Paris, maybe more than any other city, is renowned for the connections between its urban environment and its art worlds. From Montmartre to Montparnasse, Paris’s neighborhoods played crucial roles in the histories of modern art as spaces where styles, movements, and relationships evolved through local community interactions and an engagement with everyday sites in the **quartier**. For historians of nineteenth-century art, the city of Paris has therefore been extremely present in the narratives uncovered. Art historians have developed an intimate understanding not just of how artists represented the city in this period but also of how they inhabited it. We know where Claude Monet and Pierre-Auguste Renoir lived and kept studios, which streets Gustave Caillebotte walked down, where Edgar Degas and Henri de Toulouse-Lautrec ate and drank, and which of these artists were neighbors. Indeed, we know it so well that this artistic understanding of the city stretches well beyond academic research and into popular culture and touristic trails.

Yet in a somewhat surprising twist, this picture has been far less complete for the period just before. Historians of eighteenth-century art have, by comparison, looked strikingly little at how earlier generations of French artists inhabited the city. Despite our field’s concern with networks of artistic sociability, or the collaborative nature of so much eighteenth-century art production, and despite the emergence in this period of an artistic engagement with city life and urban space—an engagement that would evolve into a near obsession for the city’s next generations—it has been far harder to answer questions about the whereness of Paris’s eighteenth-century art world.

It was this gap in our art-historical knowledge that led me to undertake the large-scale digital mapping project, Artists in Paris: Mapping the 18th-Century Art World, which launched as an open-access website—[www.artistsinparis.org](http://www.artistsinparis.org)—in March 2018. Funded by The Leverhulme Trust and supported by Queen Mary University of London, this website is the culmination of five years of research and digital development, which began as an effort to answer some seemingly straightforward, yet nevertheless perplexing, questions. Where did artists live and work in early modern Paris? Which neighborhoods were the “Montmartre” or “Montparnasse” for these earlier generations of Parisians? Which artists were neighbors? Which artists chose to live far away from their colleagues? What kinds of relationships or collaborations evolved within local **quartiers**? What kinds of subcommunities developed across the city? And how did the cultural geography of the Parisian art world change over the course of the century? Through original archival research and the exciting possibilities afforded by digital mapping technologies, the Artists in Paris website now provides answers to many of these questions, as...
well as granting access to new interdisciplinary terrains around cultural geography and urban history.

Overall, the project had three objectives, which in turn marked three distinct stages: to find primary sources recording artists’ addresses across the century and extract that information into a machine-readable form as a database; to geolocate each address and plot them all on georectified historical maps of Paris; and to create a website that would make this data available online through an interactive platform. Following archival research to find the addresses of artists’ homes and studios (usually one and the same in this period), I next built a database containing detailed biographical and demographic data for every artist who was a member of the French Royal Academy of Painting and Sculpture from 1675 to 1793 (from when the address records began to when the institution was disbanded during the French Revolution). Tracing an address for every year of their academic careers generated a dataset of almost 11,000 address entries for nearly 500 artists over a period of 118 years. Next, working with eighteenth-century maps of Paris and open-source software (including MapWarper, GeoJSON, and OpenStreetMap), I created georectified maps of the city and determined longitude and latitude coordinates for every address in the database. The final stage of the project was undertaken in collaboration with web developer Chris Sparks (Queen Mary University of London) to design and develop a website of interactive maps, again using open-source software (including OpenLayers and Bootstrap), which makes all the data accessible and searchable online for research and teaching.

The website — www.artistsinparis.org — invites users to explore the art world of eighteenth-century Paris through two different search modes: Year and Artist. Searching in Year mode (e.g. for 1790 in Fig. 1), the map displays all the addresses of artists then living in Paris, providing a demographic snapshot of the art world at that moment, with markers color-coded by medium/genre to permit more granular interrogations of patterns and clusters. There is also a date slider, which allows easy comparisons of different years or the possibility of creating a more dynamic animation of the unfolding shifts in Paris’s cultural geography across the period covered. Searching in Artist mode, the map displays just the addresses of the selected individual, showing all the places they lived during their career. This allows users to trace more personal narratives about the social and economic lives of particular individuals. Along with the local artistic histories of Paris, the site also grants access to larger transregional and transnational histories by including artists who were living elsewhere in France or abroad (Fig. 2). Among the site’s other functionalities, one notable feature is the “Your Data” space, where users can upload their own data to display new markers on the map. This vastly expands the potential field of demographic and geographic analysis and is especially exciting because it changes the user’s interaction with the site, transforming it from a space for information retrieval to a platform for further experimentation.

There are still countless discoveries and stories to be made through explorations of the maps and their data, but the site has already permitted some fascinating findings about the demography and geography of Paris’s art world.¹ In terms of the major demographic shifts, for instance, year-by-year comparisons reveal an increasing centralization of the Parisian art world over the course of the eighteenth century into the neighborhoods around the Louvre and into the palace itself. Focusing on particular media or genres of artists (aided by the filtering feature that switches different colored markers on and off) reveals alternative patterns within artistic subcommunities. For example, the tendency of engravers to live on the Left Bank around Rue Saint-Jacques, Paris’s principal bookselling

and printing district; or the tendency for sculptors to live further out towards the city gates than other kinds of artists, presumably to allow easier delivery of materials (like marble) from out of town, or to afford more commodious studio space (large rooms, access to outdoor space or foundries, etc.) than might be available in the center of the city.

While the quartier du Louvre emerges firmly as the “Montmartre” of eighteenth-century Paris (that is, as the most highly populated focal center of the art world), Montmartre itself barely makes it to the map. Before Paris’s major urban expansions in the nineteenth century, the vast majority of artists lived in the area now delineated by the inner twelve arrondissements. Nevertheless, there are some intriguing moments of intersection with the “future” art world of the nineteenth century. Most striking of all comes perhaps with the figure of Jean-Baptiste Pigalle, the only eighteenth-century artist to have a street named after him that is actually located where the artist once lived.² Towards the end of his career, Pigalle moved out of central Paris to an estate that stretched from Rue Saint-Lazare up to the wall of the Ferme Générale, now the boulevard where his eponymous métro station is located under “Place Pigalle” and where his street “Rue Jean-Baptiste Pigalle” ends (Fig. 3). Pigalle’s name also now lends itself colloquially to the entire neighborhood, a place which forms a resonant intersection between the art worlds of the eighteenth and nineteenth centuries. When Pigalle lived here in the 1770s, he had been on the outskirts of the city, but a hundred years later, the street named after him was an artistic thoroughfare, situated geographically between Saint-Lazare station and the foot of the Butte Montmartre. At different moments, Rue Jean-Baptiste Pigalle itself became the home or studio address of numerous modern artists, including Thomas Couture, Pierre Puvis de Chavannes, Claude Monet, Édouard Vuillard, Pierre Bonnard, and Maurice Denis.³

Artists in Paris is a digital project that began as an effort to answer a very straightforward question—where did the artists of eighteenth-century Paris live?—a question to which we can now respond with even more detail than is perhaps possible for the hitherto much more familiar nineteenth century. But even more rewarding is the unexpected realiza-
tion that the website’s real potential lies not just in its ability to answer questions but in its ability to pose entirely new ones, whether about the everyday lives of individual artists or the much larger narratives of the art world or the history of the city. Playing at the interdisciplinary interface between art history, urban history, cultural geography, and digital humanities, the interactive maps of Artists in Paris invite us into deeper explorations of artists, cities, and urban experience. And as this short introduction to the project suggests, this may also help dissolve some of the temporal boundaries within our own discipline that have kept art’s histories contained in their centuries.

HANNAH WILLIAMS is Chercheur Associé at CNRS, Paris, and Honorary Research Fellow at Queen Mary University of London.

ENDNOTES

1. For an extended analysis of such findings about the geography and demography of Paris’s eighteenth-century art world, see Hannah Williams, “Artists and the City: Mapping the Art Worlds of 18th-Century Paris,” Urban History (online version April 2018; print version forthcoming), https://doi.org/10.1017/S0963926818000251.
2. Many streets in Paris are named after eighteenth-century artists, but most are not located anywhere near where the artists lived. For further discussion of the history of this street naming in the nineteenth century, see Hannah Williams, “Artists’ Studios in Paris: Digitally Mapping the 18th-Century Art World,” Journal18 5 (Spring 2018), www.journal18.org/issue5—williams/artists-studios.
# What's New in Nineteenth-Century Art Worldwide
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Dear Fellow AHNCA Members,

I hope this finds you well. Autumn is fully underway, and that means our minds are turning toward the 2019 College Art Association conference in New York this coming February 13–16, 2019. All members of the Board look forward to seeing you at the session that AHNCA has planned, details of which appears at left. And, of course, we are looking forward to AHNCA’s Annual Members Business Meeting, which will occur on Thursday, February 14 from 12:30 to 1:30 PM in the Hilton’s Madison Suite. We are also busy planning an intriguing off-site visit for AHNCA members... the exact date/time of which will be announced in November via email to all members.

Before then, we are delighted to begin celebrating AHNCA’s 25th anniversary year with a morning symposium on November 3. (Please see the description at left.) We are very grateful to our partners at Columbia: Roberto C. Ferrari and Frédérique Baumgartner, and of course to the colleagues participating in it.

Finally, please note that back issues of AHNCA’s Newsletter since 2006 are now available to download at www.ahnca.org/index.php/newsletter.

See you in New York this fall and/or winter, all best wishes, and many thanks as ever for your membership in AHNCA!

Peter Trippi, President
peter.trippi@gmail.com

AHNCA's 25th Anniversary Symposium

Global Art History and Nineteenth-Century Art, Avery Architectural & Fine Arts Library, Columbia University, Saturday, November 3, 2018, 9:30 AM – 1:00 PM

Keynote address by Layla S. Diba

Roundtable discussion moderated by Nina Athanassoglou-Kallmyer and featuring Layla S. Diba, Andrzej Dombrowski, Marc Gottlieb, and Anne Higonnet


This free event is open only to students/faculty in the Department of Art History & Archaeology at Columbia University and current members of AHNCA. Limited seating available. To register email arbookm@yahoo.com with your name and AHNCA affiliation.

Sponsored by AHNCA; the MA in Art History Program, Department of Art History & Archaeology, Columbia University; and Art Properties, Avery Architectural & Fine Arts Library, Columbia University

AHNCA at CAA in NYC

AHNCA's Annual Members Business Meeting, Madison Suite, Midtown Hilton, Thursday, February 14, 2019, 12:30 – 1:30 PM

AHNCA’s official panel session is “Transnationalism and Sculpture in the Long Nineteenth Century (ca. 1785–1915),” Friday, February 15, 8:30 – 10:00 AM

Session Organizers: Roberto C. Ferrari (Columbia University) and Tomas Macsotay (Universitat Pompeu Fabra, Barcelona)

Figuring Union: Horatio Greenough, Luigi Persico, and Monumental Sculpture for the East Front of the United States Capitol, Julita Sienkiewicz (Roanoke College, Salem, VA)

Transnational Exchange from Münster to Austin: Elisabet Ney, Sculptor, Caterina Pierre (Kingsborough Community College, Brooklyn, NY)

Hébert’s Monument to Queen Victoria on Parliamentary Hill, Ottawa: Transnationalism and the Ideology of Empire-Building in Canadian Sculpture, Joan DelPlato (Bard College at Simon’s Rock, Great Barrington, MA)

Sculpting beyond Borders: Andrew O’Connor’s Cosmopolitanism in the Age of Rodin, Clarisse Fava-Piz (University of Pittsburgh, Pittsburgh, PA)

For more information, visit AHNCA and CAA

Greetings from the President

Dear Fellow AHNCA Members,

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Peter Trippi, President
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About This Issue

The Newsletter of the Association of Historians of Nineteenth-Century Art (AHNCA) is published twice a year, in April and October. The submission deadline for the Spring 2019 issue is March 1, 2019. Submissions may be sent to Newsletter Editor Kimberly Datchuk (kimberly-datchuk@uiowa.edu).

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Full page: $300; half-page: $150 (horizontal); quarter page: $100
Reduced rates are available for insertions in two issues: full page: $400; half-page: $225; and quarter page: $150
in the nineteenth century rapidly reshaped the cultural landscape, political ecology, and the social structure of Britain and its colonies. The Great Exhibition of Works of Industry of All Nations (1851), organized by Prince Albert and members of the Royal Society for the Encouragement of Arts, Manufactures and Commerce was both an assertion of Britain’s power and a celebration of its geopolitical superiority, especially as Europe emerged from two decades of crippling political and social upheaval. Sceptics like Marx “read” the Great Exhibition as a sign of capitalist fetishism of commodities, while inside the glittering Crystal Palace, an apparently egalitarian space to showcase Industrial progress and human ingenuity, Britain took center stage in proclaiming its global power; however, not without unease. Over six million people came to London, the highest recorded mobility and displacement in European migration history until then, to see the Great Exhibition, despite it being an age marked by anxieties of travel, over-population, immigration, contagion, disease, and miscenegation. Despite the many and disparate detractors—from Marxian denouncements to aristocratic pronouncements on vulgar proximity to the world of commerce by King Augustus I of Hanover (and fears of the visitors morphing into revolutionary mobs)—the spectacle of The Great Exhibition may also be considered as a metonymic instance of British power being simultaneously projected and challenged by the presence of Others.

This Seminar seeks participants for an interdisciplinary discussion of other corollaries of the stated metonymic instance, such as, but not limited to, debates over citizenship, as they appear in texts that also document instances of subversion, dislocation, and provincialization of Victorian power and presence in fictional (novels and short stories) and nonfictional (journalism, ethnographies, diaries, travel narratives, letters etc.) narratives from the nineteenth century. These debates remain as relevant today as they were in the Victorian period, especially in narratives of contacts between different social, gendered, racial and colonial communities and their fluid metapolitical allegiances that accompanied the growth of imperial capitalism.

**Seminar Leader:** Purna Banerjee, Department of English, Presidency University—Calcutta

**Alternative Sources of Power: Victorian Religious Ecologies**

Putting “religion” next to “power” in scholarship on nineteenth-century Britain often used to entail portraying the first as holy oil lubricating the grim gears of the second, an ideological aid to capitalism, imperialism, and consumerism—and to the ecological violence on which these have depended. Yet, following the “religious turn” in the humanities and social sciences after the mid 1990s, many scholars have acknowledged the counter-cultural and even activist energies sustained by Victorian theologies, devotional literature, and religious ritual. This Seminar calls for an explicitly ecological extension of this interest in the counter-cultural power of Victorian religion. It invites interdisciplinary attention to Victorian religious ecologies, instances of Victorians discovering in and through their theologies and religious practices ecologically sensitive sources of power for social, individual, and creative life. Of primary interest will be those efforts to imagine and participate in forms of power attentive to the biotic and inanimate communities in which humans are embedded, challenging the environmental destruction and injustice entailed in modern industrial capitalism. One might consider, for example, how John Ruskin built on his
belief in a divinely sustained and significant natural world to champion an agrarian craft economy that would be powered by water, sun, and wind, and that would cultivate loving knowledge of fellow creatures. Poets such as Christina Rossetti and Gerard Manley Hopkins lamented modern environmental violence, and in their poeties diversely evoked a world charged with the grandeur of God, in which the divine life of the Trinity pulsed through every stem, paw, and stone. Less often recognized are the natural theologies underlying Chartist poetry, protest, and preaching, which frequently repudiate laissez-faire political economy, envisioning the earth and its bodies in an egalitarian community sustained by a common creator. Equally important are the ways in which Victorian religious ecologies can be discerned beyond Christian discourses and the British metropole, emerging, for example, among the Brahmo Samaj, a Hindu reformist society begun in Calcutta, through their visions of a divinely sustained, affective community of beings that would overcome imperialism and nationalism. Seminar participants are encouraged to identify many more examples.

The Seminar invites papers that will combine willingness to examine Victorian religious ecologies as serious and potentially revelatory experiments in thought and practice, even as they remain alert to the blind spots, injustices, and insufficiencies of these experiments.

Seminar Leader: Joshua King, Department of English, Baylor University

Recovering Disaster, Kathleen Lumley College, the post-graduate college of the University of Adelaide, July 11-13, 2019 (Adelaide, Australia)

Keynote Speakers: Mark M. Smith (History, University of South Carolina) and Masa-mi Yuki (Human and Socio-Environmental Studies, Kanazawa University)

From hurricanes to floods, to the toxic impact of nuclear explosions, while the initial impact is devastating, it is in the recovery effort that social, political and cultural distinctions rise to the surface, exposing prejudice and privilege alike. Recovering Disaster is a three-day interdisciplinary, international conference that will examine historical and recent recovery efforts after natural and human-made environmental disasters. Going beyond the borders of an academic conference, we seek to engage across community outreach and social activism, as well as public policy. Topics include, but are not limited to: the psycho-social impact of recovery on communities; the politics of recovery and governmental roles; social privilege and recovery; intersections of race, gender, class and culture in representations of recovery; after-lives of recovery: is recovery ever complete? Please send a 300-word abstract and one-page vita by December 15, 2018 to recoveringdisaster2019@gmail.com.

For more information, visit: Recovering Disaster

Making and Viewing the Unseen, University of Virginia Art & Architectural History Graduate Symposium, March 19, 2019 (Charlottesville, Virginia)

Keynote Address: Rachael Z. DeLue, Professor of Art History, Princeton University

Either because they are conceptually abstract or physically imperceptible, some things cannot be seen. The subjects of artistic expression, science, and recovery; after-lives of recovery: is recovery ever complete? What are the stakes of such attempts? How do these attempts differ historically and culturally? The committee welcomes contributions from graduate students in the fields of art and architectural history, archaeology, visual and material culture studies, as well as from other disciplines. Abstracts from all historical periods, geographical areas, and cultural, theoretical, and methodological perspectives are encouraged. Submissions will be considered for 20-minute presentations.

Possible topics include, but are not limited to: Objects and images that push the boundaries of visual knowledge; The nature of vision; Intersections of visibility, scientific inquiry, and technology; Visualizing semblances of power, identities, and/or race; Envisioning the spiritual, divine, mythological; Materializing sensorial experience; Visualizing trauma and emotional/physical violence; Embodiment, performance, and/or ritual; Liminality and/or shaping space; Distinctions between the real and the imaginary.

Graduate students are invited to submit a CV and an abstract (250 words) in a single PDF file to uvaartandarch@gmail.com by December 15, 2018. Applicants will be notified by February 1, 2019.

For more information, visit: Making and Viewing the Unseen

SYMPOSIA, TO ATTEND


Together with her impressionist colleagues, Berthe Morisot dedicated herself to expressing what was both ephemeral and eternal about her era. Her specialty was the feminine, domestic side of urban experience. Anne Higonnet, Ann Whitney Olin Professor at Barnard College, looks closely at some of Morisot’s masterpieces, to find in them a particularly rare version of the courageous integrity, analytical intelligence, and sheer beauty that characterizes the best of impressionism.

For more information and to order tickets, visit: Barnes Foundation

The Orléans Collection: Tastemaking, Networks and Legacy, January 11–13, 2019 (New Orleans Museum of Art, Louisiana)

The New Orleans Museum of Art and the Frick Center for the History of Collecting will host a symposium in conjunction with The Orléans Collection exhibition dedicated to the collecting and collection of Philippe II, duc d’Orléans (1674–1723) on view at the New Orleans Museum of Art October 26, 2018 through January 27, 2019. Collecting over just over two decades, Philippe II amassed one of the most important collections of European paintings in the history of art, which he displayed in his Palais-Royal in Paris. This celebrated collection assembled over 500 masterpieces of European Art and this landmark exhibition reunites a representative group of forty works to tell the complex story of the collection’s formation and character and the impact of the sales of the collection in London during the French revolution, a watershed event in the history of collecting.

The Orléans Collection exhibition catalogue essays offer an overview of the collection, Philippe II’s relationship with his court painter Antoine Coypel, the refurbishment of the Palais-Royal during the regency, his collecting
of Venetian, Dutch and Flemish and Bolognese Art, contemporary artists studying the collection, and a review of the circumstances of the collection’s dispersal. The catalogue’s extensive Appendix transcribes the earliest 1727 publication of the collection tracing picture to their current locations.

The symposium seeks to expand beyond the scope of the catalogue and consider a wider range of relationships concerning Philippe II’s taste and the impact the collection had for generations of collectors and artists, and an increasingly wider public throughout the eighteenth century. Subjects of interest might include: Philippe II’s patronage network; fellow collectors and trends in collecting in Paris; dealers and the art market in eighteenth century Paris; connections with contemporary collections in the German principalities; the “Orléans Effect” in Great Britain and later entrance in public collections.

For more information, visit: The Orléans Collection

**Southern Studies Conference, Auburn University at Montgomery, February 1–2, 2019 (Montgomery, Alabama)**

Now in its eleventh year, the AUM Southern Studies Conference papers will address aspects of Southern Studies (broadly defined), including those relating to the fields of anthropology, geography, art history, history, literature, theater, music, communications, political science, and sociology.

For more information, visit: Southern Studies Conference

**Explorations: 40th Annual Nineteenth Century Studies Association, March 7–9, 2019 (Kansas City, Missouri)**

The NCSA conference will address the theme of explorations in the history, literature, art, music and popular culture of the nineteenth century. Disciplinary and interdisciplinary approaches to this theme are welcome from North American, British, European, Asian, African and worldwide perspectives. From the early nineteenth century, when Lewis and Clark paddled through the Kansas City area on their way up the Missouri River to explore the North American continent, through the dawn of the Industrial Revolution, the building of factories and railroads, the mechanization of agriculture, and the advent of mass-produced cultural artifacts, the American Midwest became a crossroads for explorers and inventors, hucksters and entrepreneurs, artists and musicians, poets and dreamers who pursued their discoveries toward destinations made possible by the wide-open spaces of the Great Plains. In this way, the Kansas City region is emblematic of a larger set of trends in the global evolution of culture that radically altered the fundamental conditions of human existence during the nineteenth century. How does the discovery of new geographical knowledge change the perception of human possibility? How do innovations in science and technology affect the development of literature, music and art? How does the recovery of previously unheard voices—of women, of workers, of ethnic minorities and people of color—influence the understanding of social history in America and the wider world? Paper topics include encounters between Western explorers and indigenous people; the impact of steamships and railways upon changing perceptions of time and space; resistance and accommodation between traditional folkways and mass-produced culture; and the development of new idioms in literature, art and music to express the broader horizons of nineteenth-century self-awareness.

For more information, visit: NCSA

**Monuments and Memory: Annual Interdisciplinary Nineteenth Century Studies Conference, March 21–24, 2019 (Dallas, Texas)**

Ongoing public debate over politically charged public monuments reminds us how much is at stake in the shaping of cultural memory, whether through durable physical structures, portable or reproducible aesthetic works, or discursive representations. How were monumentality and the preservation of the past conceived in the nineteenth century? How might we reconceive our own ways of remembering the nineteenth century? Papers and panels will explore monuments in the broadest sense of the word—those from as well as those about the nineteenth century. The aim is to consider the concepts of monumentality and/or memory as they pertain to humanistic disciplines and engage with nineteenth-century studies. Papers may nominate “monuments” (including scholarly ones) that are overvalued, under-appreciated, or ripe for dismantling; explore works, genres, or forms that encourage remembering; analyze nineteenth-century representations of or discourses about memory or monuments; consider the value of ephemera or the contested return to big ideas via digital means that outstrip human memory and cognition.

For more information, visit: INCS

**The Beaux-Arts Model and the Academic Culture in Latin American Architecture, 1870–1930, Instituto de Historia, Teoría y Praxis de la Arquitectura y la Ciudad, Facultad de Arquitectura y Urbanismo, and Universidad Nacional de La Plata (HITEPAC, FAU, UNLP), April 11–13, 2019 (La Plata, Argentina)**

The second half of the nineteenth century and the first decades of the twentieth century can be understood as the moment of growth and development of academic culture in the countries of Latin America, as part of a process closely linked to the globalization of the Beaux-Arts model. During this period, an important number of European professionals arrived in Argentina, Brazil, Chile, Colombia, Mexico and Uruguay, as well as local architects and engineers were trained in relevant institutions of the “Old World” centers. This interchange marks a profound change that not only implies professional knowledge but is also related to the appearance of technological, organizational, and institutional contributions that profoundly modify the ways of doing architecture. Therefore, it is not a univocal relation of reproduction, product of a forced cultural dependence hatched from the central metropolis, but a result of an intense and complex exchange between diverse realities. Ideas migrate and are transformed; knowledge is assembled and enriched to produce hybrids that cannot be reduced to the mere reproduction of European practices or models as might be supposed. From this perspective, the interest of this meeting will be to elucidate this complex process that defines the growth and consolidation of the architecture of our cities during this intense stage of transformation and modernization.

As part of the meeting, are planned two visits to architectural works representative of the period 1870–1930 in Buenos Aires and La Plata. In Buenos Aires, buildings such as the Congreso de la Nación, the Palacio Paz, the Palacio Anchorena, the Concejo Deliberante will be visited. In La Plata, the visit will include the Museo de Ciencias Naturales, the Municipalidad de La Plata, the Catedral de la Inmaculada Concepción, and the Curutchet House of Le Corbusier.

For more information, visit: Latin American Architecture
Grants, Fellowships, Prizes & Awards
Please check websites to verify deadlines and application procedures as the information may have changed.

FELLOWSHIPS & GRANTS FOR PRE- AND POST-DOCTORAL CANDIDATES

American Antiquarian Society announces Short-Term Visiting Academic Research Fellowships, available for scholars holding a PhD and for doctoral candidates engaged in dissertation research. Fellowships comprise 1–3 months, stipends = $1,000/month. The following are offered annually: Kate B. and Hall J. Peterson Fellowships (research on a topic supported by the AAS collections); The Legacy Fellowship (research on a topic supported by the AAS collections); Stephen Botein Fellowships (research in the history of the book in American culture); The Joyce Tracy Fellowship (research on newspapers and magazines); AAS-American Society for Eighteenth-Century Studies Fellowships (research on the American 18th Century); American Historical Print Collectors Society Fellowship (research on American prints of the 18th and 19th centuries for or projects using prints as primary documentation); The Reese Fellowship (research in American bibliography and the history of the book in America); The “Drawn to Art” Fellowship (research on American art, visual culture or other projects using graphic materials as primary sources); Deadline: January 15, 2019. Contact: American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, (508) 755-5221, fax: (508) 755-3311, or visit: www.americanantiquarian.org/acaftellow.htm. The Christoph Daniel Ebeling Fellowship (for a scholar in American studies at the dissertation or habilitation research level at a university in Germany, jointly funded by the German Association for American Studies and AAS). Deadline: March 1, 2019. See https://dgfa.de/category/opportunities/scholarships/.

The American Council of Learned Societies supports a variety of programs to assist scholars at all stages of their professional careers. Applications for all fellowships must be submitted online, received by dates listed. The Henry Luce Foundation Dissertation Fellowships in American Art ($25,000, one-year, non-renewable) support any stage of PhD dissertation research or writing in the art of the United States in any period (applicants must be US citizens, ABD before beginning tenure). Deadline: March 2019. The Southeast European Studies Program offers post-doctoral research fellowships (stipends up to $25,000) and dissertation fellowships (stipends up to $17,000) in any discipline(s) of the humanities and the social sciences. Proposals dealing with Albania, Bulgaria, Romania, and the successor states of the former Yugoslavia are particularly encouraged. Deadline: December 1, 2018. Contact: American Council of Learned Societies, 663 Third Avenue, New York, NY 10017-3398; (212) 697-1505, ext. 136 or 138; contact Matthew Goldfeder, Director of Fellowship Programs, (212) 697-1505 x124, mgoldfeder@acls.org. Web: www.acls.org/programs/overview.

The Amon Carter Museum's Davidson Family Fellowship Program is for scholars working at the pre- or post-doctoral level. Fellows will initiate new research or continue work on an existing topic in American art that draws on the Museum's collections. Stipend: $12,500 for a minimum of four months of full-time research at the Amon Carter Museum. Deadline: March 1, 2019. Contact: Davidson Family Fellowship Program, Amon Carter Museum, Attn: Samuel Duncan, Library Director, 3501 Camp Bowie Boulevard, Fort Worth, Texas 76107-2695, ph. (817) 989-5073; email: samuel.duncan@cartermuseum.org. Web: www.cartermuseum.org/library/davidson-family-fellowship.

The American Philosophical Society (APS), the nation’s first learned society, invites applications for its two-year Andrew W. Mellon Foundation Postdoctoral Curatorial Fellowship. The APS seeks applications from recent PhDs in the fields of 18th- or 19th-century American history, history of science, art history, museology, or any other related humanities disciplines. The Fellowship, based in the APS Museum, will provide hands-on experience in curatorial work and the opportunity to pursue an independent research project, preferably one related to the collections or programs of the Society’s Library and Museum. The Mellon Fellow’s primary responsibility will be to conduct research in the APS Library and Museum collections in preparation for exhibitions exploring the intersections of history, art, and science. The Fellow will be fully integrated into the APS Museum staff, working closely with others on the curatorial team. They will select objects for exhibitions and develop thematic narratives. The Fellow will gain extensive experience in planning and implementing exhibitions as well as researching and writing interpretive materials for non-scholarly audiences (exhibition labels and text panels, website text, etc.). Depending on the Fellow’s interests and the Museum’s needs, they may also participate in public programming, museum education, collections management, and website development. Upcoming exhibitions include (working titles):

April – December, 2019: Mapping a Nation: Shaping the American Republic
April – December, 2020: Benjamin Franklin’s Science (2019-2021 fellow will be co-curator)
April – December, 2021: Women in Science: Unequal Recognition (2019-2021 fellow will be lead curator)
This two-year Fellowship begins July 1, 2019 and ends June 30, 2021. Compensation is $48,500 a year plus benefits, along with additional funds for research support, travel, and relocation. The Fellowship may not be held concurrently with any other fellowship or grant. The application deadline is November 26, 2018. Notification is in February 2019. Please visit http://amphilosoc.org/grants/curatorialfellowship for more information and our application.

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to visiting scholars pursuing post-doctoral or equivalent research in its collections. The one-month fellowships (stipend = $4,000/month), are designed to provide access to the library for scholars who reside outside the greater New Haven area. Recipients are expected to be in residence during the period of their award. There is no application form (see website for application process/details). Deadline: received December 15, 2018. Web: www.library.yale.edu/beinecke/brbleduc/brbfellow.html; email: Beinecke.Fellowships@yale.edu.
The French Government offers the Chateaubriand Scholarship for Humanities Research for doctoral research for which involvement in French research institutions or archives would be beneficial. Fellowships are given for research in topics in French culture and history. Applicants must be of U.S. citizenship. Tenure (9 mo.) carries a stipend of 1500 euros per month plus health coverage and travel. Deadline: January 14th. Applications open in October. Contact: Chateaubriand Fellowships, French Embassy, Bourne Chateaubriand/SCULE, 4101 Reservoir Rd., Washington, DC 20007; email: admin@chateaubriand-fellowship.org; call: (202) 944-6294; web: http://france-science.org/chateaubriand/._

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

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

The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Ten $3,000 fellowships are awarded twice a year. Deadline: May 1, 2019. Contact The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9666; email: fellows@gliah.org; web: www.gilderlehrman.org/content/scholarly-fellowships.


The Harriman Institute Post-doctoral Fellows Program allows junior scholars to spend a 2-year term in residence at Columbia University in New York. All fellows are assigned a faculty mentor. Postdoctoral fellows are expected to concentrate on their own research and writing; to give a brownbag seminar on their research, and to post a related Working Paper on the Institute’s website; and to be active participants in the Institute’s scholarly community and events. All postdoctoral fellows receive university IDs that provide access to the full range of resources within the Columbia library system, and the Institute makes every effort to provide desk space for all postdoctoral fellows. The Institute provides funds to sponsor workshops, conferences, and special events planned by fellows around their particular interests. Deadline: January 15 for fellowships to being the following September, decisions in May. http://harriman.columbia.edu/visitor-programs/fellows.

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

The Institute of European History awards ten fellowships for 6-12 month research stays at the Institute in Mainz. The application is open to all young historians in Germany and abroad, who apply with a research project in German and European history since the sixteenth century. The department’s fellowship selection commission meets three times a year, in March, July, and November. Deadlines are continuous. Contact: The American Institute for Contemporary German Studies, 1400 16th Street, NW Suite 420, Washington, DC. 20036. Phone: (202) 332-9312, fax: (202) 265-9531. Contact: info@aiegis.org, or web: www.ieg-mainz.de/en/fellowships/funding doctoral_fellowships.

The Samuel H. Kress Foundation offers several grants and fellowships at the pre-doctoral and professional levels. The Kress Fellowship in Art History at Foreign Institutions grants six pre-doctoral candidates two-year research appointments at one of six participating European Institutions (Florence, Leiden, London, Munich, Paris, Rome). The fellowship award is $30,000 per year. Deadline: November 30, 2018. Conservation Fellowships: Nine $32,000 Fellowships are expected to be awarded each year for one-year post-graduate internships in advanced conservation at a museum or conservation facility. Typically, $27,000 is allocated as a fellowship stipend, and $5,000 toward host institution administrative costs. Runs 9 to 12 months. Deadline: January 22, 2019. Interpretive Fellowships at Art Museums: A minimum of four Fellowships are awarded each year to American art museums for 9-12 month professional development opportunities. Typically beginning in late summer or early fall. The Fellowship award is $30,000, with a minimum of $25,000 reserved for the Fellow’s stipend and up to $5,000 available to support health, travel and other benefits for the Fellow and/or to defray the direct costs of hosting the Fellow. These and other fellowships can be found on the Kress website www.kressfoundation.org. Or contact: Wyman Meers, Program Administrator, Samuel H. Kress Foundation, 174 E. 80th Street, New York, NY 10021, or (212) 861-4993.
The Philadelphia Museum of Art is offering American Art Fellowship Opportunities. Center for American Art Summer Fellowships (2) Two summer fellows will be chosen to assist in the Museum’s Department of American Art, contributing to ongoing collection research and exhibition preparation. Graduate students in art history or related fields with an interest in curatorial studies and American painting and sculpture before 1945 are encouraged to apply. Fellows will be expected to work 10 weeks between June and August 2018. Fellowship stipend: $4,000. Deadline: February 15, 2019. Barra American Art Fellowship will work half-time assisting with department research and exhibitions, while conducting personal research. Applicants should have completed their MA degree in art history or a related field and propose a thesis or area of research interest that takes advantage of the Philadelphia Museum of Art’s resources. Priority will be given to those with projects relating to the Museum’s collection or exhibition program, and to students from the Philadelphia region. At the conclusion of the term, the Barra Fellow will be expected to give a lecture and submit a paper reflecting work done during the residency. Fellowship stipend: $18,000 with additional research and travel funds. Deadline: February 15, 2019. Apply Online: www.philamuseum.org/jobs/

Stanford University invites applications for the Andrew W. Mellon Fellowship of Scholars in the Humanities, a post-doctoral fellowship designed to give PhD recipients in the humanities a unique opportunity to develop as scholars and teachers. Fellowships are awarded for a two-year term, renewable for a third year. Fellows will teach one course and contribute a second course-equivalent per year in one of Stanford’s fifteen humanities departments. The stipend of $64,000, plus benefits and research, funds may include additional support, depending on need. Deadline: November 1, 2018. Contact the Program Officer at mellonfellows@stanford.edu or visit http://shc.stanford.edu/fellowships/mellon.

Crystal Bridges Museum of American Art offers the Tyson Scholars of American Art Program. Deadline: January 15, 2019. The residential program supports full-time scholarship in the history of American art, visual and material culture from the colonial period to the present. To support their research, Tyson Scholars have access to the art and library collections of Crystal Bridges as well as the library at the University of Arkansas in nearby Fayetteville. The program is open to scholars holding a PhD (or equivalent) as well as to PhD candidates. Projects with a synthetic, interdisciplinary focus and that seek to expand boundaries of research or traditional categories of investigation are particularly encouraged. Up to three Scholars may be in residence at a time, with terms ranging from six weeks to nine months. Stipends range from $30,000–$60,000 for a nine-month term. Additional funds for research travel during the residency period are available upon application. Housing and office space are provided during residency. Website: https://crystalbridges.org/tyson-scholars/; any questions about the application should be referred to Ali Demorotski, Program Administrator, at TysonScholars@crystalbridges.org or (479) 418-5709.

The Ronald de Leeuw Research Grant at the Van Gogh Museum offers a grant of Grant: 5,000€. Deadline: March 1, 2019. This research grant shall be used to conduct research into a subject pertaining to the museum’s field of collecting. This grant will offer the researcher the opportunity to adapt for publication their dissertation on a subject in the field of West European art history 1830–1914, to write a PhD research proposal or to undertake a field trip. Website: www.vangoghmuseum.nl/en/knowledge-and-research/the-van-gogh-museum-academy/research-grant. For more information, please contact Martine Blok (Management Assistant, Sector Museum Affairs): blok@vangoghmuseum.nl.

Terra Foundation Postdoctoral Research Fellowship in Paris. This fellowship is designed to encourage professional expertise in American art history by supporting the research of postdoctoral scholars from outside the United States. It is open to candidates who have successfully completed a PhD dissertation on American art before 1980 at a Francophone academic institution anywhere in the world. This residential fellowship at the Institut national d’histoire de l’art (INHA), in Paris, offers a postdoctoral scholar the opportunity to pursue his or her own work while in residence for 12 months. The Terra Foundation fellow will be able to consult local libraries and archives, including the INHA library, the largest art history library in the world. Additionally, the Terra Foundation fellow will benefit from a travel allowance to visit museums and archival collections in the United States and attend the College Art Association conference or another American scholarly event. Application deadline: March 15, 2019. These awards are administered by the Institut national d’histoire de l’art. For more information about eligibility, application procedures, and funding, see www.inha.fr/fr/recherche/appels/liste-annuelle-des-appels/bourse-de-la-terra-foundation.html.

Washington University announces a five-year Andrew W. Mellon Foundation Post-Doctoral Fellowship Program. The Fellowship Program brings together new and recent PhDs to participate in the university’s ongoing interdisciplinary programs and seminars. Fellows receive a two-year appointment with stipends beginning at $50,000/year and will teach three undergraduate courses in their home discipline and collaborate each spring semester in leading a seminar in the theory and methods of interdisciplinary research. No application form; deadline: December 3, 2018. Submit materials by email, post, or online document handler to Joseph Loevenstein at miijartsci.wustl.edu; web: http://mii.wustl.edu/.

Wesleyan University Center for the Humanities will also grant a small number of non-stipendiary Research Fellowships for a semester or a year to scholars working in the humanities or the social sciences. Arrangements for Research Fellowships are informal and individual (consult site for details). Contact Natasha Korda, Director, Center for the Humanities, Professor of English and Feminist, Gender and Sexuality Studies, nkorda@wesleyan.edu. Website: www.wesleyan.edu/humanities/fellowships/research.html.

The Carter G. Woodson Institute for Afro-American and African Studies at the University of Virginia offers pre-doc and post-doc residential fellowships to scholars whose work focuses on race, ethnicity and society in Africa and the Atlantic world (broadly defined as the African Diaspora). Post-doctoral fellows receive one-year fellowships with a stipend of $45,000 plus full-time benefits. Pre-doctoral fellowships cover two years with an annual stipend of $20,000, plus health insurance. The fellowship is not
FELLOWSHIPS & GRANTS – ALL CAREER STAGES

The American Antiquarian Society (AAS) invites applications for its visiting academic fellowships. A minimum of three AAS-National Endowment for the Humanities Fellowships will be awarded for periods extending from four to twelve months. Stipend for long-term fellowship is $4,200/month. Over thirty short-term fellowships will be awarded for one to two months. The short-term grants are available for scholars holding the PhD and for doctoral candidates engaged in dissertation research. Stipend: $1,850/month. Accommodations are available for visiting fellows in housing owned by AAS. Short-term fellowships support scholars working in the history of the book in American culture, in the American eighteenth century, and in American literary studies, as well as in studies that draw upon the Society’s preeminent collections of graphic arts, newspapers, and periodicals. Accommodations are available for visiting fellows in housing owned by AAS. Deadline for long and short-term fellowships January 15, 2019. Apply online. Website: www.americanantiquarian.org/fellowships.

The American Association of University Women (AAUW) invites applications from outstanding women scholars for a one-year research fellowship or short-term publication grant (must be U.S. citizens or permanent residents). The American Fellowships include Post-doctoral Fellowships ($30,000), Dissertation Fellowships ($20,000 to women in the final year of a doctoral degree) and a Summer/Short-Term Research Publication Grant ($6,000), available to women college/university faculty or independent researchers to prepare completed research for publication. Deadline (postmarked): November 15, 2018. International Fellowships are awarded for full-time study or research to women who are not U.S. citizens or permanent residents. Deadline (postmarked): December 1, 2018. Contact: AAUW Fellowships and Grants, C/O ACT, Inc., P.O. Box 4030, Iowa City, IA 52243-4030; phone (319) 337-1716, email aauw@act.org; web: www.aauw.org/what-we-do/ educational-funding-and-awards/american-fellowships/.

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

The Yale Center for British Art Visiting Scholar Program offers several month-long resident fellowships to scholars in post-doctoral or equivalent research related to British art and to museum professionals whose research interests include British art. Deadline: January 7, 2019. Website: https://britishart.yale.edu/research/residential-scholar-awards/visiting-scholar-awards.

The American Philosophical Society offers several grants and fellowships at the pre-doctoral, post-doctoral and senior level. The Franklin Research Grant is available to post-doctoral (or publication equivalent) scholars. Funding is in multiples of $1,000, with a maximum of $6,000 for one calendar year, $12,000 for two years. Deadlines: October 1 and December 1, 2018. The Phillips Fund of the APS provides grants for research in Native American linguistics and ethno history, and the history of studies of Native Americans, in the continental United States and Canada. Preference given to younger scholars who have received the doctorate. Graduate students working on their theses/dissertations may apply. Awards not to exceed $3,500. Deadline: March 3, 2019. The APS Library accepts applications for short-term residential fellowships (four consecutive weeks) for conducting research in its collections, from scholars who reside beyond a 75-mile radius of Philadelphia. Stipend: $2,500 per month (1-5 months). Deadline (receipt): March 1, 2019. Contact all individual programs through Linda Musumeci, Committee on Research, American Philosophical Society, Independence Mall East, 104 South 5th Street, Philadelphia, PA 19106. (215) 440-3429; email lmusumeci@amphilsoc.org; web: www.amphilsoc.org/grants.

Amy P. Goldman Fellowship in Pre-Raphaelite Studies. The University of Delaware Library, in Newark, Delaware, and the Delaware Art Museum are pleased to offer a joint Fellowship in Pre-Raphaelite studies, funded by the Amy P. Goldman Foundation. This one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. Research of a wider scope, which considers the Pre-Raphaelite movement and related topics in relation to Victorian art and literature, and cultural or social history, will also be considered. Projects which provide new information or interpretation—dealing with unrecognized figures, women writers and artists, print culture, iconography, illustration, catalogues of artists’ works, or studies of specific objects—are particularly encouraged, as are those which take into account transatlantic relations between Britain and the United States. Applicants, whose research specifically utilizes holdings of the University of Delaware Library, the Mark Samuels Lasner Collection, the Delaware Art Museum, and the Helen Farr Sloan Library and Archives, are preferred. A stipend of $3,000 is available for the one-month Fellowship. Housing will be provided. Personal transportation is recommended (but not mandatory) in order to fully utilize the resources of both institutions. The Fellowship is intended for those who hold a PhD or can demonstrate equivalent professional or academic experience. Applications from independent scholars and museum professionals are welcome. By arrangement with the Yale Center for British Art, New Haven, CT, scholars may apply to each institution for awards in the same year; every effort will be made to offer consecutive dates. The deadline to apply for the 2019 Fellowship is November 1, 2018. Notification of the successful applicant will be announced by December 1, 2018. The chosen candidate will then be asked to provide a date for assuming the Fellowship by January 1, 2019. If you have any questions or would like to request more information, please contact: Margaretta S. Frederick, Pre-Raphaelite Fellowship Committee, Direct line: (302) 351-8518; e-mail: fellowships@delart.org.
The Camargo Foundation awards one-semester residential fellowships to scholars, visual artists, composers, and writers working on humanistic topics related to French and Francophone countries. Fellows pursue projects while in residence at the Foundation’s estate in Cassis, France. Applications are welcome from college professors, independent scholars, secondary school teachers (private and public), graduate students, writers, composers and visual artists. Stipend amount: $2,500. The call for applications for the 2020/2021 Camargo Core Program will be open during the summer 2019. Contact: The Camargo Foundation, 1, Avenue Jermini, 13260 Cassis, France. Web: www.camargofoundation.org.

The Caroline and Erwin Swann Foundation for Caricature and Cartoon awards one fellowship per year, with a stipend of $15,000 to assist ongoing scholarly research and writing projects in the field of caricature and cartoon. Applicants may be candidates for an MA or PhD degree in a university in the United States, Canada or Mexico and working toward the completion of a dissertation or thesis for that degree, or be engaged in postgraduate research within three years of receiving an MA or PhD. Application deadline: February 15, 2019. Contact: Martha Kennedy, (202) 707-9117. Web: www.loc.gov/rr/print/swann. Email: swan@loc.gov.

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Visiting Senior Fellowship Program, Deadlines: September 21, March 21; The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: Deadline: November 15; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: Deadline: February 15. Visit: www.nga.gov/research/casva.html. 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; email: advstudy@nga.gov.

The Center for Cultural Analysis at Rutgers University awards two external fellowships (stipend: $45,000) to scholars and practitioners, including graduate students, “interested in issues and problems arising from the complicated interrelations among the Americas during the past century— their history, politics, economics and culture.” Deadline January 11, 2019. Contact: Center for the Critical Analysis of Contemporary Culture, Rutgers University, 8 Bishop Place, New Brunswick, NJ 08903, (732) 932-8426, email: info@cca.rutgers.edu. Web: http://cca.rutgers.edu/fellows/12-13-fellowships.

The Council of American Overseas Research Centers (CAORC) announces a fellowship program that supports advanced regional research. The program is open to U.S. doctoral candidates (ABD) and scholars who have already earned their PhD in fields in the humanities, social sciences, or allied natural sciences and wish to conduct research of regional or trans-regional significance. Fellows must conduct research in more than one country, at least one of which hosts a participating American overseas research center (see website for a complete list of participants). Awards: up to $9,000 each. Individuals or those working in teams may apply. Preference will be given to candidates examining comparative and/or cross-regional questions requiring research in two or more countries. Applicants must be U.S. citizens. Deadline: January 24, 2019. Contact: Council of American Overseas Research Centers (CAORC), Multi-Country Research Fellowship Program, P.O. Box 37012, NHV Room CE-123, MRC 178, Washington, D.C. 20033-7012. Phone: (202) 633-1599. Email: fellowships@caorc.org; web: www.caorc.org/faq.

The Filson Fellowship offers full-time university history faculty and doctoral students an opportunity to pursue scholarly research at the Filson Historical Society, Louisville, KY, by providing funds for travel and lodging. The society’s collections focus on the frontier, antebellum and Civil War eras of Kentucky. Out-of-state fellows receive a $500.00 award for a one-week period. State residents may receive partial support. Application deadlines: annually, October 15 and February 15. For more information, contact Dr. LeeAnn Whites, Director of Research, The Filson Historical Society, 1310 S. Third Street, Louisville, KY 40208 or email lwhites@filsonhistorical.org. Web: https://filsonhistorical.org/education/fellowships-internships-2/. Phone: (502) 635-5083.

The Hagley Museum and Library offers several fellowships and grants. Hagley/Winterthur Fellowships in Arts and Industries represent a cooperative, residential program of short- to medium-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including design architecture, crafts, and the fine arts. Henry Belin du Pont Fellowships support serious scholarly work. Applicants must be from out of state. Application is not restricted to those with advanced degrees. Stipends (for periods ranging from 1 to 6 months) may offer up to $1,600 per month. Deadline: November 15. The Hagley Museum and Library Grants-in-Aid support short-term visits for scholarly research. Stipends (from two weeks to two months) may offer up to $1,600 per month. Deadlines: March 31, June 30, October 31. Contact the Center at (302) 658-2400, ext. 244 or at askhagley@hagley.org. Web: www.hagley.org and www.hagley.org/research/grants-fellowships.

The Harvard University Houghton Library Fellowship provides short-term fellowships for travel to work within the Library’s collections. Fellows have access to the Widener library, the world’s largest university library and receive a stipend ($3,600). Other fellowships are awarded to those whose research is based primarily in the Houghton Library Collections (especially those collections which are rare and unique). Fellows must be in residence at Harvard for at least one month out of the fellowship year (June–July). Deadline: January 14, 2019. Contact: The Fellowship Selection Committee, Houghton Library, Harvard University, Cambridge, MA 02138. Web: https://library.harvard.edu/about/grants-fellowships/houghton-library-visiting-fellowships.

The Huntington Research Center will award over one hundred fellowships for the academic year, derived from a variety of funding sources and having different terms. Fellows are in continuous residence at the Huntington and participate in its intellectual life. Candidates must hold a PhD or the equivalent, or be a doctoral candidate in the dissertation stage. Tenure ranges from 1-5 months with a stipend of $2000 per month. A number of specialized fellowships are available. Deadline (postmarked): November
The Institute of Turkish Studies sponsors an annual grant program that offers a variety of awards to individual scholars, colleges and universities in the United States. The Institute will offer grants and fellowships in the field of Ottoman and Modern Turkish Studies to graduate students, post-doctoral scholars, universities, and other educational institutions. Deadline (receipt): March 2019 (date TBA). For detailed application guidelines and downloadable application forms, visit http://turkish-studies.org/grants/index.shtml. Phone: (202) 687-0295, Fax (202) 687-3780, or write: Institute of Turkish Studies, Intercultural Center, Georgetown University, Washington, DC 20057-1033.

The Library Company of Philadelphia and Historical Society of Pennsylvania Program in Early American Economy and Society offers several types of fellowship awards to be granted for research and scholarship. One-month fellowships (stipend: $2,000) are available to scholars at all levels of research. Two Barra Foundation International Fellowships (stipend: $2,500 plus travel expenses) are reserved for foreign national scholars whose residence is outside the United States. The Program in Early American Economy and Society (PEAES) Fellowships consist of: one dissertation-level fellowship, tenable for nine consecutive months (stipend: $20,000); one advanced research fellowship, also tenable for nine consecutive (stipend: $40,000). Deadline for post-doctoral long-term fellowships is November 1, 2018. The fellowships promote scholarship in early American economy and society, broadly defined, through the 1850s. All applicants may submit proposals based on any printed and manuscript materials of the Library Company and other institutions nearby. Deadline: March 1, 2019. Contact: Program in Early American Economy and Society, The Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. (215) 546-3581 or write James Green, email: jgreen@librarycompany.com. Web: https://librarycompany.org/academic-programs/fellowships/.

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

The Massachusetts Historical Society offers short term fellowships for researchers who need to use the collections to complete a major project relevant to the MHS collections. Each of the fellowships includes a stipend of $1,500 for four weeks of research. Candidates who live 50 or more miles from Boston receive preference. Post-mark deadline: March 1, 2019. With support from the National Endowment for the Humanities the MHS also awards either one long-term grant of six to twelve months or two grants of a maximum of five months. Stipend: no more than $40,000 for a term of six to twelve months and smaller amounts for shorter terms. Tenure must be continuous. Application post-mark deadline: January 15, 2019. Contact: Long term/short term Fellowships, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215, (617) 646-0513; Web: www.masshist.org/research/fellowships.

Metropolitan Museum of Art Conservation Fellowships are offered annually to qualified graduate students at the pre-doctoral level and to post-doctoral researchers. Applicants from senior Museum conservators interested in short-term tenures are also considered. Fields for conservation research include paper, objects, textiles, musical instruments and costumes. Fellows maintain residence in the department with which they are affiliated for the course of tenure. One-year tenures receive stipends of $42,000 (senior), and $32,000 (junior), with additional travel monies available. Deadline (receipt): December 6, 2018. The Metropolitan Museum of Art also offers Resident Pre- and Post-doctoral Fellowships in Art History to qualified graduate students and post-doctoral researchers in fields represented by the collections. Deadline: November 1, 2018. For further information, email: education.grants@metmuseum.org. Web: www.metmuseum.org/about-the-met/fellowships/conservation-and-scientific-research-fellowships.

CAA offers two publishing grant opportunities this fall in support of new books in art history, visual studies, and related subjects through the Millard Meiss Publication Fund and the Wyeth Foundation for American Art Publication Grant. To be eligible for either grant, the manuscript must already have been accepted by a publisher on its merits but requires a subsidy to be produced in its most desirable form. The Wyeth grant applies to books on the history of American art, here defined as art created in the United States, Canada, and Mexico prior to 1970. There are no geographic or chronological limitations for books eligible for Meiss awards. The publisher, rather than the author, must submit the application to one or both funds, though only one award can be given per title. Deadline for spring: March 15. Deadline for fall: September 15. www.collegeart.org/meiss/guidelines. Contact Aakash Suchak, CAA Grants and Special Programs Manager, at asuchak@collegeart.org or (212) 392-4435.

The Henry Moore Institute offers fellowships to artists, academics, curators and/or educators interested in pursuing work at the institute on historical and contemporary sculpture. Fellows have access to collections including sculpture, a library, slide library, an archive of works on paper, models and original documents. The sculpture and archive collections are devoted to British sculpture, principally after c. 1850, and are especially strong for the period c. 1900-1975. The library is an excellent resource for research on both historical and contemporary sculpture. Tenure is up to four months with travel expenses and a per diem provided. Fellows will also have opportunities to either publish or present research. Application deadline: January 13, 2019. Contact Kirstie Gregory – Research Coordinator, Henry Moore Institute, The Headrow, Leeds LS1 3AH. Phone: +44 (0) 113 246 7467, Email: kirstie.gregory@henry-moore.org, marked ‘Research Fellowships’. Web: www.henry-moore.org/research/opportunities.
GRANTS, FELLOWSHIPS, PRIZES & AWARDS

The Mount Vernon Hotel Museum, funded by the William Randolph Hearst Foundation, offers two summer fellowships for undergraduate or graduate students interested in U.S. history, material culture, historic preservation, museum studies, or museum education. Appointments are full-time for a nine-week period during June and July, and each carry a $2,750 stipend. Deadline: mid-March, 2019 (date TBA). Contact the Museum at (212) 838-6878. Visit website or write: Hearst Fellowship Program, Mount Vernon Hotel Museum, 421 East 61st Street, New York, NY 10065. Web: www.mvhm.org/get-involved/. (not yet updated)

National Endowment for the Humanities fellowships in the Division of Research Programs. Deadline April 10, 2019 for Projects Beginning January 2020. Fellowships support individuals pursuing advanced research that is of value to humanities scholars, general audiences, or both. Recipients usually produce articles, monographs, books, digital materials, archaeological site reports, translations, editions, or other scholarly resources in the humanities. Projects may be at any stage of development. Information on the number of applications and awards in individual competitions is available from fellowships@neh.gov. Contact NEH’s Division of Research Programs at (212) 606-8200 or fellowships@neh.gov. Hearing-impaired applicants can contact NEH via TDD at (866) 372-2930. www.neh.gov/grants/research/fellowships.

The National Sporting Library & Museum seeks applications for the John H. Daniels Fellowship which supports scholars doing research in the area of equestrian, angling and field sports. Applicants must submit a formal application demonstrating how they will utilize the NSLM collection of books, periodicals, manuscripts, archival materials and fine art for research in the area of equestrian, angling and field sports. Duration: periods of two weeks to one year. Selected Fellows receive complimentary housing in Middleburg and a stipend to cover living and travel costs. University faculty and graduate students, museum curators, librarians, writers and journalists are encouraged to apply. Deadline: March 1, 2019. Web: www.nationalsporting.org/ssl/fellowship.

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

The New-York Historical Society offers up to ten fellowships for the 2018-2019 academic year. Designed to encourage and promote the use of its extraordinary collections of primary and secondary sources relating to the history of New York and the United States, the fellowships are open to scholars at various times during their academic careers. Deadline: January 5, 2019. See http://nyhistory.org/library/fellowships.


The Newberry Library supports a wide range of long and short-term fellowships. Long-term fellowships are available to post-doctoral scholars (holding the PhD at the time of application) for periods of six to eleven months; they carry stipends up to $40,000 unless specified otherwise. Deadlines: long-term fellowships November 1, 2018; short-term December 15, 2018. For more information, contact: Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610, (312) 255-3666. Web: www.newberry.org/research/felshp/fellowshome.html. Email: research@newberry.org.

The Preservation Society of Newport County’s Fellows Program offers scholars the opportunity to conduct research in Newport on topics of local as well as national significance. Length of fellowship, one semester or one academic year. Fellows receive a stipend of $2,000 per month and shared housing is available in one of the Preservation Society’s properties for the duration of the fellowship. Deadline: March 15, 2019. Learn more and download a Fellowship Application at www.newportmansions.org/learn/research-scholarship.

Publication Grants and Course Development Grants from the Society for the Preservation of American Modernists. Through an annual series of Publication Grants, the Society for the Preservation of American Modernists (SPAM) supports the authorship of articles or books by independent scholars, students, and professionals in the following subject areas: the artistic contributions of the American modernists, and the history of public and private support for the arts in the United States. SPAM also sponsors Course Development Grants. Deadline: Applications must be received (not post-marked) by March 15, 2019. Please see the Grants pages at www.americanmodernists.org/grants.html for detailed information on how to apply and a list of previously supported projects.

Harry Ransom Humanities Research Center announces its Research Fellowships to support scholarly research projects in all areas of the humanities. Priority, however, will be given to those proposals that concentrate on the Center’s collections and that require substantial on-site use of them. This year’s special topic will be announced on the website in October. Applications are encouraged from scholars investigating the transatlantic cultural exchange of ideas, in particular, but not exclusively those affected by times of war. It is the goals of the fellowship to foster inquiry into the nature of the cultural and in Phoenceultural dialog between Europe and the United States. The fellowships range from one to three months, with stipends of $3,000 per month. Also available are $1,200 to
$1,700 travel stipends and dissertation fellowships with a $1,500 stipend. 
**Deadline:** November 15, 2018. For detailed information, including eligibility requirements, go to [www.hrc.utexas.edu/research/fellowships/application](http://www.hrc.utexas.edu/research/fellowships/application) or email ransomfellowships@utexas.edu.

The Schomburg Center for Research in Black Culture’s Scholar-in-Residence program seeks to assist scholars studying black history culture from a humanist perspective and professionals in fields related to the Center’s collections and facilities. The Center encourages research and writing in black history and culture, including that of African, Afro-American and Afro-Caribbean people, with interaction between scholars through lectures, publications, colloquia and seminars. Tenure lasts six months to one year (max. stipend, $25,000 for six months and $50,000 for twelve months). **Deadline (postmarked):** November 1, 2018. **Contact:** Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801, (212) 491-2228. **Web:** [https://schomburgcenter.myreviewroom.com/](https://schomburgcenter.myreviewroom.com/).

The School of American Research (SAR) awards a Resident Scholar Fellowship to six scholars with anthropologically informed perspectives in humanistic fields who have completed research and are now looking to pursue topics “important to the understanding of humankind.” Resident scholars are given an apartment and office on campus, stipends up to $40,000, a small reference library and other benefits. The tenure: September 1 through May 31. **Deadline:** November 1, 2018. **Contact:** Director of Academic Programs at School of American Research, PO Box 2188, Santa Fe, NM 87504-2188; e-mail: scholar@sar.org. **Web:** [www.sarweb.org](http://www.sarweb.org).

The Social Science Research Council sponsors fellowship and grant programs on a wide range of topics, across many different career stages. Most support goes to pre-dissertation, dissertation, and post-doctoral fellows, offered through annual competitions. **Deadlines vary per program,** but can be as early as September. **Web:** [www.ssrc.org/fellowships](http://www.ssrc.org/fellowships); address: Social Science Research Council, 810 Seventh Avenue, 31st Floor, New York, NY 10001 USA; (212) 377-2700 ext. 606; fax:(212) 377-2727; email: info@ssrc.org. **For the International Dissertation Research Fellowship (IDRF)** the online application deadline is November 7, 2018. **Email:** idrf@ssrc.org.

Applications are invited for the United States Capitol Historical Society Fellowship. This fellowship is designed to support research and publication on the history, art, and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods ranging from one to twelve months; the stipend is $2500.00 per month. (Most awards are for one to three months.) **Applications must be postmarked, emailed, or faxed by March 15, 2019,** for the fellowship period beginning in September 2019 and ending in August 2020. **Web:** [https://uschs.org/explore/capitol-fellowship/](https://uschs.org/explore/capitol-fellowship/). Please direct questions to Dr. Michele Cohen mcohen@aoc.gov, Curator, Architect of the Capitol or at (202) 228-1222.

The United States Holocaust Memorial Museum’s Center for Advanced Holocaust Studies awards fellowships to support research and writing on the Holocaust and genocide studies. Awards are granted to PhD candidates, post-doctoral researchers, senior scholars, and professionals holding degrees from accredited academic and research institutions worldwide. All humanistic disciplines welcomed. The specific fellowship awarded and the length of the award are made at the discretion of the Center (tenure normally consists of a semester, summer, or academic year). **Deadline:** November 15, 2018. Please direct inquiries to: International Academic Programs, Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, 100 Raoul Wallenberg Place, SW, Washington, DC 20024-2126, vscholars@ushmm.org. **Web:** [www.ushmm.org/research/competitive-academic-programs/fellowship-competition](http://www.ushmm.org/research/competitive-academic-programs/fellowship-competition).

The Winterthur Museum offers three categories of fellowships: NEH Fellowships, McNeil Dissertation Fellowships, Winterthur Research Fellowships. The NEH Fellowship supports scholars pursuing advanced research. Tenure – four to twelve months/stipend up to $40,000 (generally $3300/month). Scholars make use of the museum’s extensive library and collections related to the study of American artistic, cultural, social and intellectual history. The McNeil Dissertation Fellowship awards one or two semesters of McNeil funding yearly at $7,000 per semester. Applicants may apply for one or two semesters. Short-term Winterthur Research Fellowships carry a stipend of $1,500 per month. Fellowships are open to all candidates who demonstrate a specific need for research in the collections. **Deadline (all fellowships):** January 15, 2019. **Email:** academicprograms@winterthur.org or email Rosemary Krill at rkrill@winterthur.org. For more details and to apply, visit [www.winterthur.org/fellowship](http://www.winterthur.org/fellowship).

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

**PRIZES & AWARDS**

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

The Smithsonian American Art Museum invites nominations for the Charles C. Eldredge Prize, an annual award for outstanding scholarship in American art history. Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years are eligible. To nominate a book, send a letter explaining the work’s significance to the field of American art history and discussing the quality of the author’s scholarship and methodology. Self-nominations and nominations by publishers are not permitted. The deadline for nominations is December 1, 2018. Please send them to: The Charles C. Eldredge Prize, Research and Scholars Center, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, D.C. 20013-7012. Nominations will also be accepted by email: eldredge@si.edu or fax: (202) 633-8373. Further information about the prize may be found at www.AmericanArt.si.edu/research/awards/eldredge/.

The Historians of British Art Publication Grant. The society will award up to $600 to offset publication costs in the field of British art or visual culture that has been accepted by a publisher. Applicants must be current members of HBA. To apply, send a 500-word project description, publication information (name of journal or press and projected publication date), budget, and CV to Renate Dohmen, Prize Committee Chair, HBA, brd4231@louisiana.edu, Deadline: January 15, 2019. See https://historiansofbritishart.org/funding-awards/publishing-assistance/.

The Terra Foundation for American Art International Essay Prize recognizes excellent scholarship by a non-U.S. scholar in the field of historical American art (circa 1500-1980). The winning manuscript submission should advance understanding of American art and demonstrate new findings and original perspectives. It will be translated and published in American Art, the Smithsonian American Art Museum’s scholarly journal, which will also cover the cost of image rights and reproductions, and the winner will receive a $500 award. Essays should be submitted via email by January 15, 2019, to TerraEssayPrize@si.edu. Web: www.americanart.si.edu/research/awards/terra.

Please check websites to verify deadlines and application procedures. If you are aware of grants, fellowships, or awards not listed here, please send an email to zalewski@ccsu.edu.

Reminder: Please Keep Your Membership Active

Membership renewals for the calendar year 2019 are due now. If you have not already renewed for next year, please use the Membership Form inside this Newsletter to renew, or renew online at www.ahnca.org.

We would also appreciate your help in encouraging your students and colleagues to join AHNCA. Thank you!

U.S. Exhibitions

CALIFORNIA

LOS ANGELES. Hammer Museum
Stones to Stains: The Drawings of Victor Hugo
September 27 – December 30, 2018

LOS ANGELES. The Huntington Library, Art Collections and Botanical Gardens
Sustainable Luxury: Morris & Co. Textiles and Wallpapers from The Huntington’s Art Collections
Through November 12, 2018

PASADENA. Norton Simon Museum
In Search of New Markets: Craft Traditions in Nineteenth-Century India
Through January 7, 2019

SACRAMENTO. Crocker Art Museum
American Beauty and Bounty: The Judith G. and Steaven K. Jones Collection of 19th-Century Painting
October 28, 2018 – January 27, 2019

Raymond Dabb Yelland (1848-1900): California Landscape Painter
October 28 – January 27, 2019

SAN FRANCISCO. de Young/Legion of Honor, Fine Arts Museums of San Francisco
Gauguin: A Spiritual Journey
November 17, 2018 – April 7, 2019

Monet: The Late Years
February 16, 2019 – May 27, 2019

STANFORD. Cantor Arts Center, Stanford University
Painting Nature in the American Gilded Age
Through August 25, 2019

Please check websites to verify deadlines and application procedures. If you are aware of grants, fellowships, or awards not listed here, please send an email to zalewski@ccsu.edu.

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U.S. EXHIBITIONS

CONNECTICUT

HARTFORD. Wadsworth Atheneum Museum of Art
Bed Furnishing in Early America: An Intimate Look
Through January 27, 2019

NEW HAVEN. Yale Center for British Art
Captive Bodies: British Prisons, 1750-1900
Through November 25, 2018

NEW LONDON. Lyman Allyn Art Museum
Emil Carlsen's Quiet Harmonies
December 1, 2018 – March 24, 2019

DELWARE

WILMINGTON. Delaware Art Museum
Politics and Paint: Barbara Bodichon and the Pre-Raphaelite Brotherhood
November 3, 2018 – February 3, 2019

Howard Pyle Murals
Through December 31, 2020

GEORGIA

ATHENS. Georgia Museum of Art
Material Georgia, 1733-1900: Two Decades of Scholarship
November 16, 2019 – March 15, 2020

IOWA

DAVENPORT. Figge Art Museum
French Moderns: Monet to Matisse, 1850-1950
Through January 6, 2019

LOUISIANA

New Orleans Museum of Art
Orientalism: Taking and Making
Through December 31, 2018

MAINE

Portland Museum of Art
Americans Abroad, 1860-1915
Through December 2, 2018

BRUNSWICK. Bowdoin College Museum of Art
Kate Farbish (1834-1931) and Edwin Hale Lincoln (1848-1928): New England Botanical Studies
Through February 10, 2019

FLORIDA

DAYTONA BEACH. Museum of Arts and Sciences
Whistler & Company: The Etching Revival
Through November 25, 2018

FORT LAUDERDALE. Museum of Art at Nova Southeastern University
William J. Glackens and Pierre-Auguste Renoir: Affinities and Distinctions
Through May 19, 2019

ATLANTA. High Museum of Art
Hand to Hand: Southern Craft of the 19th Century
Through August 2019

SAVANNAH. Telfair Museum of Art, Jepson Center
Monet to Matisse: Masterworks of French Impressionism
Through February 10, 2019

ILLINOIS

Art Institute of Chicago
Two Floating Worlds: Japanese Prints and Paintings
Through February 10, 2019

Painting the Floating World: Ukiyo-e Masterpieces from the Weston Collection
November 4, 2018 – January 27, 2019

Howard Pyle Murals
Through December 31, 2020

Barbara Leigh Smith Bodichon, Entrance to Scalands Gate, n.d., watercolor and graphite on wove paper, on view at the Delaware Art Museum

Mizuno Rochô. Three Vinegar Tasters (detail), 1816, Ukiyo-e painting, on view at the Art Institute of Chicago
**Kate Furbish, Showy Lady’s Slipper, Cypripedium Reginae, n.d., watercolor, on view at Bowdoin College Museum of Art**

**MICHIGAN**
- **Flint Institute of Arts**
  - *Impressionist Prints of Childe Hassam*
  - Through January 13, 2019

**MISSOURI**
- **COLUMBUS, Museum of Art and Archaeology, University of Missouri**
  - *British Humor: Satirical Prints of the Eighteenth and Nineteenth Centuries*
  - Through January 27, 2019

**NEBRASKA**
- **LINCOLN, Great Plains Art Museum**
  - *American West Masters*
  - April 5 – August 24, 2019

**NEW JERSEY**
- **Newark Museum**
  - *Vantage Points: History and Politics in the American Landscape*

**NEW YORK**
- **Albany Institute of History and Art**
  - *Monumental Journey: The Daguerreotypes of Girault de Prangey (1804-1892)*
  - January 30 – May 13, 2019
- **Grolier Club**
  - *Poet of the Body: New York’s Walt Whitman*
  - May 15 – July 27, 2019
- **Metropolitan Museum of Art**
  - *Delacroix*
  - Through January 6, 2019
  - *Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix*
  - Through November 12, 2018

**RENO, Nevada Museum of Art**
- *Anne Brigman (1869-1950): A Visionary in Modern Photography*
- Through January 27, 2019

**ROCHESTER, Memorial Art Gallery**
- *Monet’s Waterloo Bridge: Vision and Process*
- October 7, 2018 – January 6, 2019

**YONKERS, Hudson River Museum**
- *The Color of the Moon: Lunar Painting in American Art*
- February 8 – May 12, 2019
**NORTH CAROLINA**  
**WINSTON-SALEM.** Reynolda House Museum of American Art  
*Outlaws in American Art*  
Through December 2, 2018

**OHIO**  
**CINCINNATI.** Taft Museum of Art  
*Paris to New York: Photographs by Eugène Atget and Berenice Abbott*  
Through January 20, 2019

**OKLAHOMA**  
**TULSA.** Gilcrease Museum  
*To Endure in Bronze*  
Through December 31, 2018

**PENNSYLVANIA**  
**ALLENTOWN.** Allentown Art Museum  
*Power and Piety: Spanish Colonial Art*  
Through December 9, 2018

**TEXAS**  
**AUSTIN.** Blanton Museum of Art  
*Framing Eugène Atget: Photography and Print Culture in Nineteenth-Century Paris*  
Through December 22, 2018

**TENNESSEE**  
**NASHVILLE.** Frist Center for the Visual Arts  
*Paris 1900: City of Entertainment*  
Through January 6, 2019

**Texas**  
**AUSTIN.** Blanton Museum of Art  
*Framing Eugène Atget: Photography and Print Culture in Nineteenth-Century Paris*  
Through December 22, 2018

Unidentified artist, *Triumphal Arch at Karnak, Upper Egypt* n.d., watercolor on paper, on view at the Huntington Museum of Art
### U.S. Exhibitions

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### International Exhibitions

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<td><strong>CANBERRA.</strong></td>
<td><strong>National Gallery of Australia</strong></td>
<td><strong>Love &amp; Desire: Pre-Raphaelite Masterpieces from the Tate</strong> Features 40 of the Tate’s most famed works, alongside 40 loans from other British and Australian collections, many of which have never been seen in Australia. December 14, 2018 – April 28, 2019</td>
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<td><strong>CANBERRA.</strong></td>
<td><strong>National Portrait Gallery</strong></td>
<td><strong>Carte-o-mania!</strong> Celebrates the wit, style and substance of the pocket-sized portraits that were taken and collected like crazy in post-goldrush Australia. November 8, 2018 – April 22, 2019</td>
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<td><strong>SYDNEY.</strong></td>
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<td><strong>VIENNA. Albertina</strong></td>
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<td><strong>Claude Monet</strong></td>
<td><strong>Devoted to Claude Monet’s (1840-1926) treatment of color, as well as to the painter’s passionate fascination with the world of plants and water in the garden of his country home in Giverny. Through January 6, 2019</strong></td>
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<td><strong>Niko Pirosmani</strong></td>
<td><strong>Comprehensive solo exhibition on avant-garde Georgian painter Niko Pirosmani (1862–1918), whose radiant and emphatic works frequently show animals or scenes from the life of old Georgia and its people. Through January 27, 2019</strong></td>
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<td><strong>BELGIUM</strong></td>
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**International Exhibitions**

**AUSTRALIA**

- **CANBERRA.** National Gallery of Australia  
  *Love & Desire: Pre-Raphaelite Masterpieces from the Tate*  
  Features 40 of the Tate’s most famed works, alongside 40 loans from other British and Australian collections, many of which have never been seen in Australia. December 14, 2018 – April 28, 2019

- **CANBERRA.** National Portrait Gallery  
  *Carte-o-mania!* Celebrates the wit, style and substance of the pocket-sized portraits that were taken and collected like crazy in post-goldrush Australia. November 8, 2018 – April 22, 2019

- **SYDNEY.** Art Gallery of New South Wales  
  *Masters of Modern Art from the Hermitage* Through March 3, 2019

**AUSTRIA**

- **VIENNA. Albertina**  
  *Claude Monet* Devoted to Claude Monet’s (1840-1926) treatment of color, as well as to the painter’s passionate fascination with the world of plants and water in the garden of his country home in Giverny. Through January 6, 2019

- **Niko Pirosmani** Comprehensive solo exhibition on avant-garde Georgian painter Niko Pirosmani (1862–1918), whose radiant and emphatic works frequently show animals or scenes from the life of old Georgia and its people. Through January 27, 2019

**BELGIUM**

- **NAMUR. Felicien Rops Museum**  
  *From Louis Ghémar to James Ensor: zwans, fantastique and burlesque, 1850-1914* Devoted to zwans, or zwans, the saucy Brussels humor that developed around the personality of the famous French-born lithographer and photographer Louis-Joseph Ghémar (1819-1873). Through February 17, 2019

**CANADA**

- **GATINEAU.** Canadian Museum of History  
  *Before the Erebus – The Making of Sir John Franklin* Focuses on the voyages of the English Royal Navy officer and explorer of the Arctic. Through January 20, 2019

**OTTAWA.** National Gallery of Canada  
*Oscar G. Rejlander: Artist Photographer*
Known to posterity as the father of art photography, Oscar Rejlander remains one of the medium’s unsung heroes. First major Rejlander retrospective ever produced. Through February 3, 2019, Art Gallery of Ontario.

Impressionism in the Age of Industry

František Kupka (1871–1957)

Down to earth. Danish painting 1780–1920 and landscapes of the Anthropocene

Odilon Redon. Into the Dream
First major presentation of Redon in Denmark with more than 150 works by the French graphic artist and painter, including loans from both public and private collections in Europe and the USA. Co-organized with the Kröller-Müller Museum, Holland. Through January 20, 2019, Barber Institute of Fine Arts.

War and Peace. Observations of Conflict and its Aftermath
Explores conflicts from four periods in history – from the battles of Louis XIII in the 17th century via the 19th-century Franco-Prussian War to World War One. Through January 13, 2019, Tate Britain.

CAMBRIDGE. Fitzwilliam Museum at the University of Cambridge
Designers & Jewellery 1850 – 1940: Jewellery & Metalwork from The Fitzwilliam Museum
Through November 11, 2018

LONDON. National Gallery
Courtauld Impressionists: From Manet to Cézanne
Traces the development of Impressionist and Post-Impressionist paintings through a selection of over forty masterpieces. In collaboration with The Courtauld Gallery. Through January 20, 2019

Boilly: Scenes of Parisian Life
Shows Boilly’s daring responses to the changing political environment and art market he encountered, and highlights his sharp powers of observation and wry sense of humor. February 28 – May 19, 2019

LONDON. Queen’s Gallery, Buckingham Palace
Shadows of War: Roger Fenton’s Photographs of the Crimean War, 1855
November 9, 2018 – April 28, 2019

Russia: Royalty and the Romanovs
Portraits, sculpture, photographs, archival documents and miniature masterpieces by Fabergé illustrate historic events and family meetings between the rulers of Britain and Russia. November 9, 2018 – April 28, 2019

LONDON. Tate Britain
Edward Burne-Jones
Charts Burne-Jones’s rise from an outsider with little formal art training to one of the most influential British artists of the late 19th century. Through February 24, 2019

LONDON. William Morris Gallery
The Enchanted Garden
Explores how Morris’s contemporaries and subsequent generations of artists – from the Pre-Raphaelites to the Bloomsbury Group – have responded to the allure of garden spaces, using them as stages for the magical, menacing and romantic. Organized by Laing Art Gallery, Newcastle-upon-Tyne. Through January 27, 2019

MANCHESTER. Manchester Art Gallery
Annie Swynnerton: Painting Light and Hope
Retrospective of the Manchester born painter Annie Swynnerton (1844-1933), a pioneering...
professional artist who challenged convention in art and life.
Through January 6, 2019

**FINLAND**

**HELSINKI.** Sinebrychoff

*Moved to Tears. Staging Emotions*

Demonstrate the powerful cultural impact that theatre has had on various genres of art throughout Europe dating back to the seventeenth century.
Through March 3, 2019

**FRANCE**

**PARIS.** Musée du Luxembourg

*Alphonse Mucha*

Traces the career of Mucha and draws the portrait of a complex artist, driven by a social and philosophical vision. Co-organised by the Grand Palais in co-production with Arthemisia and collaboration of the Mucha Foundation, Prague
Through January 27, 2019

**PARIS.** Musée Marmottan Monet

*Private Collections. A Journey of Impressionists to Fauves*

Through February 10, 2019

**PARIS.** Musée Rodin

*Rodin: Dessiner, Découper*

Features nearly two hundred and fifty drawings from the late-nineteenth and early-twentieth centuries in which ninety of the works incorporate the cutting and assembling of figures, a process that reveals bold carved silhouettes and a dynamism of great modernity.
November 6, 2018 – February 24, 2019

**VERSAILLES.** Palace of Versailles

*Louis Philippe and Versailles*

Devoted to Louis Philippe I and his decision to convert the former royal residence of Versailles into a museum dedicated to the history of France, inaugurated in 1837.
Through February 4, 2019

**GERMANY**

**DRESDEN.** Staatliche Kunstsammlungen Dresden

*Against Invisibility – Designers at the Deutsche Werkstätten Hellerau, 1898 to 1938*

Displays the works and designs by women at the...
ITALY
VENICE. Ca’ Pesaro
*Angelo Morbelli. The Poem of Old Age*
Marks the return to Venice of a key work by the great artist, and restores a vision of the lost Poema to the public and to scholars. Through January 6, 2019

THE NETHERLANDS
AMSTERDAM. Van Gogh Museum
*Gauguin & Laval in Martinique*
Juxtaposes Paul Gauguin and Charles Laval for the first time, featuring the warm, vivid paintings created by Gauguin and Laval on the island, alongside their outstanding preliminary sketches and large, elaborate pastels. Through January 13, 2019

DORDRECHT. Dordrechts Museum
*Work, Pray, Admire: New Views on Calvinism and Art*
Shows the relationship between Calvinism and art in a broad context through the works from artists from the 17th through early 20th centuries. November 11, 2018 – May 28, 2019

THE HAGUE. Gemeentemuseum
*Alexej von Jawlensky: Expressionism and Devotion*
Presents Jawlensky’s rich landscape, still-life and portrait work in a major retrospective that emphasizes the influence of his modern spiritualism. In collaboration with the Alexej von Jawlensky archive, Switzerland and Museum Wiesbaden, Germany Through January 27, 2019

Deutsche Werkstätten Hellerau in the period between 1898 and 1938. November 3, 2018 – March 3, 2019

FRANKFURT. Schirn Kunsthalle Frankfurt
*King of the Animals. Wilhelm Kuhnert and the Image of Africa*
Retrospective of the life and career of one of the first European artists to travel through the German colonies of East Africa, which were still largely unexplored at the time. Kuhnert’s work is explored in the exhibition not only in the context of the history of art and natural science, but also against the background of the history of colonialism. Through January 27, 2019

HAMBURG. Hamburger Kunsthalle
*Heinrich Reinhold. Tracing the Landscape*
First large-scale retrospective of Heinrich Reinhold. It is an ongoing exploration of European landscape painters during Goethe’s era at the Hamburger Kunsthalle. In cooperation with Klassik Stiftung Weimar December 7, 2018 – March 10, 2019

KARLSRUHE. Staatliche Kunsthalle Karlsruhe
*Seeing, thinking, dreaming: French drawings from the Staatliche Kunstsammlungen Dresden*
Offers a multifaceted overview of French art from the 17th to the early 20th century. Through January 13, 2019

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

*Antonio María Esquivel, The Fall of Lucifer, 1840, oil on canvas, on view at the Prado*
**New Books**

**NORWAY**

**OSLO.** The National Museum

*Harald Sohlberg, Infinite Landscapes*

Major retrospective exhibition of one of the greatest masters of landscape painting in Norwegian art history.

Through January 13, 2019

**PORTUGAL**

**LISBON.** Museu Calouste Gulbenkian

*Pose and Variations: Sculpture in Paris in the Age of Rodin*

First exhibition to be dedicated to the theme of the pose in nineteenth-century French sculpture.

Through February 4, 2019

**RUSSIA**

**MOSCOW.** Tretyakov Gallery

*Time of Change. Graphics of the 1860s*

Dedicated to the dramatic change in aesthetic aspirations and tastes that occurred in the 1860s.

Through November 4, 2018

**ST. PETERSBURG.** State Hermitage Museum

*‘Believe not thine eyes.’ Trompe l’œil in Art*

Shows a variety of visual ‘deceptions’: creating illusions of three-dimensionality, imitating various objects or materials encompassing the period from Ancient Egypt to the early 20th century.

December 8, 2018 – March 10, 2019

**SWITZERLAND**

**BERN.** Kunstmuseum Bern

*Hodler//Parallelism*

Highlights Hodler’s simple, clear-cut, and effective theory of parallelism, a compositional principle that targets the revelation of order and structures inherent in nature. In collaboration with the Musées d’art et d’histoire de Genève

Through January 13, 2019

**MARTIGNY.** Pierre Gianadda Fondation

*Degas, Cézanne, Monet, Renoir, Gauguin, Matisse: The Ordrupgaard Collection*

February 8 – June 16, 2019

**WINTERTHUR.** Kunstmuseum Winterthur

*Dutch Mountains: From the Dutch Lowlands to the Alps*

Explores the influence of 17th century Dutch landscapes on Swiss artists in the 18th and 19th centuries.

Through January 20, 2019
NEW BOOKS


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Membership in AHNCA is indispensable for academics, curators, collectors, and dealers specializing in nineteenth-century art. Founded in 1993, the association today has more than 250 members. AHNCA's goal is to foster communication and collaboration among all who are interested in art and visual culture produced between 1789 and 1914.

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

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