographic and dreamlike themes, depicting favorite film locations (Blanche and le Moulin Rouge, la Place Pigalle, Barbès, le Sacré-Cœur, Montmartre’s staircases...). Film posters, drawings and models for sets, photographs, costumes and scenarios as well as film extracts will illustrate this famous locale.
Through Jan. 15, 2018

Paris. Musée d’Orsay.
*Beyond the Stars. The Mystical Landscape from Monet to Kandinsky.*
In partnership with Art Gallery of Ontario, Toronto.
Through June 25, 2017

*Portraits by Cézanne.*
Also presented at National Portrait Gallery, London and National Gallery of Art, Washington D.C.
June 13 – Sept. 24, 2017

*Anders Zorn: The Painter of Fin-de-Siècle Sweden.*
Sept. 15 – Dec. 17, 2017
*The Art of Pastel: From Degas to Redon.*
Oct. 4, 2017 – April 8, 2018

*Kiefer-Rodin.*
To mark the centenary of the death of the artist, the museum will look at the legacy of the Rodin through the work of contemporary artists. This exhibition will demonstrate the unusual convergence of Rodin and Anselm Kiefer, shaped with freedom and liberated from all artistic contingencies.
Co-organized with the Barnes Foundation, Philadelphia.
Through Oct. 22, 2017

Pont-Aven. Musée des Beaux-Arts de Pont-Aven.
*The Modernity of Brittany.*
Showcases representations of Brittany from Claude Monet to Lucien Simon (1870-1920).
Through June 11, 2017
Quimper. Musée des Beaux-Arts de Quimper. 
Silent nature, the Landscapes of Odilon Redon. 
May 20 – Sept. 11, 2017

GERMANY

Jan Toorop. Song of the Times. 
The Dutch Symbolist artist’s comprehensive work is being presented for the first time in Germany in a large survey with more than 200 works. Co-organized with Gemeentemuseum Den Haag, in collaboration with Museum Villa Stuck, Munich. Through May 21, 2017

Berlin. Liebermann Villa at Wannsee Lake. 
Max Liebermann and Sport: Riding, Tennis, Polo. 
The show will explore the theme of sport activities in Liebermann’s art for the first time, placing his works in a national context while also revealing the inspiration he drew from French masters like Gustave Caillebotte and Edgar Degas. Through June 26, 2017

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 flourishing center of rapidly growing international trade relations. This show explores the depiction and treatment of all things foreign during the colonial period and creates a dialog between the Eurocentric view of the Kunsthalle Bremen’s collection and non-European positions in art. Through Nov. 19, 2017

Bonn. Kunst und Ausstellungshalle der Bundesrepublik Deutschland. 
Ferdinand Hodler: Early Modern Artist. 
The first comprehensive retrospective of the artist to be shown in Germany in almost twenty years. In cooperation with the Kunstmuseum Bern. Sept. 8, 2017 – Jan. 28, 2018

Cologne. Wallraf-Richartz Museum. 
Paris Awakens! Hittorff’s Invention of the Place de la Concorde. 
Focuses on the German architect Jacob Ignaz Hittorff (1792-1867) and his redesigning of the Place de la Concorde from public square to urban metropolis. April 7 – July 9, 2017

Dresden. Staatliche Kunstsammlungen Dresden. 
Beneath Italian Skies: 19th-Century Paintings of Italy between Claude Lorrain, Turner and Böcklin. Through May 28, 2017

Hamburg. Kunsthalle Hamburger. 
The Art is Public: From Art Association to Art Museum. 
On the occasion of the 200th anniversary of the Hamburger Kunstverein, the Hamburger Kunsthalle will present a selection of more than fifty works from its collection, highlighting the turbulent history of the oldest art association in Germany. June 23 – Sept. 10, 2017

The exhibition brings together the most important drawings and prints from the 17th century up to the classical modern art from the more than 4000 new acquisitions made over the past 15 years. June 9 – Sept. 17, 2017

Karlsruhe. Staatliche Kunsthalle Karlsruhe. 
En Plein Air: Seeing, Reading, and Hearing Landscape. 
 Presents a selection of approximately 50 landscape paintings spanning seven centuries. Visitors will also be able to read and listen to poems, stories, and essays accompanying the paintings. Through Aug. 27, 2017

Cézanne: Metamorphoses. 
Presents Cézanne’s art in the light of his focus on process – that is, on constant changes and transitions from one form into another. The show will provide in-depth insights into the artist’s way of thinking and working, and above all his fascination with transformation and metamorphosis. In conjunction with the state of Baden-Württemberg. Oct. 28, 2017 – Feb. 11, 2018

Munich. Lenbachhaus. 
Picture Perfect: Views from the 19th Century. 
Presents a reinterpretation of the Lenbachhaus’s permanent collection of nineteenth-century art. The new display covers a wide range of artistic styles and subjects in an effort to offer fresh perspectives on this rich visual culture. Complemented by photographs and film and audio samples, it charts the contemporary context in which themes and imageries originated and spotlights some of the ways in which the long nineteenth century continues to inform contemporary culture today. Opens Feb. 21, 2017
Stuttgart. Staatsgalerie Stuttgart.  
*Flora Awakening. Masterworks from the Collection of Arthur and Hedy Hahnloser-Bühler.*

Presents some 100 paintings and sculptures by fifteen artists from the Hahnloser collection, which includes works by Bonnard, Cézanne, Manet, Valloton and Van Gogh amongst others.  
Through June 18, 2017

IRELAND

Dublin. Chester Beatty Library.  
*The Art of Friendship: Japanese Surimono Prints.*

A show on surimono, lavish Japanese prints used as gifts for exchange among friends and acquaintances at New Year and on other special occasions in Edo Period, to celebrate the 60th anniversary of formal diplomatic relations between Japan and Ireland.  
Through Aug. 27, 2017

Dublin. National Gallery of Ireland.  
*Frederic William Burton (1816-1900).*  

ITALY

Venice. Museo Ca’Pesaro.  

A retrospective dedicated to the artist, which will bring together almost sixty of the artist’s best works from American public and private collections, and will display the only painting by Chase in Italy.  
Through May 28, 2017

JAPAN

Tokyo. The National Museum of Western Art.  
*Théodore Chassériau: Parfum Exotique.*  
Marks the first full display of the arts of Chassériau (1819-1856) in Japan.  
Co-organized with TBS and The Yomiuri Shim bun.  
Through May 28, 2017

Skagen: An Artists’ Colony in Denmark.  
The painters who worked in Skagen, located on the northern tip of the Jutland peninsula and touching upon both the Baltic Sea and the North Sea, took the *en plein air* approach originating out of France. They turned to such subjects as the labors of fishermen, seaside scenery, the simple lives of the villagers and the everyday lives of the artists themselves and even their families. This exhibition commemorates the 150th anniversary of diplomatic relations between Japan and Denmark.

Co-organized with The Art Museums of Skagen and The Tokyo Shim bun.  
Through May 28, 2017

The Hague, The Mesdag Collection.  
*Urban Larsson. Painting from Life.*  
A retrospective exhibition dedicated to the artist that shows how 19th-century painting continues to inspire contemporary artists.  
Through June 18, 2017

Norway

Oslo. Munch Museum.  
*Towards the Forest: Knausgård on Munch.*  
May 6 – Oct. 8, 2017

Head by Head: Cronqvist, Bjørlo, Munch.  
Oct. 28, 2017 – Jan. 28, 2018

Rotterdam. Museum Boijmans Van Beuningen.  
*A Glove. Prints by Max Klinger.*

Showcases one of Klinger’s best-known series *Fantasies on a Found Glove* (1878) accompanied by some 30 other prints from the collection.  
Through May 14, 2017

The Hague, The Mesdag Collection.  
*Urban Larsson. Painting from Life.*  
A retrospective exhibition dedicated to the artist that shows how 19th-century painting continues to inspire contemporary artists.  
Through June 18, 2017

THE NETHERLANDS

Amsterdam. Van Gogh Museum.  
*Prints in Paris 1900: From Elite to the Street.*

Showcases over 250 prints from fin-de-siècle Paris (1890-1905).  
Through June 11, 2017

Two Stolen Paintings back in the Museum: Van Gogh Returns.  
A special exhibition revolving around two recovered paintings *Seascape at Scheveningen* (1882) and *Congregation Leaving the Reformed Church in Nuenen* (1884-85).  
Through May 14, 2017

In the Forest: Van Gogh, Rousseau, Corot.  
July 7 – Sept. 10, 2017

The exhibition will highlight the wide-ranging possibilities Paris offered for this cultural cross-fertilization and the impressions the Dutch artists took home with them: the Académie des Beaux-Arts, the studios of private teachers, the Salon, the art trade and collectors.  

Dordrecht. Dordrechts Museum.  
*Jongkind and the Impressionists.*

The exhibition displays paintings by Johan Barthold Jongkind and his French contemporaries Monet, Boudin and Daubigny.  
Oct. 29, 2017 – May 28, 2018

Dordrecht. Dordrechts Museum.  
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Through June 18, 2017
RUSSIA
Moscow. Tretyakov Gallery.
Alongside the works of major artists, other graphic works of the 1830s to the 1850s will be on display, which mirrored the new trends in the development of Russian art of that period. As part of the project “The Tretyakov Gallery opens its store.”
May 26 – Nov. 5, 2017

St. Petersburg, State Hermitage Museum.
Nineteenth-Century German and Austrian Painting from the Mansion of Baron Stieglitz.
Through Dec. 31, 2017

SCOTLAND
Constable and McTaggert.
Constable’s Salisbury Cathedral from the Meadows (1831) is shown alongside William McTaggert’s The Storm (1890).
Through March 25, 2018

Looking Good: The Male Gaze from Van Dyck to Lucian Freud.
June 24 – Oct. 1, 2017

Edinburgh. The Queen’s Gallery, Palace of Holyroodhouse.
Shadows of War: Roger Fenton’s Photographs of the Crimea, 1855.
Aug. 4 – Nov. 26, 2017

SPAIN
Madrid. Museo del Prado.
Visions of the Hispanic World. Treasures from the Hispanic Society museum and library.
This exhibition will present around 200 works including archaeological items, Islamic art and Spanish medieval art, works from the Spanish Golden Age, examples of Latin American colonial period and 19th-century art, and Spanish paintings from the 19th and 20th centuries.
Co-organized with The Hispanic Museum and Library, New York.
Through Oct. 9, 2017

Madrid. Museo Thyssen-Bornemisza.
Picasso / Lautrec.
Oct. 17 2017 – Jan. 21, 2018

SWITZERLAND
Basel. Kunstmuseum Basel
The Hidden Cézanne: From Sketchbook to Canvas.
An exhibition that looks at the artist’s creative process with a focus on his work as a draftsman.
June 10, 2017 – Sept. 24, 2017

Bern, Kunstmuseum Bern.
Van Gogh to Cézanne, Bonnard to Matisse: The Collection Hahnloser.
Aug. 11, 2017 – March 11, 2018

Luzern, Kunstmuseum Luzern.
From Early to Late Pictures of Everyday Life from the Collection.
The collection presentation highlights depictions of the everyday ranging from the Late Middle Ages to today. In alternating hangings, representations of transportation, work, urban and rural life, but also food and leisure, play and holidays, will be shown as facets of the everyday.
Through Nov. 26, 2017

Hodler, Monet, Munch.
In collaboration with Musée Marmottan Monet, Paris.
Through June 11, 2017

Zürich, Kunsthau Zürich.
Mexican Graphic Zürich.
A collection of Mexican graphic art donated to the Kunsthau Zürich by the Swiss This exhibition presents selected pieces from this collection, centering on important prints produced in a variety of techniques from the late 19th century to the 1970s.
June 16 – Nov. 19, 2017
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- Notifications about Nineteenth-Century Art Worldwide, the AHNCA journal at www.19thc-artworldwide.org, published twice yearly

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