Since 2014, the Art Institute of Chicago has published an impressive eight peer-reviewed, digital catalogues focused on different areas of their collection. This is especially good news for historians of nineteenth-century art, as six of the eight form a series devoted to the museum’s Impressionist and Post-Impressionist holdings. The catalogues were undertaken as part of the Getty Foundation’s Online Scholarly Catalogue Initiative – an ambitious project launched in 2009 to help museums transition to web-based publications. Nine museums participated. The goal was to develop a platform that would make publishing more cost effective; allow for ongoing collections information updates; and, most of all, make knowledge about museum collections more easily accessible.

Overseen by Gloria Groom, the Art Institute’s Chair of European Painting and Sculpture and David and Mary Winton Green Curator of 19th-Century European Painting and Sculpture, the Impressionism and Post-Impressionism series includes monographic volumes on Monet (2014), Renoir (2014), Caillebotte (2015), Pissarro (2015), Gauguin (2016), and Manet (2017). The six catalogues are major contributions to the field of nineteenth-century art. I say this not just because they provide new, in-depth research about key works in the history of modern art (the museum had never before produced a comprehensive study of their nineteenth-century holdings), but because the volumes make such a big step forward in bringing conservation research into dialogue with art-historical knowledge.

While the contents of each catalogue vary slightly – the Gauguin volume includes a timeline of the artist’s travels, the Renoir details his major collectors – the core of all six is, as you would expect, extensive entries written by a mix of Art Institute curators, conservators, and external scholars. The catalogues do not address the entirety of the museum’s hold-
ings by each artist; rather, the entries focus on the most significant works. While this is understandable—not every object warrants such thorough study—a checklist of the complete holdings would have been useful for reference purposes. Clicking through an entry, the material unfolds much as it would in a printed book: there is a curatorial/scholarly essay followed by detailed documentation—provenance, exhibition history, bibliography, technical notes, marks and inscriptions, signatures, and archival material. The curatorial essays position the work in the artist’s career, with a careful eye to technique and materials, while also attending to questions of how the work would have signified to contemporary audiences. The essay on Renoir’s Lunch at the Restaurant Fournaise, for example, provides rich socio-historical context about the rise of leisure boating on the Seine; and the essay for Pissarro’s Young Peasant Having Her Coffee delves into the painting’s critical reception at the 1882 Impressionist exhibition. Embedded within each curatorial essay is a high-resolution image of the object under discussion, allowing you to zoom in on every mark. The tiny dramas and ruptures on the surface of the canvas are suddenly rendered visible: you can see the texture of the weave and the way paint gets hooked on individual bumps; you can see the way an artist varies the application, moving from thin to thick and changing the direction of the stroke (fig. 1). Such intimacy with the surface of the canvas can make the experience, at times, feel almost voyeuristic.

The inclusion of those high-resolution images is highly intentional and reflects the scholarly goal of the series: incorporating the study of an artist’s materials and working methods into the art-historical narrative. More than just an aspect of the project, the object-based approach was the starting point. According to Groom, the research into each work of art began not in the library or archives but in the conservation lab: “You had to write the research into each work of art began not in the library and working methods into the art-historical narrative. While conservation research has become a standard feature of collections catalogues, what sets the Art Institute volumes apart is the way the research is integrated into the art historical narrative rather than presented as an appendage. Curatorial essays are clearly informed by discussions had in the conservation lab; essays written by conservators are more expansive than usual, connecting discoveries about technique to the artist’s larger project or goals. Curatorial essays reference (and link to) the technical report on the object, and vice versa—a perfect sign of the fluid back-and-forth approach that underpinned the whole project. The result is a seamless model for the way art history and conservation research can and should inform each other.

What also sets these volumes apart is the way technology is used to make the conservation research comprehensible to both the specialist and the layperson. The technical reports described above deploy all the standard scientific terms—“cross-sectional analysis” and “stereomicroscopy”—and simply hovering the cursor above these words will bring up their definitions, a nice way of offering an explanation to the non-specialist without interrupting the flow of the text (fig. 3). All the entries include technical images—x-rays, infrared, ultraviolet light—as well as an interactive tool that allows you to layer the images on top of one another to directly compare the artist’s changes (fig. 4). While the interactions are fascinating (and fun), I found the videos featured at the end of many entries to be particularly useful for understanding the conservation science. In them, conservators talk about materials, technique, and process, while the camera slowly pans over the work of art, zooming in on the areas being discussed, directing the viewer’s eye, and really “teaching” in a way that a static book illustration cannot.

Video is effectively used, for example, to explain the discoveries made about Caillebotte’s working method for Paris Street; Rainy Day. One clip shows an Art Institute conservator with a preparatory drawing for the famous painting explaining how the mysterious indent marks on the paper
were a clue that Caillebotte must have enlarged it for transfer; another video recreates the transfer process. Caillebotte almost certainly used a camera lucida to create that drawing – a theory that is also explained (and supported) through video. This one takes you to Paris, placing a camera lucida at the very spot where Caillebotte stood as he looked at that intersection (fig. 5); an overlay of the camera lucida image onto the drawing shows how closely they match up. “You could never explain the process in words,” Groom says. “People won’t believe that this little tiny guide [the camera lucida] could be the source of something so big and finished.”

In other words, the catalogues make good use of their digital format. This was one of the questions I had when I began exploring the series: What can a digital catalogue do that a regular printed book can’t? Why go this route? Groom emphasized accessibility – the medium’s potential for opening up knowledge about the museum’s collections and making sure that knowledge gets out there into the world. “I remember an academic telling me, ‘You guys keep all your toys secret.’ And that’s not true. It is hard for people who are overseas to come, look at our files, get a conservation report. This is a way of opening things up: the catalogues make you feel like you’re there.”

ENDNOTES

1. The Art Institute has published twelve digital catalogues in total; four are exhibition catalogues.


3. The extent to which the authors were thinking about general audience accessibility is admirable; even terms like “canvas,” “vanishing point,” and “underdrawing” are defined. A few other useful features: hovering along the left edge of a paragraph will generate a citation in MLA or Chicago Style, and you can take digital notes if you sign into the website.

Figure 4 Screenshot of layering technical images of Renoir’s Lunch at the Restaurant Fournaise (The Rowers’ Lunch), 1875, The Art Institute of Chicago, 1922.437 in Renoir Paintings and Drawings at the Art Institute of Chicago, accessed April 12, 2019.

Figure 5 Screenshot of “On the rue de Turn” video in Caillebotte Paintings and Drawings at the Art Institute of Chicago, accessed April 12, 2019.

fascinating, but often incomprehensible-to-the-layperson, conservation research. In offering several paths to learning, the publications achieve one of the central goals of contemporary museum education.

As I read the catalogues, another question kept buzzing around my brain: Why not just add all this digital content onto the museum’s website, which already has dedicated pages for the vast majority of objects in the collection? I asked Groom this question, and she answered the way I secretly hoped she would, emphasizing the importance of the whole: “We wanted it to look and feel like a book for people who like to look through catalogues of exhibitions and collections and who want to see everything together. It’s important to have it all together.” (I couldn’t agree more.) Still, she said, there is the desire to have more connectivity between the website and the catalogues. The Art Institute is in the process of making some of the same features (like the conservation videos) available in the catalogues also viewable in the object entries on its website; Young Peasant Having her Coffee by Pissarro and Paris Street: Rainy Day by Caillebotte already have these links in the “Multimedia” section. The hope is the links will funnel visitors browsing the online collection into the more scholarly material.

Indeed, the biggest challenge of this whole project has been visibility, Groom says – simply getting the catalogues out there, and making sure people are aware of them. The pathway to finding them on the website is surprisingly obscured. You have to go to “The Collection” then “Writings” then scroll down half the page to “Browse all digital catalogues.” And while they are easily found through a google search – the terms “digital catalogues AIC” brings them right up – you have to know they exist. Says Groom, “I keep running into people who have no idea. No idea.”

MARTHA LUCY is Deputy Director for Research, Interpretation and Education at the Barnes Foundation in Philadelphia.
About This Issue

The Newsletter of the Association of Historians of Nineteenth-Century Art (AHNCA) is published in April and October. The submission deadline for the fall issue is September 1. Submissions may be sent to Newsletter Editor Kimberly Musial 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

AHNCA Announcement

Image Permissions from Eastern European Institutions

Have you ever needed images and permissions from a Russian or Eastern European museum? Have you acquired images from one recently? The Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA) has a free and open resource on its H-Net page with the name and address of the contact person for images, the museum administrator or director to whom the formal request should be addressed, and other pertinent information. H-SHERA continually updates the resource and specifies when the contacts were last used.

Go to https://networks.h-net.org/h-shera. The “Image Permissions and Reproductions” link is on the right, under H-SHERA Resources.

H-SHERA currently has listings in Finland, Russia, Ukraine, and one US museum with a major Russian and Eurasian collection. If you have image contacts from Eastern Europe, Eurasia, or Russia to share with colleagues, please send them to Yelena Kalinsky, H-SHERA Editor, (yelena@mail.h-net.msu.edu).

Thank you, Margaret Samu, for sharing this resource!
Greetings from the President

Dear Fellow AHNCA Members,

I hope this finds you well, and also that you will enjoy this Spring 2019 newsletter edited by AHNCA member Kimberly Musial Datchuk. Many thanks again for your hard work, Kim!

AHNCA’s activities at the February 2019 CAA conference in New York were very successful. More than 125 enthusiastic colleagues attended our main session, Transnationalism and Sculpture in the Long Nineteenth Century (c. 1785–1914), which was ably conceived and co-chaired by AHNCA members Aniel Guxholli (McGill University, Montreal) and Lindsay Wells, both members of the University of Wisconsin-Madison. Almost 50 members enjoyed a rare visit to the private collection of Prof. Allen Staley and his wife Ethelawn. Over several decades, this energetic couple have acquired fascinating 19th-century artworks, primarily British, and they were extremely kind to allow us to examine them closely with Allen’s expert commentary to guide us.

Elsewhere in this Newsletter, you will find the minutes of our annual membership business meeting, but I want to highlight the organization’s smooth transition from one Secretary to another. After five years of devoted service, Roberto C. Ferrari has stepped down from this important role, and at the business meeting our members elected AHNCA member M. Franny Zawadzki to succeed him. Franny is an ideal fit: she holds a MA in 19th-Century European Art from Hunter College and a PhD in 19th-Century American Art from the CUNY Graduate Center. Her research focuses on 19th-century illustration and the printed image, book and periodical publishing, printing technology, and art and aesthetic education. She is currently working on the art and aesthetic education agenda associated with the American publishing company, Scribner & Co., later The Century Company. Franny recently left her full-time teaching position to pursue an MLS with a focus on archival preservation and conservation at Queens College. She has been involved with AHNCA since 2011, most notably as a committee member for the Graduate Symposium (2013, 2014, 2016). We welcome Franny to the Board and look forward to working with her.

Looking ahead to the next CAA conference in Chicago in February 2020, I am delighted to report that AHNCA’s session will be chaired by member Nancy Locke (Pennsylvania State University). Its working title is The Form of the Sketch/The Sketch in All Its Forms. AHNCA members who would like to be considered for participation should look forward to receiving CAA’s general call for paper proposals in May 2019.

A round of applause is owed the Dahesh Museum of Art in New York, which again hosted the annual graduate student symposium that has made such a difference in the careers of many emerging colleagues. Its 16th edition, held on March 24, 2019, was both superb in quality and well attended. The Mervat Zahid Cultural Foundation again generously provided the Dahesh Museum of Art Prize of $1,000 for the best paper, which carries with it the opportunity for publication in Nineteenth-Century Art Worldwide. This prize was presented to Sarah Mirseyedi (Harvard University) for her excellent paper “Edouard Manet, Emile Bellot and the dessin direct typographique.” We congratulate Sarah, and also AHNCA Program Chair Patricia Mainardi, who again ably coordinated the judging process.

The other papers presented that day were:

- Aniel Guxholli, McGill University, “History as Ornament at the 1851 London International Exhibition”
- Nicole Williams, Yale University, “‘The Statue Case’: The Typical Philanthropist (1891), Public Portraiture, and the Dilemma of Female Fame”
- Lindsay Wells, University of Wisconsin-Madison, “‘Infinite Opalescence’: The Flower Book of Edward Burne-Jones”
- Natalia Angeles Vieyra, Temple University, “Playing the Market: Camille Pissarro and Venezuela’s Visual Economies”
- Madeleine Haddon, Princeton University, “Spain in Black and White: 1855–1910”
- Lindsay Grant, University of Pennsylvania, “Structures of Sabotage: Maximilien Luce’s Scaffolding and Anarcho-Syndicalism”
- Carmen Rosenberg-Miller, Princeton University, “Painting and Performance: Avant-Garde Theater and the Work of Jean-François Raffaelli”
- Katharina Thurmair, Ludwig-Maximilians University, Munich, “Relief abstrait and relief réel: Plasticity and Materiality in the Work of Gustave Moreau”

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

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

Peter Trippi, President
peter.trippi@gmail.com

Note from the Editor

Dear Colleagues,

Thank you for your continued support of AHNCN and the Newsletter. As the new editor, I’ve worked to make the Newsletter more streamlined and user-friendly. For example, we now have links that take you directly to the articles in Nineteenth-Century Art Worldwide and the information in all the subsections. I have also done my best to take advantage of the digital format to highlight the most important details of announcements and link to a full description for those interested in learning more. I hope these adjustments make the Newsletter more useful for readers.

Special thanks to Brian Hack, whose final contribution as the US Exhibitions subeditor appears in this issue. Brian has provided content to the Newsletter since Fall 2011 when he began as the Symposia, Lectures, and Conferences subeditor. He served in this capacity until Spring 2015. Since Fall 2014, he has been the US Exhibitions subeditor. His incredible eight years of service is much appreciated. As Brian steps down, we are now seeking a new US Exhibitions subeditor. If you are interested in filling this role, please let me know.

Please feel free to share feedback about the changes and ideas for future issues (cover stories, new features, etc.) with me.

Warmly,
Kimberly Musial Datchuk
kimberly-datchuk@uiowa.edu
Editor
Minutes of the Annual Members Business Meeting
February 14, 2019, 12:30–1:30 pm, New York Hilton

Attendance: 27
Minutes taken by Roberto C. Ferrari, Secretary

Welcome and Thanks
The meeting began at 12:35 pm. Peter Trippi (PT) welcomed attendees and extended special greetings to past presidents and board members.

Membership Update
PT presented on behalf of Membership Coordinator Karen Pope (KP). The handout agenda showed an increase of members from 234 (2018) to 243 (2019), with 70 members from 2018 who have not yet renewed. New members include 5 of the 10 graduate students speaking at the March 2019 Graduate Student Symposium (the other 5 were members already). Symposium presenters automatically receive a free one-year membership. PT noted KP’s excellent work encouraging renewals and reminded all those present to please renew. Membership forms now include an option to help endow Nineteenth-Century Art Worldwide [see below for details]. KP encourages everyone to contact her about the membership directory and its functionality.

Treasurer’s Update
PT presented for Treasurer Andrew Eschelbacher. Fiscally, AHNCA is doing well, and we are exploring the possibility of moving our endowment funds to higher-yielding vehicles, though this will be well researched and reviewed by the Board before making any decisions.

Programs Update
Regarding the CAA 2019, Program Chair Pat Mainardi (PM) noted CAA ruled that affiliated societies can no longer host a second session so AHNCA does not have a “New Directions” panel. Roberto Ferrari and Tomas Macotsay will co-chair AHNCA’s session, Transnationalism and Sculpture in the Long Nineteenth Century (c. 1785–1915), on February 15.

The Graduate Student Symposium will be held on March 24 and hosted again by the Dahesh Museum of Art. PM reported the selection committee chose ten proposals from several dozen submitted. The abstracts appear on AHNCA’s website. A list of the speakers and their paper titles are also on the reverse of the AHNCA membership form distributed during CAA. PM commended the Dahesh for its ongoing support of the event and for providing food. She noted some members expressed concern that this year’s papers do not address art made before 1850, but of course, the committee bases the final program on proposals received. Thus, they cannot guarantee the full representation of all cultures or phases of the 19th century.

CAA 2020 will be held in Chicago, and the call for AHNCA’s panel proposal will be announced soon. She reminded everyone that if AHNCA doesn’t select your session proposal, you can still submit it to CAA as an independent session (deadline: April 30).

Newsletter Update
Kimberly Datchuk’s first issue of the AHNCA newsletter appeared in Fall 2018 and the next one, covering May through October 2019, has a content deadline of March 15. KD noted all ideas are welcome, and the handout agenda indicates the contact points for the newsletter’s four sub-editors. PT thanked KD and the sub-editors for their hard work.

Nineteenth-Century Art Worldwide (NCAW)
Petra Chu (PC) noted the next issue will be out in March 2019. The Fall 2018 issue has excellent content, including Sally Webster’s digital article recreating the Lenox Library collection. PC reminded everyone the Terra Foundation funded the digital humanities articles, and the Spring 2019 issue includes Kimberly Orcutt’s digital humanities article. She noted the editorial team is always seeking more American topics to continue working with Terra, and NCAW currently has funding for another digital humanities summer issue focused on the domestic interior, using media to contextualize art within other senses.

PC spoke about the ongoing efforts to professionalize the journal, including advances in technology and building an endowment of $500,000 to cover its operating costs. PT asked people to send ideas about possible donors to the endowment. Those interested can also now donate on the AHNCA membership form. Future needs include a redesign of the journal website after 17 years; AHNCA will pursue a grant to underwrite this but also welcomes donor suggestions.

Isabel Taube (IT) spoke about technological developments for index-
ing, archiving, and preserving NCAW. The Directory of Open Access Journals (DOAJ) – a community-curated index of peer-reviewed, highest-quality e-journals – has accepted the journal. Criteria for acceptance included establishing DOIs for each article, which NCAW now automatically generates for articles henceforth and will gradually create for older articles. IT also reported NCAW is now with the New York Art Resources Consortium (NYARC) for archiving copies of our articles and all related media. We are continuing to work toward Web of Science Index inclusion. PC mentioned NCAW is also working to get JSTOR to index issues.

PC announced Gabe Weisberg’s (GW) resignation as NCAW’s Book & Exhibition Reviews Editor. GW has been involved since the journal’s beginning, and PC expressed deep gratitude for his service. PC estimates GW oversaw production of over 400 reviews. PC was delighted to introduce GW’s successor as Reviews Editor, David O’Brien (DO), Professor of Art History at the University of Illinois, Urbana-Champaign. A graduate of Harvard (BA) and the University of Michigan (MA, PhD), David is a specialist in early nineteenth-century French art, having published books on Jean-Antoine Gros and Eugène Delacroix. His edited volume Civilisation and Nineteenth-Century Art: A European Concept in Global Context (Manchester University Press, 2016) deals with the ways in which the concept of Civilization was rendered in nineteenth-century painting and sculpture in Europe and the United States, often against the backdrop of Western depictions of non-Western cultures.

DO spoke about the importance of reviews to colleagues/peers so AHNCA members should feel free to contact him with ideas. He also asked members to think about ways to review digital humanities projects, move beyond France/American-focused books/exhibitions (i.e. global topics), and look at regional museums/publications related to 19th-century art.

GW asked NCAW/AHNCA to acknowledge fellow member Janet Whitmore for her editorial assistance over the years; PC/IT noted something is in the works to honor her service.

PT introduced the topic of a new vision for AHNCA’s social media communications, which the Board had discussed at its meeting. PT proposed creating a task force to make recommendations to enhance AHNCA’s social media presence. FZ suggested she could take on social media as part of her duties as our new Secretary. As she already has experience on social media, Franny is glad to pursue this. On behalf of those not on social media, member Aimée Brown Price asked AHNCA to keep its traditional modes of communication. PT reassured her AHNCA will still disseminate information through the listerv and newsletter, but perhaps announcements could go out more regularly on social media.

Attendees discussed working through CAA’s social media, and RCF noted we contribute to its affiliated-society news section a few times each year, but tying into CAA’s social media outlets could help, as well. There was brief discussion of a consistent hashtag, for instance, which essentially does exist on social media already but has not been officially sanctioned yet.

PC encouraged the creation of a task force to propose specific recommendations. KD noted social media could be better integrated into AHNCA’s website, as well (e.g., Twitter feed), to integrated all outlets. PT noted a redesign of our website may happen, and it would make sense to include this new feature. PT encouraged attendees who would like to join the task force to sign a list circulating in the room. Additionally, members can email FZ to indicate their interest. RCF said he would encourage usage of #AHNCAatCAA2019 during his AHNCA-sponsored session on Friday morning.

Announcements
Margaret Samu noted that SHERA (Society of Historians of Eastern Europe, Eurasian, and Russian Art) has organized a list of contacts to help with securing image rights for resources at museums in these world regions. The information is available at H-SHERA. PM recommended this be added to the AHNCA newsletter [see Announcements section of Newsletter].

Attendees discussed re-incorporating the “adjuncts” membership category. PT will follow up with KP.

PT again acknowledged GW for all his contributions to AHNCA and NCAW, and thanked everyone for attending. The meeting adjourned at 1:30 pm.
**CALLS FOR PAPERS**

**Decentering the Flâneur: Global Histories of Walking the Early Modern City, Courtauld Institute of Art (London), November 15–16, 2019**

**Deadline:** June 1

Ideas about the origins and context for the *flâneur* have been tied to Paris and viewed through the lens of Walter Benjamin’s Arcades Project. While Benjaminian orthodoxy has increasingly been challenged, the association of the *flâneur* with modernity and European cities has continued to dominate studies of its variants forms. This conference aims to de-center the concept and expand such critique by identifying and analyzing forms of pedestrian observation in the early modern period, taking note of the fact that strolling, seeing and being seen – and ‘walking the city’ – emerged well before Europe and the 19th century in urban experiences in cities like Istanbul, Isfahan, Delhi and Beijing. We invite paper proposals which address any aspect of this topic.

The conference will begin with a keynote address on the subject by Professor Çiğdem Kafescioğlu, Boğaziçi University, Istanbul.

Please submit a proposal of no more than 300 words to both Sussan Babaie Sussan.babaie@courtauld.ac.uk and Richard Wrigley richard.wrigley@nottingham.ac.uk.

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**Faire œuvre. Making a Body of Work: Training and Professionalisation of Female Artists in the 19th and 20th Centuries, Centre Pompidou and Musée d’Orsay (Paris, France), September 19–20, 2019**

**Deadline:** June 16

This symposium is part of a wider collaboration based on the female artists from the collections of the Public Establishment of the Musée d’Orsay and the Musée de l’Orangerie, the Musée National d’Art Moderne – Centre Pompidou and the association AWARE: Archives of Women Artists, Research and Exhibitions. It will conclude the exhibition of Berthe Morisot at the Musée d’Orsay. The purpose of this symposium is to study the training and professionalization processes of female artists who intervened in the 19th and 20th centuries through their rise in structures of art education: from workshops and private academies to public institutions. This symposium intends to bring together researchers from various horizons in order to shed light on the research conducted on the schools, academies and workshops that opened their doors to women. Presentations will have a duration of 20 minutes and will be filmed and recorded. Papers may be eligible to be published on the websites of the organizing institutions after examination by the review committee.

Submissions are to be sent to faireoeuvre@gmail.com in the form of a one-page abstract (2000 characters maximum) and CV.

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**Radicalism & Reform: The 41st Annual Nineteenth Century Studies Association Conference (Rochester, NY), March 18–22, 2020**

**Deadline:** September 30

Inspired by the history of radicalism and reform in Rochester, New York, the NCSA committee invites proposals exploring the radical possibilities of the nineteenth-century world. From the aftershocks of the French and American revolutions to mutinies and rebellion in colonies across the globe, the nineteenth century was a period of both unrest and possibility. This century was a period of institutional making and unmaking: a reckoning with ills of the past that was also profoundly optimistic about a more just and prosperous future. Radicalism is also a generative term for considering transitional moments or social tensions. To be radical is to embody tensions between origins and possibilities: to be anchored in what is foundational while also holding the potential for paradigm-shifting change.

The conference committee welcomes papers that consider these tensions in nineteenth-century culture, as well as those that consider possibilities for reforming nineteenth-century studies or academic life. We

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**Dissent: The Sixth Biennial Conference of C19, The Society of Nineteenth-Century Americanists (Coral Gables, Florida), April 2–5, 2020**

**Deadline:** September 2
also encourage broader interpretations of the conference theme: outsiders and outcasts, visionaries, agents of change, utopias, breakthroughs, failed reforms, conformity, or stagnation.

Please send 250-word abstracts with one-page CV to bcsa2020@gmail.com. Abstracts should include the author’s name, institutional affiliation, and paper title in the heading. The organizers welcome individual proposals, panel proposals with four presenters and a moderator, or larger roundtable sessions. Scholars who reside outside of North America and whose proposals have been accepted may submit a full paper to be considered for the International Scholar Travel Grant.

UPCOMING CONFERENCES & SYMPOSIA

**Queen Victoria’s Contemporaries: Born in 1819, Glasgow Museums Resource Centre, Scottish Centre for Victorian and New-Victorian Studies (Glasgow), May 17, 2019**

Keynotes: Dr. Trev Broughton (University of York) on contemporaneity among Victoria’s Victorians, and Dr. Gregory Tate (St Andrews) on Arthur Hugh Clough.

2019 marks the bicentenary of Queen Victoria’s birth, as well as those of her many notable contemporaries. Among the 1819 cohort are writers George Eliot, John Ruskin, Charles Kingsley, and Arthur Hugh Clough; painters William Powell Frith, Gustave Courbet, and Lowes Cato Dickinson; photographer Roger Fenton; and civil engineer Joseph Bazalgette, to name a few. These eminent, mid-Victorian figures are rarely recognized as contemporaries, but this conference and workshop will explore how investigating their similarities, differences and relationships as part of their generational identity may recast our sense of periodization and allow us to quantify and define “Victorian” in new ways.

Emerging from the “Born in 1819” research project led by Helen Kingstone and Trev Broughton, this workshop collaborates with Glasgow Museums Resource Centre to investigate how generational identities – particularly that of the 1819 cohort – might look different when we view them through the lens of the material culture they generated and left behind. The workshop is organized by and particularly designed with PGR/PGT and ECR researchers in mind, allowing for networking within the environment of Scottish Victorian Studies. The afternoon will include keynote discussions from experts on notable 1819 figures, an object handling session and tour of the GMRC, and a selection of papers. The aim is to explore the interdisciplinary nature of Victorian Studies through the lens of one diverse Victorian generation and its material culture.

**Art Institutions and Race in the Atlantic World, 1750–1850, Courtauld Institute of Art (Kings Cross, London), May 24–25, 2019**

The long eighteenth century gave rise to a host of art institutions throughout the Atlantic world, including the Royal Academy of Arts in London, the Academia de San Carlos in Mexico City, and the Academia Imperial de Belas Artes in Rio de Janeiro. Vibrant markets for paintings, sculpture, decorative arts, and prints developed alongside and beyond these established institutions, creating networks of cross-cultural exchange that mirrored the economic ties among Great Britain, Africa, the Caribbean, and the Americas during this period. These cultural developments were inextricably linked with the profits and the cultural logics of colonialism and slavery. Building on important recent work on the visual culture of slavery and abolition, this conference examines the reciprocal relationship between the fine arts and racial ideologies during the apogee and decline of the transatlantic slave trade. The talks will consider sites of artistic production from throughout the Atlantic world, including Brazil, Britain, Jamaica, Massachusetts, and Mexico, and cover a wide variety of topics, including museum collections, artists’ models, the hierarchy of genres, print culture, and exhibitions of images and human beings. In sum, this two-day gathering examines how theories of race informed the production, circulation, collection, and display of art, and how those processes in turn solidified and propagated understandings of race.

Organizers: Nika Elder, Assistant Professor of Art History at American University, and Catherine Roach, Associate Professor of Art History at Virginia Commonwealth University.

**“Glowing Colour”: The “Chromatic Turn” In Victorian Art, Design, and Fashion, Ashmolean Museum of Art and Archaeology (Worcester College, Oxford), June 28–29, 2019**

The industrial supremacy of Victorian Britain is often perceived through the darkening filter of pollution. And yet, it led to innovations such as the invention of vivid aniline dyes. The “chromatic turn” of the 1850s and 1860s mapped out new ways of thinking about color in science, art, design and fashion. This “color revolution” came to prominence during the 1862 International Exhibition, a forgotten and yet key, chromatic event. But if color became for the first time a major signifier of the modern, many writers and artists, rebelling against the industrial present, invited their contemporaries to learn from the “sacred” colors of the past or from the gorgeous hues of the Orient.

Organized by the Ashmolean Museum, this groundbreaking conference will explore the impact of this “chromatic turn” on Victorian art, design and fashion. It will help inform and shape a forthcoming major exhibition on Victorian color to be held at the Ashmolean Museum, Oxford and the Yale Center for British Art, New Haven in 2022–23.

Thanks to generous sponsorship by Barrie and Deedee Wigmore, the conference will be free to attend. To guarantee a place you are encouraged to book early by emailing Liam Nash, liam.nash@ashmus.ox.ac.uk. For further information, contact Christopher Doogue (Conference Administrator), christopher.doogue@ashmus.ox.ac.uk or 44 (0)1865 278042.

**Railroads in Native America: Reflections on the 150th Anniversary of the Transcontinental Construction, Union Pacific Railroad Museum (Omaha, Nebraska), September 12–15, 2019**

Railroads in Native America is a three-day symposium bringing together scholars, artists, musicians, tribal members, and representatives from tribal governments in partnership with the National Park Service, the Union Pacific Railroad Museum, and the University of Nebraska at Omaha. This year marks the 150th anniversary of the union of Central Pacific and Union Pacific railroad tracks at Promontory Summit, Utah. Union Pacific laid their first mile of track in Omaha, Nebraska and historic Mile “zero” is just across the river in Council Bluffs, Iowa.

This historic anniversary prompted the organizing committee to design a symposium that addresses the significant impact of railroads in Indian Country. Guiding questions for conversation, scholarship, art, and music include: How/why did Native communities resist and/or participate in
railroad expansion? In what ways have Native peoples—past and present—used the mobility and marketplace access provided by railroads to protect kin and community? How did railroads, their corporate backers, and the government contribute to the dispossession of Indigenous peoples? How have Indigenous homelands and cultures evolved in response to railroad expansion? What are the lasting impacts from railroad expansion to tribal communities, lifeways, and ecosystems?

**Ruskin and the Pre-Raphaelites: Sacre Conversazioni, Visual Theology II, St. Michael and All Angels Chapel, Marlborough College (Marlborough, Wiltshire, England), September 21–22, 2019.**

This conference aims to celebrate the life and work of John Ruskin during his bicentenary. This two-day event will create a space for theologically engaged conversations about Ruskin, religion and the arts. The conference seeks to focus on Ruskin’s religious and aesthetic writings informed by his relationship with Christianity, as well as examine his influence on those within the Victorian art world, specifically the Pre-Raphaelites.

Whilst Ruskin can be said to be a major proponent of Victorian art writing, with religion underlining his mode of approach to many areas of nineteenth-century public life and thought, in the twenty-first century we have somewhat of a reversal: our interpretation of religion in the arts challenges the very competencies of disciplines such as art history. Resisting attempts to historically confine Ruskin’s religious aesthetics to the nineteenth-century alone, this conference suggests that Ruskin’s voice offers clear and often prophetic insight into many facets of modern image interpretation. Ruskin’s formulations, albeit many faceted, provide not only a means of examining nineteenth century religious dialogues about accessing the divine, modes of prayer, and public art and public spaces, but also offer a linguistic opportunity for us to take Ruskin into growing scholarship studies, such as biblical reception, and into contemporary art practice that draws on the spirituality he invested in visual media.

**Media, Genre, The Generic. North American Victorian Studies Association Conference, Ohio State University (Columbus, Ohio), October 17–19, 2019.**

NAVSA conference organizers are excited to welcome attendees to Columbus, Ohio. Their keynote speakers will be film director Mike Leigh and historian Priya Satia. Topics may include literary and artistic form; word, image, and sound production; the general and the specific; the average and the exceptional; and historical, social, and scientific taxonomies.

**Enchantment/Disenchantment: The 45th Annual Nineteenth-Century French Studies Colloquium, hosted by Florida State and The John & Mable Ringling Museum of Art (Sarasota, Florida), October 31–November 2, 2019.**

The conference theme, enchantment and disenchantment, is inspired by the event’s location. Myths of Florida typecast the state as a land of enchantment, entertainment, and Disneyfication. One of Florida’s primary Gulf coast cities, Sarasota, offers an eclectic blend of high culture and popular entertainment. Now part of the Florida State University, the Ringling Museum and the Ca’ d’Zan were built by the circus magnate, John Ringling, whose business claimed to deliver the “Greatest Show on Earth”. This location offers an opportunity to look back on the nineteenth-century origins of spectacles of technology and fantasy, as well as the (dis)enchantment that they can provide.

The 2019 colloquium will explore how nineteenth-century France was a time of confrontation between the age-old enchantment of faith, magic, and tradition, and the modern lure of rationalization, science, and innovation, leading to what Max Weber called the “disenchantment of the world”. The nineteenth century is also a period of developing technologies and economies of popular entertainment. Along these lines, we can explore enchantment as a reward system that delights and inspires, or an enthrallment that constrains and inhibits. Enchantment can be a visceral experience of spectacle or one that plays with the simulacra of illusion.

Organizers: Aimée Boutin and Lauren Weingarden (Florida State University)

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**Global Art History and Nineteenth-Century Art**

In November 2018, AHNCA co-sponsored with Columbia University’s Avery Architectural & Fine Arts Library a morning symposium titled Global Art History and Nineteenth-Century Art. Intended to highlight Avery’s exhibition Looking East: James Justinian Morier and Nineteenth-Century Persia and the Wallach Art Gallery’s exhibition Posing Modernity: The Black Model from Manet and Matisse to Today, this free event began with a keynote talk on Qajar Persian art by independent scholar Dr. Layla S. Diba. It concluded with a roundtable discussion among the scholars illustrated here: (from left to right) moderator Nina Athanassoglou-Kallmyer (Professor Emerita, University of Delaware and Editor-in-Chief, The Art Bulletin); André Dombrowski (Associate Professor of History of Art, University of Pennsylvania); Layla S. Diba; Anne Higonnet (Professor and Chair of Art History, Barnard College); and Marc Gotlieb (Director of the Graduate Program in the History of Art, Williams College). Special thanks to event organizers Roberto C. Ferrari (Curator of Art Properties, Avery Library) and Frédérique Baumgartner (Director of the MA in Art History, Columbia University).
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

Scholars who are no more than three years beyond receipt of the doctorate are invited to apply for the Henkel Post-Dissertation Fellowship, a year-long residential fellowship at the American Antiquarian Society. The purpose of the post-dissertation fellowship is to provide the recipient with time and resources to extend research and/or to revise the dissertation for publication. Any topic relevant to the Society’s library collections and programmatic scope, and coming from any field or disciplinary background, is eligible. AAS collections focus on all aspects of American history, literature, and culture from contact through 1876, and they provide rich source material for projects across the spectrum of early American studies. The Society welcomes applications from those who have advance book contracts, as well as those who have not yet contacted a publisher. The twelve-month stipend for this fellowship is $35,000.

Deadline: October 15
Contact: Cheryl Mcrell, mcrell@mwa.org

The Amon Carter Museum seeks applications for the Davidson Family Fellowship. Established in 1996, the fellowship provides support for scholars working toward the PhD or at the postdoctoral level to research topics in the history of American art and culture that relate to objects in the museum’s permanent collections. The museum collections cover the period between 1835 to 1950 in painting, sculpture, drawings and prints, photography from its beginnings to the present, and rare books. Proposals from qualified individuals in related disciplines are also welcome. The stipend is $3,000 per month. The fellowship may range from a minimum one-month to a maximum four-month period of full-time research at the museum. Housing and travel expenses are to be managed by the fellow, although the museum is available for assistance in locating accommodations.

Deadline: May 31
Contact: Samuel Duncan, samuel.duncan@cartermuseum.org

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. Application for a predoctoral fellowship may be made only through nomination by the chair of a graduate department of art history or other appropriate department. To be eligible, the nominee must have completed all departmental requirements, including course work, residency, and general and preliminary examinations, before November 15, 2019. Certification in two languages other than English is required. Candidates must be either United States citizens or enrolled in a university in the United States. The stipend for all predoctoral fellowships is $30,000 per year.

Deadline: TBA in July 2019
Contact: casva@nga.gov

The Henry Belin du Pont Dissertation Fellowship (four months, $6,500 with free housing and office) invites applications from PhD candidates whose research on important historical questions would benefit from use of Hagley’s research collections. Applications should demonstrate superior intellectual quality, present a persuasive methodology for the project, and show that there are significant research materials at Hagley pertinent to the dissertation. Use of Hagley’s collections may take place prior to application for the dissertation fellowship. Potential applicants are strongly encouraged to consult with Hagley staff prior to submitting their dossier.

Deadline: November 15
Contact: Dr. Roger Horowitz, rhorowitz@hagley.org

The Columbia University Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities. The $61,500 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. Fellows also receive a $7,000 stipend for research. To qualify, applicants must have received the PhD between January 1, 2018 and July 1, 2020.

Deadline: TBA (likely October)
Contact: Kay Zhang, program manager, kz2195@columbia.edu

The Decorative Arts Trust Summer Research Grants of the Trust’s Emerging Scholars Program provides support for graduate students working on a master’s thesis or PhD dissertation in a field related to the decorative arts.

Deadline: April 30
Contact: Christian Roden, croden@decorativeartstrust.org or (610) 627-4970

The German Center for Art History in Paris offers approximately six fellowships a year for students (any nationality) to pursue their research in the arts and the humanities of Germany and France in the context of a pre-determined theme. Recipients are expected to be in residence for the duration of the fellowship and to participate in the activities of the Center.

Deadlines: Jahresstipendien – April 15; Forschungsstipendien – May 15, September 15, and January 15; Paris x Rome Fellowship – July 31
Contact: Dr. Julia Drost, jdrost@dfk-paris.org or +33 (0) 1 42 60 67 97

The German Historical Institute awards short-term fellowships of one to six months to German and American doctoral students and postdoctoral scholars in the fields of German history. These fellowships are also available to German doctoral students and postdoctoral scholars/Habilitanden in the field of American history. For postdoctoral applications, the GHI will give priority to post-doc projects that are designed for the “second book.” Research projects must draw upon source materials located in the United States. The monthly stipend is €2,000 for doctoral students and €3,400 for postdoctoral scholars.

Deadlines: April 1 and October 1
Contact: Bryan Hart, hart@ghi-dc.org

The Getty Grant Program offers residential grants to scholars at the pre-doc and post-doc levels through its theme-year scholar programs and library

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The Leibniz Institute of European History (IEG) in Mainz offers **IEG Fellowships for Doctoral Students** to doctoral researchers from Germany and abroad who have at least a master’s degree in history, theology, or another discipline that works historically. They must have been pursuing their doctorate for no more than three years at the time of taking up the fellowship, though exceptions may be made in exceptional circumstances. As a research institution that is not part of a university, the Institute does not hold any examinations and does not award any academic qualifications. Dissertations are completed under the supervision of the fellowship holder’s supervisor at their home university.

**Deadline:** September 22  
**Contact:** fellowship@ieg-mainz.de

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**Henry Moore Foundation Post-Doctoral Research Fellowships** will support a small number of two-year post-doctoral researchers in the field of sculpture studies at a British university. Managed by the Henry Moore Institute, these fellowships assist scholars who have recently completed doctoral studies to prepare a substantial publication or similar research output. The foundation will award a grant of up to £21,000 per annum towards the fellowship. Applicants must have an affiliation with a university department who will act as the host to the fellow. Fellows will be expected to present the development of their work every six months to the Henry Moore Institute.

**Deadline:** April 29  
**Contact:** Kirstie Gregory, kirstie.gregory@henry-moore.org

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**The Leibniz Institute of European History (IEG)** offers **IEG Fellowships for Doctoral Students** to doctoral researchers from Germany and abroad who have completed their doctoral dissertations and are pursuing a new research project in close collaboration with scholars working at the IEG. Your contribution consists in bringing your own interests to bear on the work of the IEG and its research program negotiating difference in Europe. This includes the possibility of developing a perspective for further cooperation with the IEG. Applicants should have been awarded their doctorate no more than three years before the beginning of the proposed fellowship. The final examination or defense of the dissertation must have been successfully completed by the application deadline.

**Deadline:** October 15  
**Contact:** fellowship@ieg-mainz.de

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The **Pre-Doctoral Diversity Fellowship** program at Ithaca College supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure-track appointments within liberal arts or comprehensive colleges/universities. Enrollment in an accredited program leading to a PhD degree at a US educational institution and commitment to a career in teaching at the college or university level are required. Prior to August 15, 2020, the fellow must have advanced to candidacy at his or her home institution with an approved dissertation proposal. This fellowship is non-renewable. The fellow will receive a $33,000 stipend, relocation reimbursement, $5,000 in research support, office space, health benefits, and access to Ithaca College and Cornell University libraries.

**Deadline:** TBA (likely December)  
**Contact:** Office of Human Resources (607) 274-1207

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The Kluge Center encourages humanistic and social science research that makes use of the library’s large and varied collections. Interdisciplinary and cross-cultural research is particularly welcome in the **Kluge Fellowship** program. Established in 2000 through an endowment of $60 million from John W. Kluge, the Kluge Center is located in the splendid Jefferson Building of the Library of Congress. The center furnishes attractive work and discussion space for fellowship holders, Kluge Chairs, other distinguished visiting scholars, and post-doctoral and doctoral fellows supported by other grants and foundation gifts. Scholars who have received a terminal advanced degree within the past seven years in the humanities, social sciences, or in a professional field such as architecture or law are eligible. The fellowship is also open to researchers without the terminal degree in their field whose proposal meets the criteria for scholarly merit and relevance to the challenges facing democracies in the 21st century. Fellowships are tenable for periods from four to eleven months at a stipend of $5,000 per month for residential research at the Library of Congress. The Kluge Center reserves the right to offer fewer months than originally requested. Fellows may be given residence at any time during the 14-month window between May 1 of the year in which the fellowship is awarded and August 1 of the following year.

**Deadline:** July 15  
**Contact:** scholarly@loc.gov

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**Barra Postdoctoral Fellowship** at the McNeil Center for Early American Studies will appoint a recent recipient of the PhD as a postdoctoral fellow for a two-year term. The fellow will receive a stipend; health insurance; private office space in the Center’s building at the northeastern gateway to the University of Pennsylvania’s historic campus; library, computer, and other privileges at the university; and access to the Philadelphia area’s magnificent manuscript, rare book and museum collections. Modest funds for travel and research are available. During the two-year term of appointment, the fellow will teach two courses in an appropriate department at the University of Pennsylvania. All McNeil Center Fellows are expected to be in residence during the academic year and to participate in the Center’s program of seminars and other activities. The remainder of the fellow’s time will be devoted to research and writing. While this fellowship is par-
particularly appropriate for projects designed to turn a doctoral dissertation into a publishable monograph, any project dealing with the histories and cultures of North America in the Atlantic world before 1850 will be considered. Proposals dependent on the use of Philadelphia-area archives and libraries are particularly welcome. Applicants must have earned the PhD no earlier than 2015 in American History, American Literature, American Studies, or a closely allied field and must have completed all requirements for the degree when the term of appointment commences. Candidates who have received McNeil Center funding for a related project at the pre-doctoral stage will not be considered. The Barra Postdoctoral Fellow will receive a starting stipend of $48,900, health insurance, and modest funds for travel and research.

Deadline: November 1
Contact: mcneas@ccat.sas.upenn.edu or (215) 929-9251

The Terra Foundation Summer Residency brings together doctoral scholars of American Art and emerging artists worldwide for a nine-week residential program in the historic village of Giverny, France. In addition to a stipend, fellows receive on-site lodging, use of working facilities, and lunches for the duration of the residency.
Deadline: January 15
Contact: tsr@terraamericanart.eu

The Terra Foundation Postdoctoral Fellowship at the Centre for American Art, The Courtauld Institute of Art, University of London is designed to facilitate original, rigorous, and exciting research that investigates art from the United States or its role in an international context from the colonial period up to 1980. It offers a postdoctoral scholar the opportunity to pursue his or her own work while in residence for six months and to actively contribute to the academic programming of the Centre for American Art.
Deadline: TBA (Fall)
Contact: grants@terraamericanart.org

Trinity College invites applications for a one-year pre-doctoral or post-doctoral Ann Plato Fellowship to promote diversity at their nationally recognized liberal arts college in Hartford, Connecticut. Fellows will join the faculty in one of the college’s 30 academic departments or interdisciplinary programs, interact regularly with colleagues and students on campus, and work on their own research. Pre-doctoral fellows will teach one course during the year; post-doctoral fellows will teach two courses.
Deadline: TBA (likely November).
Contact: Sylvia DeMore, Sylvia.DeMore@trincoll.edu or (860) 297-2152

Reminder: Please Keep Your Membership Active

If you have not already renewed for this 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!
The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers Exploratory Research Grants to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months at no more than $1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the Henry Belin du Pont Research Grants to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center’s scholars. Tenure must be continuous and last from two to six months. Stipends are no more than $1,600 per month. Applications for all fellowships are reviewed three times per year.
Deadline: March 31, June 30, October 31
Contact: Roger Horowitz, rhorowitz@hagley.org
Website: hagley.org/library-grants

The William L. Clements Library Research Fellowships exist to help scholars gain access to the library's rich array of primary sources on early American history. On almost any aspect of the American experience from 1492 through 1900, the Clements holdings – books, manuscripts, pamphlets, maps, prints and views, newspapers, photographs, ephemera – are among the best in the world. Located on the central campus of the University of Michigan, the Clements offers several fellowships to graduate students, faculty, and independent researchers for amounts ranging from $1,000 to $10,000. Fellowships require a minimum residence of one week. Please note applicants must resides at least 200 miles from Ann Arbor.
Deadline: January 15
Contact: clements-fellowships@umich.edu or (734) 764-2347

The Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library is an international fellowship program open to people whose work will benefit from access to the collections at the Stephen A. Schwarzman Building, including academics, independent scholars, and creative writers (novelists, playwrights, poets). Visual artists at work on a book project are also welcome to apply. The center appoints 15 fellows a year for a nine-month term at the library, from September through May. In addition to working on their own projects, the fellows engage in an ongoing exchange of ideas within the Center and in public forums throughout the Library.
Deadline: TBA

Fulbright Grants are made to US citizens and nationals of other countries for a variety of educational activities, primarily university lecturing, advanced research, graduate study, and teaching in elementary and secondary schools. The Fulbright Scholar Program sends 800 scholars and professionals each year to more than 140 countries. Grant benefits vary by program and type of award.
Deadline: Varies by grant
Contact: apprequest@cies.iie.org or (202) 686-4000

The Getty Grant Program offersGetty Scholar Grantsto scholars at senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. The Getty also funds nonresidential grants. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field.
Deadline: TBA (October/November)
Contact: researchgrants@getty.edu or (310) 440-7374

The Getty Grant Program offersSpecialized Library Research Grant Opportunities. Four grants of $1,500 each will be awarded as follows: (1) Research project focusing on an aspect of the art critic Clement Greenberg’s work; (2) Research involving the library’s special collections that focus on published and unpublished resources about the scientific aspects of materials used in the production of art, such as paper, pigments, textiles, and plastics; (3) Research opportunity specifically for an advanced undergraduate majoring in art history, architectural history, or studio art, to conduct research in the library’s GRI’s special collections and library (4) Research opportunity specifically for a graduate student in the early stages of a graduate program (pre-MA degree or equivalent) in art history, architectural history, or studio art to conduct research in the GRI’s special collections and library.
Deadline: April 30
Contact: researchgrants@getty.edu or (310) 440-7374

The Gilder Lehrman Institute of American History annually provides ten short-term Gilder Lehrman Fellowships for $3,000 each to doctoral candidates, college and university faculty at every rank, and independent scholars working in the field of American history. International scholars are eligible to apply. 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.
Deadline: May 13
Contact: fellowships@gilderlehrman.org or (646) 366-9666

IFK Internationales Forschungszentrum Kulturwissenschaften offers Visiting Fellowships to internationally recognized scholars who would like to pursue their own research and are interested to cooperate with Austrian colleagues. Applications will be peer-reviewed by IFK’s International Academic Advisory Board.
Deadline: Varies by fellowship
Contact: ifk@ifk.ac.at

Through the Andrew W. Mellon Foundation, the Institute for Advanced Study has a one-year membership competition for the academic year for assistant professors at universities and colleges in the US and Canada. These awards will match the salary and benefits of the home institutions.
Deadline: October 15
Contact: contactus@ias.edu
The James Marston Fitch Charitable Foundation will award research grants of up to $15,000 to one or two mid-career professionals who have an academic background, professional experience, and an established identity in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, architectural history and the decorative arts. The James Marston Fitch Charitable Foundation will consider proposals for the research and/or the execution of the preservation-related projects in any of these fields.

Deadline: TBA (Fall)
Contact: fopena@fitchfoundation.org

The John Simon Guggenheim Memorial Foundation offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to those who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. Approximately 175 fellowships are awarded each year.

Deadline: September 25
Contact: (212) 687-4470

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Summer Stipends award $6,000 for two consecutive months of full-time independent study and research.

Deadline: September 25
Contact: stipends@neh.gov or (202) 606-8200

NEH Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $50,000 to $250,000 (the use of federal matching funds is encouraged).

Deadline: December 4
Contact: collaborative@neh.gov or (202) 606-8200

NEH Scholarly Editions Grants and Translation Grants support the preparation of editions and translations of pre-existing texts of value to the humanities that are currently inaccessible or available only in inadequate editions or transcriptions. Typically, the texts and documents are significant literary, philosophical, and historical materials; but other types of work, such as musical notation, are also eligible. Projects must be undertaken by at least two scholars working collaboratively. These grants support sustained full-time or part-time activities during the periods of performance of one to three years with a maximum award amount of $300,000. Guidelines posted two months before the deadline.

Deadline: December 4
Contact: editions@neh.gov or (202) 606-8200

The National Humanities Center offers up to 40 residential fellowships for advanced study in the humanities during the academic year, September through May. Applicants must hold doctorate or equivalent scholarly credentials. The Center seeks to provide half salary up to $65,000 with the expectation that a fellow’s home institution will cover the remaining salary. The Center also covers travel expenses to and from North Carolina for fellows and dependents living with the fellow in North Carolina during the fellowship.

Deadline: TBA
Contact: info@nationalhumanitiescenter.org

The Research Fellowships Program of the National Gallery of Canada encourages and supports advanced research. The fellowships emphasize the use and investigation of the collections of the National Gallery of Canada, including those of theGallery's Library and Archives. Competitive fellowships are offered in the field of Canadian Art, Indigenous Art, and the History of Photography. Applications are welcomed from art historians, curators, critics, independent researchers, conservators, conservation scientists and other professionals in the visual arts, museology and related disciplines in the humanities and social sciences, who have a graduate degree or equivalent publication history. The fellowships are open to international competition. Fellowships are tenable only at the National Gallery of Canada. Awards can be up to $5,000 a month, including expenses and stipend, to a maximum of $30,000.

Deadline: TBA
Contact: Cyndie Campbell, rcampbell@gallery.ca or (613) 990-0597

The Radcliffe Institute for Advanced Study is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute Fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe's historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $70,000 for one year with additional funds for project expenses.

Deadline: TBA (Fall)
Contact: fellowships@radcliffe.harvard.edu or (617) 496-1324

The Social Science Research Council sponsors fellowship and grant programs on a wide range of topics, and across many different career stages. Most support goes to pre-dissertation, dissertation, and postdoctoral fellowships. Some programs support summer institutes and advanced research grants. Although most programs target the social sciences, many are also open to applicants from the humanities. Programs relevant to the history of art and visual culture include Abe Fellowships, The Berlin Program for Advanced German and European Studies, The Eurasia Program, ACLS/SSRC/NEH International and Area Studies Fellowships, and Japan Studies.

Deadline: Varies by fellowship
Contact: fellowships@ssrc.org or (212) 377-2700, ext. 500

The Sterling & Francine Clark Art Institute offers 15-20 Clark Fellowships each year. Tenure ranges from less than a month to ten months (year runs...
July 1 – June 30 with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution’s collections and library, all located together with the Williams College Graduate Program in the History of Art. The Beinecke Fellowship is endowed by the devoted chair of the Research and Academic Program Trustee Committee, Frederick W. Beinecke, and is awarded to a noted senior scholar for one semester. The Clark/Oakley Humanities Fellowship, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The Clark/Centre Allemend Fellowship is awarded for a project centered on French art and culture.
Deadline: October 15
Contact: research@clarkart.edu or (413) 458-0469

The Terra Foundation also offers Terra Foundation International Research Travel Grants to US-based scholars working on American art and visual culture prior to 1980 to opportunity to conduct research abroad. The award is up to $6,000 for graduate students and up to $9,000 for postdoctoral and senior scholars.
Deadline: January 15
Contact: grants@terraamericanart.org

The University of Delaware Library and the Delaware Art Museum offer a joint Fellowship in Pre-Raphaelite Studies funded by the Amy P. Goldman Foundation. This one-month, residential fellowship (up to $3,000) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The fellowship is open to those who are pursuing or hold a PhD or who can demonstrate equivalent professional or academic experience.
Deadline: November 1
Contact: fellowships@delart.org or (302) 351-8515

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives up to $350,000 distributed over a 5-year period. Investigators in any discipline, at all non-profit institutions worldwide, are eligible. Applicants must be nominated by their institutions. Major divisions (e.g., College of Arts and Sciences, Medical School) of an institution may nominate only one applicant each. Applicants must be employed in career-ladder positions. For many applicants, this means holding a tenure-track position in a university. Applicants in other types of organizations should be in positions in which there is a pathway to advancement in a research career at the organization and the organization is fiscally responsible for the applicant’s position. The award may not be used as a post-doctoral fellowship. The William T. Grant Scholars Award must not replace the institution’s current support of the applicant’s research.
Deadline: July 2, 5:00 pm EST
Contact: (212) 752-0071

The American Historical Association offers several book prizes for outstanding works in the field of history. The Herbert Baxter Adams Prize for a work in the field of European history from 1815 through the 20th century; the James A. Rawley Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before the twentieth century; the J. Russell Major Prize for the best work in English on any aspect of French history; and the George Louis Beer Prize in European international history since 1895 century. The Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada from 1492 to the present. The American Academy in Rome has awarded the Rome Prize to support innovative and cross-disciplinary work in the arts and humanities. Each year, the prize is awarded to about thirty artists and scholars who represent the highest standard of excellence and who are in the early or middle stages of their careers. Each Rome Prize winner is provided with a stipend, meals, a bedroom with private bath, and a study or studio. Those with children under 18 live in partially subsidized apartments nearby. Winners of half-term and full-term fellowships receive stipends of $16,000 and $28,000, respectively. Winners of the two-year fellowships receive $28,000 annually.
Deadline: November 1
Contact: (212) 751-7200

The College Art Association welcomes applications for the Terra Foundation for American Art International Publication Grant and Translation Grant. Guidelines for the publication grant define “American art” as art (circa 1500–1980) of what is now the geographic United States. Eligibility is limited to book-length scholarly manuscripts in the history of American art, visual studies, and related subjects that are under contract with a nonprofit or commercial publisher. In particular, circumstances involving non-US publishers, projects being considered for publication may also apply. The grants are especially designed to cover image acquisition and translation costs, but may be used to cover any costs related to the publication’s editing and production costs. The Translation Grant is open to applicants from all nations for translation of a book, published or unpublished, on a topic in American art to English, or from English to another language. For this grant, “American art” is defined as art...
The Nineteenth Century Studies Association (NCSA) offers the NCSA Article Prize and Emerging Scholars Award. The NCSA Article Prize recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of $500 to be presented at the Annual NCSA Conference. Entries can be from any discipline, must be published in English or be accompanied by an English translation. Submission of essays that are interdisciplinary is especially encouraged. Articles that appeared in print in a journal or edited collection between July 1, 2018 and June 30, 2019 are eligible for the 2020 Article Prize; if the date of publication does not fall within that span but the work appeared between those dates, then it is eligible. Essays published in online, peer-reviewed journals are considered to be “in print” and are thus eligible. Articles may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays.

The Emerging Scholars Award acknowledges the work of emerging scholars who will be presenting a paper on British art or visual culture at an academic conference. Deadline: January 15 Contact: Kimberly Rhodes, krhodes@drew.edu

The Phi Beta Kappa Society offers the Sidney Hook Award ($7,500) to recognize national distinction by a single scholar in each of three endeavors: scholarship, undergraduate teaching, and leadership in the cause of liberal arts education. Nominations for this award are accepted every three years. There will be a call for nominations a year and a half prior to each Triennial Council in the Key Reporter, the General Newsletter, and social media. The last award was given in 2018. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. Nominations for this award are accepted every three years. There will be a call for nominations a year and a half prior to each Triennial Council in the Key Reporter, the General Newsletter, and social media. The last award was given in 2018.

Contact: Jen Horneman, jhorneman@pbk.org or (202) 745-3287

Smithsonian American Art Museum is now accepting nominations for the Charles C. Eldredge Prize. A cash award of $3,000 is made to the author of a recent book-length publication that provides new insight into works of art, the artists who made them, or aspects of history and theory that enrich our understanding of America’s artistic heritage. The Eldredge Prize seeks to recognize originality and thoroughness of research, excellence of writing, clarity of method, and significance for professional or public audiences. It is especially meant to honor those authors who deepen or focus debates in the field, or who broaden the discipline by reaching beyond traditional boundaries. Single-author, book-length publications – including monographs, exhibition catalogues, catalogues raisonnés, and collected essays – in the field of American art history published in the three previous calendar years are eligible. To nominate a book, send a one-page letter explaining the work’s significance to the field of American art history and discussing the quality of the author’s scholarship and methodology. Nominations by authors or publishers for their own books will not be considered.

Deadline: December 1 Contact: eldredges@si.edu

The Society for the History of Technology offers prizes for outstanding work in the history of technology, broadly defined. The Sidney Edelstein Prize is awarded to the author of an outstanding scholarly book in the history of technology published during the preceding three years (so, for example, books eligible for the 2019 award will have been published in 2016–2018). Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize. Send one copy to each of the committee members. The Sally Hacker Prize honors exceptional scholarship that reaches beyond the academy toward a broad audience. Any book published in the three years preceding the year of the award is eligible (for example, books eligible for the 2019 award would have been published in 2016–2018). The prize consists of a cash award and a certificate. Publishers and authors are invited to nominate titles. The Samuel Eleazar and Rose Tartakov Levinson Prize is awarded each year for a single-authored, unpublished essay in the history of technology that explicitly examines, in some detail, a technology or technological device or process within the framework of social or intellectual history. It is intended for younger scholars and new entrants into the profession. Manuscripts already published or accepted for publication are not eligible. In order to be considered, manuscripts must be in English and of a length suitable for publication as an article in Technology and Culture—approximately 7,500 words (not including notes) and 100 notes.

Deadline: April 15 Contact: Jan Korsten, SHOT.Secretariaat@tue.nl

The Historians of British Art annually awards prizes to outstanding books on the history of British art, architecture, and visual culture. It will consider books in four categories: Pre-1800, 1600–1800, Post-1800, and multi-authored volume. The committee is currently welcoming nominations for this year’s prize for books published in 2018. Publishers should notify the chair of their nominations and send a copy of each nominated book to the four committee members. Deadline: TBA (likely October 1) Contact: Not yet updated for 2020 award

The George Orwell Prize is awarded annually for a single-authored, unpublished essay in the history of technology that explicitly examines, in some detail, a technology or technological device or process within the framework of social or intellectual history. It is intended for younger scholars and new entrants into the profession. Manuscripts already published or accepted for publication are not eligible. In order to be considered, manuscripts must be in English and of a length suitable for publication as an article in Technology and Culture—approximately 15,000 words (not including notes) and 400 notes.

Deadline: December 1 Contact:@brief@george-orrwell-prize.org

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Deadline: April 15 Contact: Jan Korsten, SHOT.Secretariaat@tue.nl
US Exhibitions

ALABAMA
Huntsville Museum of Art
Alphonse Mucha: Master of Art Nouveau
Through June 23, 2019

ARIZONA
Phoenix Art Museum
Sublime Landscapes
Through May 3, 2020

CALIFORNIA
Los Angeles. The Getty Center
Oscar Rejlander: Artist Photographer
Through June 9, 2019

Sacramento. Crocker Art Museum
The Race to Promontory: The Transcontinental Railroad and the American West
June 23 – September 29, 2019

San Francisco. de Young, Fine Arts Museums of San Francisco
Gauguin: A Spiritual Journey
Through June 23, 2019

Monet: The Late Years
Through May 27, 2019

San Francisco. Legion of Honor, Fine Arts Museums of San Francisco
Fantaisie Française: Prints from the Vandervyn Collection
May 25 – August 4, 2019

Santa Barbara Museum of Art
Through Vincent’s Eyes: Van Gogh and His Sources
Opens October 11, 2020

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

US Exhibitions

Constantine Athanassiou (attributed to), Acropolis Excavated (Kritos Boy and the Moschophororos) (detail), albumen print, 1866, collection of William Knight Zewadski. On view at St. Petersburg Museum of Fine Arts in View of Antiquity.

COLORADO
The Denver Art Museum
Claude Monet: The Truth of Nature
October 21, 2019 – February 2, 2020

CONNECTICUT
Hartford. Wadsworth Atheneum Museum of Art
Designing the American Home, 1650 to 1850
Ongoing

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

Jacksonville. The Cummer Museum of Art & Gardens
Louis Comfort Tiffany: Treasures from the Driehaus Collection
October 16, 2019 – January 5, 2020

French Moderns: Monet to Matisse, 1850–1950
June 14 – September 6, 2019

Lakeland. Polk Museum of Art
Across the Atlantic: American Impressionism through the French Lens
August 10, 2019 – October 13, 2019

Miami Beach. The Wolfsonian – Florida International University
Frank Brangwyn (1867–1956): Bringing the Empire Home
Through May 26, 2019

Orlando. Charles Hosmer Morse Museum of American Art
Earth into Art: The Flowering of American Art Pottery
Through September 27, 2020

Orlando Museum of Art
Louis Dewis (1872–1946): A Belgian Post-Impressionist
Through May 5, 2019
ARThur Watson Sparks, Quai St. Catherine, Martigue (detail), oil on board, c. 1910–19, Reading Public Museum, Pennsylvania. On view at the LSU Museum of Art in Across the Atlantic.

St. Petersburg Museum of Fine Arts
*Views of Antiquity: Shaping the Classical Ideal*
Through May 5, 2019

Vero Beach Museum of Art
*Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement*
Through May 5, 2019

**US Exhibitions**

**LOUISIANA**

**BATON ROUGE.** LSU Museum of Art
*Across the Atlantic: American Impressionism through the French Lens*
Through June 9, 2019

New Orleans Museum of Art
*Orientalism: Taking and Making*
Through December 31, 2019

**L’Affichomania: The Passion for French Posters**
October 19, 2019 – January 12, 2020

**ILLINOIS**

**CHICAGO.** Art Institute of Chicago
*Exhibition Lab: Sargent and Fashion*
Through June 23, 2019

**PEORIA.** Art Institute of Illinois
*Van Gogh in America*
June 21, 2020 – September 27, 2020

**MASSACHUSETTS**

**BOSTON.** Museum of Fine Arts, Boston
*Monet’s Waterloo Bridge: Vision and Process*
Through April 28, 2019

**WORCESTER.** Worcester Art Museum
*Monet’s Waterloo Bridge: Vision and Process*
Through April 28, 2019

**MICHIGAN**

**DETROIT.** Detroit Institute of Arts
*Van Gogh in America*
June 21, 2020 – September 27, 2020

**KALAMAZOO.** Kalamazoo Institute of Arts
*Esprit: Exploring Wit and Beauty in French Prints*
June 15 – August 25, 2019

**NEW JERSEY**

**NEWARK.** Newark Museum
*Vantage Points: History and Politics in the American Landscape*
Ongoing

**LOUISIANA**

**BATON ROUGE.** LSU Museum of Art
*Across the Atlantic: American Impressionism through the French Lens*
Through June 9, 2019

New Orleans Museum of Art
*Orientalism: Taking and Making*
Through December 31, 2019

**IOWA**

**DAVENPORT.** Figge Art Museum
*Art Nouveau Amphora*
Through June 16, 2019

**KENTUCKY**

**LOUISVILLE.** Speed Art Museum
*Making Time: The Art of the Kentucky Tall Case Clock, 1790–1850*
Through June 16, 2019

**NEW JERSEY**

**NEWARK.** Newark Museum
*Vantage Points: History and Politics in the American Landscape*
Ongoing
US Exhibitions

NEW BRUNSWICK. Zimmerli Art Museum
Seeing and Knowing: The Natural History Drawings of Robert Bruce Horsfall, 1869-1948
Through September 29, 2019

NEW YORK
Albany Institute of History and Art
Heavy Metal: Cast Iron Stoves of the Capital Region
Through August 18, 2019

Joseph Hidley (1830–1872): Folk Artist from Rensselaer County
September 7 – December 1, 2019

Fenimore Art Museum
Perfect Harmony: The Musical Art & Life of William Sidney Mount
May 25 – September 8, 2019

Herbert F. Johnson Museum of Art, Cornell University
Past Time: Geology in European and American Art
Through May 12, 2019

The Frick Collection
Manet from the Norton Simon Museum
October 16, 2019 – January 5, 2020

Metropolitan Museum of Art
Monumental Journey: The Daguerreotypes of Girault de Prangey, 1804–1892
Through May 12, 2019

Artistic Encounters with Indigenous America
Through May 13, 2019

Morgan Library and Museum
Plein Air Sketching in the North
Through August 25, 2019

Walt Whitman: Bard of Democracy
June 7 – September 15, 2019

John Singer Sargent: Portraits in Charcoal
October 4, 2019 – January 12, 2020

New York Public Library, Stephen A. Schwarzman Building
Walt Whitman: America’s Poet
Through July 27, 2019

Memorial Art Gallery
Alphonse Mucha: Master of Art Nouveau
October 13, 2019 – January 19, 2020

Philadelphia Museum of Art
The Impressionist’s Eye
Through August 18, 2019

Yoshitoshi: Spirit and Spectacle
Through August 18, 2019

Carnegie Museum of Art
Monet and the Modern City
May 25 – September 2, 2019

Albany Institute of History and Art
Fantasy and Reality: The World According to Félix Buhot, 1847–1898
September 29 – December 15, 2019

Walt Whitman: America’s Poet
Through July 27, 2019

Rhode Island School of Design Museum
Gorham Silver: Designing Brilliance, 1850–1970
May 3 – December, 2019

Cincinnati. Taft Museum of Art
Winslow Homer to Georgia O’Keeffe: American Paintings from the Phillips Collection
Through May 19, 2019

Columbus Museum of Art
Rodin and Women: Selections from the Iris and B. Gerald Cantor Foundation
July 12 – December 8, 2019

To Endure in Bronze
Ongoing

TENNESSEE
CHATTANOOGA. Hunter Museum of American Art
William J. Glackens and Pierre-Auguste Renoir: Affinities and Distinctions
June 22 – September 22, 2019

Memphis Brooks Museum of Art
Bouguereau & America
June 22 – September 22, 2019

NASHVILLE. Frist Center for the Visual Arts
Van Gogh, Monet, Degas, and Their Times: The Mellon Collection of French Art
Through May 5, 2019
A Sporting Vision: The Paul Mellon Collection of British Sporting Art
Through May 5, 2019

TEXAS
AUSTIN. Harry Ransom Center at the University of Texas
The Rise of Everyday Design: The Arts and Crafts Movement in Britain and America
Through July 14, 2019

Dallas Museum of Art
Women Artists in Europe from the Monarchy to Modernism
Through June 9, 2019
Berthe Morisot, Woman Impressionist
Through May 26, 2019

FORT WORTH. Kimbell Art Museum
Monet: The Late Years
June 16 – September 15, 2019
Renoir: The Body, The Senses
October 27, 2019 – January 26, 2020

HOUSTON. Museum of Fine Arts
Vincent van Gogh: His Life in Art
Through June 27, 2019

UTAH
SALT LAKE CITY. Utah Museum of Fine Arts
The Race to Promontory: The Transcontinental Railroad and the American West
Through May 26, 2019

VIRGINIA
NORFOLK. Chrysler Museum of Art
Watercolor: An American Medium
Through June 23, 2019

Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals
October 19, 2019 – January 19, 2020

THOMAS MORAN. Watercolor:
Shoshone Falls, Snake River, Idaho, watercolor on paper board, c. 1875, gift of Mr. Hugh Gordon Miller. On view at the Chrysler Museum of Art in Watercolor: An American Medium

WASHINGTON, D.C.
Freer | Sackler: The Smithsonian’s Museums of Asian Art
Whistler in Watercolor
May 18 – October 6, 2019

The Peacock Room in Blue and White
Opening May 18, 2019

National Gallery of Art
The American Pre-Raphaelites: Radical Realists
Through July 21, 2019

Smithsonian, National Portrait Gallery
Daguerreotypes: Five Decades of Collecting
Through June 2, 2019

Lincoln’s Contemporaries
Through May 12, 2019

WISCONSIN
Milwaukee Art Museum
Bouguereau & America
Through May 12, 2019
International Exhibitions

AUSTRALIA
CANBERRA. National Gallery of Australia
Love & Desire: Pre-Raphaelite Masterpieces from the Tate
Through April 28, 2019

MONET: Impression Sunrise
June 7 – September 1, 2019

AUSTRIA
VIENNA. Albertina
Rubens to Makart – Liechtenstein, The Princely Collections
Through June 10, 2019

Rudolf von Alt and his Time: Watercolors from the Princely Collections of Liechtenstein
Through June 10, 2019

VIENNA. Leopold
Olga Wisinger-Florian
May 24 – October 21, 2019

CANADA
OTTAWA. National Gallery of Canada
Gauguin: Portraits
In collaboration with the National Gallery, London.
May 24 – September 8, 2019

TORONTO. Art Gallery of Ontario
Impressionism in the Age of Industry
Through May 5, 2019

DENMARK
COPENHAGEN. The David Collection
Under Indian Skies: 19th-Century Photographs from a Private Collection
Through April 28, 2019

P. S. Krøyer and the Artists’ Colony in Hornbæk
May 15 – August 25, 2019

COPENHAGEN. Glyptotek
Perfect Poses?
In collaboration with Museu Calouste Gulbenkian, Lisbon.
Through June 16, 2019

ENGLAND
BIRMINGHAM. Barber Institute of Fine Arts
Drawing out the Sound
Through May 19, 2019

COMPTON. George Frederic Watts Gallery
John Frederick Lewis
July 9 – November 3, 2019


COPENHAGEN. Hirschsprung Collection
Down to Earth: Danish Painting 1780–1920 and Landscapes of the Anthropocene
In collaboration with the Faaborg Museum and the Ribe Art Museum.
Through April 28, 2019

P.S. Kroyer and the Artists’ Colony in Hornbæk
May 15 – August 25, 2019

**INTERNATIONAL EXHIBITIONS**

**LONDON.** Tate
*The EY Exhibition: Van Gogh and Britain*
Through August 11, 2019

**FINLAND**
**HELSINKI.** Ateneum
*Frantisek Kupka*
Through May 19, 2019

**FRANCE**
**GIVERNY.** Musée de Impressionnismes
*Monet-Aubertin: An Artistic Encounter*
Through July 14, 2019

**FRANCE**
**PARIS.** Musée d’Orsay
*Sérusier’s The Talisman, A Prophecy of Color*
In collaboration with Musée de Pont-Aven.
Through June 2, 2019

**FRANCE**
**PARIS.** Musée d’Orsay
*Berthe Morisot, 1841–1895*
Co-organized by the Musée national des beaux-arts du Québec, the Barnes Foundation, the Dallas Museum of Art and the Musée de l’Orangerie.
June 18 – September 22, 2019

**FRANCE**
**PARIS.** Musée Cognacq-Jay
*Generation in Revolution: French Drawings from the Odrupgaard Collection*
May 10 – September 22, 2019

**FRANCE**
**PARIS.** Musée d'Orsay
*Black Models: From Géricault to Matisse*
Through July 21, 2019

**FRANCE**
**PARIS.** Musée Cognacq-Jay
*In the Light of the North: Danish Painting from the Odrupgaard Collection*
May 10 – September 22, 2019

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**LONDON.** British Museum
*Edward Munch: Love and Angst*
In collaboration with Munch Museum, Oslo.
Through July 21, 2019

**LONDON.** Dulwich Picture Gallery
*Pissarro in Dulwich*
April 30 – August 4, 2019

**LONDON.** National Gallery
*Bello: Scenes of Parisian Life*
Through May 19, 2019

**LONDON.** National Gallery
*Sorolla: Spanish Master of Light*
Co-organized with the National Gallery of Ireland, in collaboration with Museo Sorolla, Madrid.
Through July 7, 2019

**LONDON.** Queen’s Gallery, Buckingham Palace
*Roger Fenton’s Photographs of the Crimea, 1855*
Through April 28, 2019

**PARIS.** Musée Marmottan Monet
*Oriental Visions: From Dreams into Light*
Through July 21, 2019

**PARIS.** Petit Palais
*Romantic Paris, 1815-1848*
May 22 – September 15, 2019

**QUIMPER.** Musée des Beaux-Arts
*Last Impressionists*
June 21 – September 29, 2019

**GERMANY**
**BERLIN.** Staatliche Museen zu Berlin
*Gustave Caillebotte: Painter and Patron of the Impressionists*
May 17 – September 15, 2019

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INTERNATIONAL EXHIBITIONS

MUNICH. Lenbachhaus
Nature as Art
Through August 18, 2019

MUNICH. Museum Villa Stuck
Koloman Moser
May 23 – September 15, 2019

IRELAND
DUBLIN. National Gallery of Ireland
Making their Mark: Irish Painter-Etchers and the
Etching Revival
Through June 30, 2019

ITALY
FLORENCE. Pitti Palace
Female Perspectives: Women of Talent and
Commitment, 1861–1926
Through May 26, 2019

VENICE. Museo Fortuny
The Fortuny: A Family Story
May 11 – November 24, 2019

JAPAN
TOKYO. National Museum of Western Art
Hayashi Tadamasa: The Paris Art Dealer who
Promoted Japonisme
Through May 19, 2019

Modern Woman: Finnish Women Artists from the
Collection of Ateneum, Finnish National Gallery
Co-organized with Ateneum Art Museum, Finnish National Gallery, Helsinki
June 18 – September 23, 2019.

THE NETHERLANDS
AMSTERDAM. Rijksmuseum
Everyone a Photographer
Through June 10, 2019

AMSTERDAM. Van Gogh Museum
Unique Impressions: The Experiments of Camille
Pissarro
Through May 26, 2019

ASSEN. Drents Museum
Sprezzatura: Fifty Years of Italian Painting, 1860–1910
June 2 – November 3, 2019

DORDRECHTS. Dordrechts Museum
Work, Pray, Admire: New Views on Calvinism and Art
Through May 26, 2019

THE HAGUE. Mesdag
Mesdag and Colenbrander
Through June 23, 2019

NORWAY
OSLO. Munch Museum
The Swan Princess: Russian Art, 1880–1910
Through April 22, 2019

Everything We Own: The Art of Edvard Munch and
More
September 28, 2019 – January 5, 2020

RUSSIA
MOSCOW. Pushkin Museum
Affichemania
Through April 21, 2019

MOSCOW. Tretyakov Gallery
Ilya Repin
Through August 18, 2019

Edvard Munch
Through July 14, 2019

ST. PETERSBURG. State Hermitage Museum
Nineteenth- and Twentieth-Century Tapestries in the
Hermitage Collection
July 9, 2019 – January 12, 2020

SCOTLAND
EDINBURGH. National Galleries of Scotland
Heroes and Heroines: The Victorian Age
Through May 31, 2019

SPAIN
MADRID. Prado Museum
A Painting for a Nation: The Execution of Torrijos
Through June 30, 2019

WINTERTHUR. Kunstmuseum Winterthur
Daumier – Pettibon
Through August 4, 2019


Julia Margaret Cameron, Thomas Carlyle, albumen silver print, 1867. On view at the National Galleries of Scotland, Edinburgh in Heroes and Heroines: The Victorian Age.
New Books


**NEW BOOKS**


Join Us and Keep Up with Developments in Our Field

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.

- AHNCA Newsletter, emailed twice per year with calls for papers, symposia, lectures, conferences, fellowships, museum news, US and international exhibitions, and new books and publications (members only)
- Listing in the Annual Member Directory (members only)
- AHNCA List-serv
- 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)

Membership runs from January 1 to December 31.
Contributions above the minimum are appreciated and support the full range of AHNCA activities and publications.

*Our valuable online peer-reviewed journal, Nineteenth-Century Art Worldwide, receives only a fraction of its operating budget from memberships; contributions to the endowment fund are tax-deductible and always welcome! The goal of the endowment, established in 2006, is to reach $500,000 by 2020.

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