What can the studios of Daniel Chester French (1850–1931) tell us about the man who built them? He is often described as a sturdy American country boy, practically self-taught, who, due to his innate talent and sterling character, rose to create the most heroic of America’s heroic sculptures. French sculpted the seated figure in Washington, D.C.’s Lincoln Memorial, which is, according to a recent report, the most popular statue in the United States. Of course, the real story is more complex, and examination of French’s studios both complicates and expands our understanding of him. For most of his life, French kept a studio home in New York City and another in Massachusetts. This city/country dynamic was essential to his creative process.

BECOMING AN ARTIST
French came of age as America recovered from the trauma of the Civil War and slowly prepared to become a world power. He was born in 1850 to an established New England family of gentleman farmers who also worked as lawyers and judges and held other leadership positions in civic life. French’s father was a lawyer who eventually became assistant secretary of the U.S. Treasury under President Grant.

Dan (as his family called him) came to his profession while they were living in Concord, Massachusetts. This was the town renowned for plain living and high thinking, the home of literary giants Amos Bronson Alcott, Ralph Waldo Emerson, Nathaniel Hawthorne, and Henry David Thoreau at Walden Pond nearby. Dan received his first lump of modeling clay from May Alcott, an artist and sister of the writer Louisa May Alcott. Every summer he spent a month with his grandmother in Chester, New Hampshire, in a house his grandfather had built. Dan eventually took “Chester” as his middle name, affirming his New England roots.

Against all odds, at the age of 22, Dan French created a great statue, The Minute Man. Modeled on the classical Apollo Belvedere, it depicts a farmer stepping away from the plow to defend his country. The sculpture was commissioned by town patriarchs (French’s father among them) to memorialize Concord’s contributions to the Revolutionary War battle of Lexington (1775). The community took a chance in placing so much trust in the young man, who conceived the composition in his bedroom studio and worked it up to life-size scale in Boston. The Minute Man was the first in a long line of French’s sculptures that ennobled the American people and their ideals on a grand scale. As the nation grew in wealth and power, it needed artworks that would visualize both its past and its future. French more than fulfilled that need.
French’s studio at 125 West 11th Street, New York City, c. 1890s, published in N. Hudson Moore, “American Sculptors and Their Art, Daniel Chester French,” The Chautauquan XXXVIII:2 (October 1903), 144

Although it was a great success, The Minute Man revealed to French how much he did not know about his profession, so in 1874 he sailed for Florence to receive proper training. There he joined a tight-knit community of expatriate American artists who included Thomas Ball and the family of the late Hiram Powers, whose widow and children sustained his production. Both families lived in grand houses with large studios containing workrooms and showrooms. In Ball’s studio French mastered the messy, laborious process of sketching in clay and enlarging the maquette with the help of plaster casts, mechanical devices, and an array of assistants. The sculptor was expected to do this himself (in a very few cases herself) before turning the resulting model over to Italian-run workshops specializing in stone carving or bronze casting.

French became fully immersed in Florence’s social life. He attended balls, teas, and salons, and visited other artists’ studios. In an article about Ball’s studio, French described the gate to the complex as “the mysterious opening of which reminds us of the enchanted castles of childhood.” Meta- phorically he drew aside a curtain in order to enter “the true studio, where, beneath the hand of the sculptor, the clay assumes shape and begins to live.” In Florence, French learned more than technique; he learned how to live the life of an artist and to create art amid the magical atmosphere of a studio.

CONCORD AND NEW YORK CITY
French returned to America in 1876 and began building his career. He lived for a time in Washington, D.C., to be with his family, then in Boston to be with artist friends. In February 1879, French wrote to Ball’s wife, Ellen, that he was thinking of establishing a studio in Concord: “I am not sure that it w’ld not be better as an advertisement than anything else I could do. Most of the noted people of the country come here in the course of the season, & I should try to make my studio a point of interest.”

Within a month, construction was underway. On a budget of $500 he erected a charming yet modest building beside his parents’ home. It contained a large workroom, its walls painted Pompeian red, with sculpture in various stages of completion and shelves for casts of all sorts. This was a utilitarian space where messy clay and plaster could be handled freely. Heavy gold curtains separated the workroom from the reception room, which was luxuriously outfitted with antiques and exotica, as well as French’s own sculpture of Endymion. The reception room was a place for conversation, reading, and dreaming: it even had a windowed nook fitted up with curtains and cushions where, he told Ellen Ball, “you would want to take an interesting book & stay...”

In July 1879 French and his sister Sallie hosted a party to inaugurate the studio. Its walkway was lighted with Chinese lanterns, and more lanterns hung under trees from a cobweb netting of French’s design. There was dancing in the reception room, and supper started at 10 p.m. French called it “A pretty sight, the people in bright costumes strolling about under the soft light, with glimpses of the studio, with its statues & gay colors showing through the open doors.” By entertaining friends and potential clients in his Concord studio, French proceeded to make it a quasi-public place. Its overlapping aspects of utilitarianism, luxury, hospitality, and most important, presence within the family circle, were repeated in all of the studios French would establish later.

In 1888 French bought a conventional rowhouse at 125 West 11th Street, in the New York City neighborhood of Greenwich Village, and engaged architects to remodel it. What prompted his move to the metropolis? In the biography of her father, published long after his death, Margaret French Cresson explained: “…the museums and the galleries and the art schools and the studios, oh! that was its golden virtue, and all the artists in this country seemed to be settled there. It was a living city, and, in so far as art went, it really seemed to be achieving something. Dan wanted to become a part of it, for he was interested, not only in his own career, but in the growth of art in this country and in all the new organizations for beauty and for betterment that seemed to be springing up on every side.” Combining pragmatism and idealism (at least in his daughter’s hindsight), French made the move to Manhattan.

Yet another reason was his engagement to his cousin Mary French (known as Mamie). Mamie was a part of the family, and had even, on one occasion, “received” her own guests in French’s studio. In 1887 the two realized they were in love, but decided it was wrong for cousins to marry. Fortunately, their hesitation dissipated. He wrote, “Mamie says she wants to live under the same roof with the studio, so I now see why I bought a house and not a stable.” The New York house was originally intended to contain studios for French and some artist friends, but now it became a
family home and a studio for him alone. He used it for the rest of his life.

French made the street-facing parlor on the first floor into a reception room. A double-height room was created by removing the back half of the first floor and building out into the garden; this became the studio. This huge space was entered from a balcony that connected to the reception room. It was lit by a skylight and outfitted with ropes and rigging. A door under the balcony led to the kitchen and street entrance, making a route for sculptures to be carried out to waiting wagons. There was an additional back room for casting and storage, and the upper floors became living quarters. An active social life flourished in the house, described as “more or less random entertaining of a charming and unaffected kind.” Mamie received callers in the reception room, distracting them when her husband was too busy to be disturbed. French organized entertainments in the studio such as lectures and musical events. With the addition of daughter Margaret in 1889, the house truly became a family home.

CHESTERWOOD
French continued to use the Concord studio sporadically, especially in the summers, but in a few years’ time, the Frenches felt the need for their own place in the country. In 1895 they were charmed by the main street of Stockbridge, Massachusetts, and quickly found a farm in nearby Glendale. Its farmhouse and barn featured views over the Housatonic River Valley to two mountains that mirror each other. The farmhouse was made habitable with wallpaper and antiques, and French worked in the barn. This was the beginning of the estate eventually named Chesterwood, after the family’s original home in New Hampshire. The entire estate survives and is open to the public as a museum.

After his first full summer there, French decided to build a real studio. By moving the old barn and using its foundation, he retained the impressive view. He engaged his architect friend Henry Bacon and together they devised an austere Palladian building. French got his biggest and best workroom yet, measuring 30 x 29 feet with a ceiling reaching 26 feet. Off the main workroom is a casting room, with a chute into the basement to make clean-up easy. The view can be enjoyed from a long piazza off the workroom. The reception room, separated from the workroom by columns and a curtain, has a fireplace and an alcove with a Pompeian-style daybed French had made for his Concord studio.

Perhaps the most ingenious feature of the studio, and most memorable for visitors today, is its railroad track. As the studio was being built, 100 feet of track were laid through a tall, wide doorway, terminating in the center of the workroom. The floor of a flatcar mounted on this track is level with the workroom’s floor. French was thus able to work on a large sculpture on the flatbed; when it was ready to be viewed in daylight, the large door was opened, the floor panels over the tracks were removed, and the entire flatcar was pulled outside. The track was first used in July 1898, even before the studio was completed, when the still-in-process equestrian statue of George Washington was shown to a gathering of family and friends. This arrangement allowed French to understand how his work would look in daylight, all-important to a creator of public sculpture.

Next, French developed the site, establishing the studio as its own domain within the larger property. The primary entrance to the studio, then and now, is through a walled, almost secret, garden with flower borders, a fountain, and an exedra bench. An allée of peonies and hydrangeas along a grass path leads out to woodland paths. There are echoes here of Thomas Ball’s walled and gated compound in Florence, and of the old-fashioned gardens of the family home in Chester.

In 1901, some five years into their ownership, the family decided to replace the too-small farmhouse. French again worked with Bacon, who produced a dignified Georgian house, stuccoed like the studio. In the center hall, on axis with the view, there are columns with corn capitals, referencing both an architectural feature of the U.S. Capitol and the
property’s former life as a farm. The formal parlor is a true-to-scale copy of the one in Chester. French’s Aunt Helen, who still lived in the Chester house, gave him the Federal-era sofa that had always been there. In the study, the doors, wooden moldings, and fireplace surround from the original farmhouse parlor were re-used. Thus the house was a newly made, purpose-built family heirloom.

From 1896 until his death in 1931, French spent May through October at Chesterwood. Life there consisted of working in the studio, managing the farm and gardens, and entertaining. There was a strict routine to his days. His assistants laid out tools and clay, and French came to the studio wearing rather formal clothes; he worked from 9 a.m. until 5 p.m., with a long break for lunch and signing correspondence. Early mornings and late afternoons were spent superintending the vegetable and flower gardens, the orchards, and fields, and in mechanical work — he was good at fixing the temperamental water pump. Mamie held regular Friday-afternoon teas for callers. Once Margaret became a teenager, she maintained her own active social life. Her annual costume party was an excuse for French to devise a dance floor over the gravel around the fountain, and a trellis above for paper lanterns. From November to April, the family lived in New York, where work and entertaining continued at an ever-increasing pace.

By the first decade of the 20th century, French had become America’s go-to artist for monumental public sculpture. He also became deeply engaged with the civic art life of the city and the nation, especially with the Metropolitan Museum of Art and the National Sculpture Society. The studio on West 11th Street, the largest room in the house, was often pressed into service for dinners, meetings, and, increasingly, Margaret’s parties. In 1909 Margaret made her debut there with a dinner and dancing for 50 guests. Finding himself often displaced by events held in his studio, yet needing ever more space for his increasing workload, French set up another studio. In 1912 he established a studio at 12 West Eighth Street, then quickly acquired the building in MacDougal Alley that backed onto it. This was purely a working studio, with little if any social or domestic function. Similarly, the studio at Chesterwood became less of a private haven. French had so many commissions that he built an additional working studio down the hill that family and friends were also discouraged from visiting.

TWO PLACES, ONE CAREER
When discussing Chesterwood, French said: “I spend six months of the year up there. That is heaven; New York is — well, New York.” In truth, French needed both city and country studios. In the city, he was fully immersed in the Gilded Age institutions of New York’s art world, and could use his studio for the meetings and entertaining this entailed. He was also closer to the foundries and carving workshops that executed his work. But in the country, he could work with fewer interruptions — insular yet more free, spending time as he chose with family, farm, and art. In both places he was a gentleman laborer. And in both places, his wife and eventually his daughter helped manage his social life, which revolved around showing his art and hosting elaborate parties in these atmospheric spaces.

French devised a particular type of studio: a combination of workroom and living room. To make his work he needed a large utilitarian space, clay and plaster, and assistants. But to be an artist he needed more: a showroom suitable for entertaining clients, colorful and comfortable furnishings, and quiet space in which to dream and think. He needed to be in the city to help build the civic institutions that required great sculpture. He needed to be in the country to claim his patrimony as a gentleman farmer of New England. His city and country studios allowed French to cultivate and unite different aspects of the same persona: civic leader, family patriarch, and artist.

KAREN ZUKOWSKI, Ph.D. is a curator, consultant, writer, and board member who has worked with many artists’ homes and studios. She co-edited and contributed an essay to Frederic Church’s Olana on the Hudson (Rizzoli, 2018) and is currently writing an essay on N.C. Wyeth’s Chadds Ford home and studio. She serves on the advisory council of the Historic Artists’ Homes & Studios program. Zukowski originally...
published this article in the May-June 2018 issue of *Fine Art Connoisseur*, a magazine that serves art collectors rather than scholars of art history.

**Information:** On Thursday evening, June 7, Dr. Zukowski will give a free public lecture at the Lenox Library, located seven miles northeast of Chesterwood. In addition to French’s studio homes, she will discuss those of the 20th-century modernist artists George L.K. Morris, Suzy Frelinghuysen, and Donald Judd and their context within the Historic Artists’ Homes & Studios program, an initiative of the National Trust for Historic Preservation administered at Chesterwood. For details and to reserve a seat, visit [lenoxlib.org/event](http://lenoxlib.org/event). See also [chesterwood.org](http://chesterwood.org), [artistshomes.org](http://artistshomes.org), and [frelinghuysen.org](http://frelinghuysen.org).

**ENDNOTES**

3. Daniel Chester French to Ellen Ball, 9 February 1879, container 1, microfilm reel 1, frame 226, French Family Papers, Manuscript Division, Library of Congress.
4. French to Ellen Ball, 13 July 1879, container 1, microfilm reel 1, frame 242, French Family Papers, Manuscript Division, Library of Congress.
7. Cresson, Journeys, 165.
Greetings from the President

Dear Fellow AHNCA Members,

I hope this finds you well and ready for spring.

I am delighted to report that this newsletter will be edited from now on by AHNCA member Kimberly Musial Datchuk, PhD, assistant curator at the University of Iowa Stanley Museum of Art and visiting assistant professor at the University of Iowa. Her research and curatorial interests include the intersection of art, gender, sexuality, and technology, particularly in fin-de-siècle France. Welcome, Kim!

AHNCA’s activities at the February 2018 CAA conference in Los Angeles were very successful. More than 150 enthusiastic colleagues attended our main session, *Women Artists, 1800–1900*, which was ably conceived and chaired by AHNCA member Jane R. Becker. Elsewhere in this Newsletter you will find the minutes of our annual membership business meeting.

Looking forward to the next CAA conference in New York in February 2019, I am delighted to report that AHNCA’s session will be devoted to *Transnationalism and Sculpture in the Long Nineteenth Century*. It will be co-chaired by Roberto C. Ferrari (Columbia University, New York) and Tomas Macsotay (Universitat Pompeu Fabra, Barcelona). AHNCA members who would like to be considered for participation should look forward to receiving CAA’s call for papers in May 2018.

A round of applause is owed to the Dahesh Museum of Art in New York, which again hosted the annual graduate student symposium that has made such a difference in the careers of many emerging colleagues. The 15th edition held on March 18, 2018 was both superb in quality and well attended. The Mervat Zahid Cultural Foundation 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 Jennifer Pride, Florida State University, for her paper entitled “The Poetics of Demolition: The Pickax and Spectator Motifs in Second Empire Paris.”

*The other papers presented were:*

- Lucie Grandjean, Université Paris Nanterre, “John Vanderlyn and the Circulation of Panoramic Images in Nineteenth-Century America: Promoting and Diffusing a ‘love and taste for the arts’”
- Remi Poindexter, The Graduate Center, City University of New York, “Martinique’s Dual Role in Alcide Dessalines d’Orbigny’s Voyage Pittoresque”
- Alexandra Morrison, Yale University, “Unfaithful: Julie Duvaldel de Montferrier’s Copies”
- Siddhartha V. Shah, Columbia University, “Tooth and Claw: Chivalry and Chauvinism in the Jungles of British India”
- Clayton William Kindred, Ohio State University, “The Harem in Absentia: Analyzing Race, Gender, and Sexuality in Jean Lecomte du Nouy’s *The Gate of the Harem*”
- Kathryn Kremnitzer, Columbia University, “*Tracing Mlle Victorine in the Costume of an Espada*”
- Galina Olmsted, University of Delaware, “*Je compte absolument sur vous*”: Gustave Caillebotte and the 1877 Exhibition”
- Maria Golovteeva, University of St. Andrews, “Photography as Sketch in the Works of Fernand Khnopff”
- Isabel Stokholm, University of Cambridge, “Fathers & Sons? Two Old Peredvizhniki and a New Generation of Russian Artists, 1890–1914”

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

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

Peter Trippi, President

peter.trippi@gmail.com

---

About This Issue

The Newsletter of the Association of Historians of Nineteenth-Century Art (AHNCA) is published twice a year, in April and October. The submission deadline for the Fall 2018 issue is September 15, 2018. Submissions may be sent to Newsletter Editor Kimberly Datchuk (kimberly-datchuk@uiowa.edu).

**DEPARTMENT EDITORS**

*Symposia, Lectures & Conferences:*
Christa DiMarco (cdimarco@uarts.edu)

*Grants, Fellowships, Prizes & Awards:*
Leanne Zalewski (lmzart@gmail.com)

*U.S. Exhibitions:*
Brian E. Hack (brian.hack@kbcc.cuny.edu)

*International Exhibitions:*
Orin Zahra (orzahra@wustl.edu)

*New Books:*
Corrinne Chong (corrinneecareens@gmail.com)

**ADVERTISING RATES**

Full page: $300; half-page: $150 (horizontal); quarter page: $100
Reduced rates are available for insertions in two issues: full page: $400; half-page: $225; and quarter page: $150
Minutes of the
Annual Business Meeting
February 23, 2018, 12.30-1.30 PM, Los Angeles Convention Center

An attendance sheet was passed around: 12 people signed in.

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

Membership Update – Karen Pope, Membership Coordinator
Karen reported that the total number of new and renewed memberships (220) is down from last year, though payments are still coming in. (The total figures were 248 in 2017 and 226 in 2016.) Karen maintains our regular membership communication system via email, which has helped with renewal reminders. Membership solicitation forms are being handed out at this CAA conference, and Karen distributed extra forms to those willing to distribute them at sessions they are attending. All students participating in the Graduate Student Symposiums receive one-year free memberships for the year in which they give their paper.

Treasurer’s Update – Peter Trippi on behalf of Andrew Eschelbacher
Andrew relayed that things are stable financially speaking. Our checking account balance is $71,406, a figure which may seem high because it includes the newly arrived $30,000 Terra Foundation grant for Nineteenth-Century Art Worldwide’s American art initiative. The balance of our endowment for Nineteenth-Century Art Worldwide is $145,125. (Our goal is to get this endowment’s balance to $500,000.) All accounts are held at Bank of America, which has locations almost everywhere, which will make it easier for future treasurers to transition in and out. AHNCA uses Paypal for memberships, which seems to be working well; even if members send in (paper) checks to Karen with their completed forms, she can deposit them directly into our account at Bank of America.

Programs Update – Peter Trippi on behalf of Patricia Mainardi
AHNCA’s 15th annual Graduate Student Symposium was set to occur on Sunday, March 18, 2018 at the Dahesh Museum’s space in NYC. (Please see the separate follow-up report in Greetings from the President.) AHNCA again thanks the Dahesh Museum for its ongoing support of the conference and for providing refreshments on the day of the symposium.

Yesterday (February 22), AHNCA’s session at CAA on Women Artists, 1800–1900, chaired by member Jane R. Becker, PhD, was very well attended. It featured papers by Kristan M. Hanson (University of Kansas); Andrea Van Houtven (Centro Universitario de Artes TAI and Universidad Antonio de Nebrija); and Alexis Goodin (Sterling and Francine Clark Art Institute). AHNCA now invites all members to propose sessions for the 2019 CAA conference (New York) by emailing Pat Mainardi before April 1, 2018. (Please see Greetings from the President for the session ultimately selected.)

Newsletter Update – Peter Trippi
Peter reminded attendees that information to include in the Spring 2018 issue is due on March 10. That covers activities offered between May and October; the Fall issue covers activities between November and April. He acknowledged with gratitude all of the individuals who work as subsection editors: Christa DiMarco, Leanne Zalewski, Brian E. Hack, Orin Zahra, and Corrinne Chong. Peter announced that the editorship of the newsletter itself is still open. (We are delighted to confirm that this post has subsequently been assumed by an attendee of this business meeting, Kimberly Datchuk.) AHNCA newsletters dating back to 2006 have now been uploaded to ahnca.org/index.php/newsletter.

Nineteenth-Century Art Worldwide – Petra Chu
Petra confirmed that the Terra Foundation for American Art has awarded the journal a grant of $30,000 to publish the American Art History Digitally series of articles. (In the audience was member Sally Webster, whose article is forthcoming through this initiative.) Private fundraising is continuing to build the journal’s endowment toward its goal of $500,000 so as to lessen fundraising pressures on the editors in the future.

New Business
Member Toshio Watanabe announced that the University of East Anglia welcomes applications for its Ishibashi Foundation Summer School in Japanese Arts and Cultural Heritage. This information was shared with all AHNCA members via e-mail later in February.

Peter announced that elections for several AHNCA officer posts and at-large board seats will occur at the 2019 annual business meeting, to be held during CAA in New York next February. Those unable to attend that meeting in person will be eligible to vote electronically in advance.

Via Peter, member Roberto Ferrari noted that he and Petra Chu will co-chair a roundtable at the Art Libraries Society of North America conference in New York on February 26: “Born-Digital and Other E-Journals in Art History: Crossing Borders among Art Historians, Editors, and Librarians.”

As there was no other new business, Peter thanked everyone for attending. The meeting was adjourned at 1.30 PM.
Symposia, To Apply & To Attend

CALLS FOR PAPERS (SYMPOSIA), TO APPLY

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

The NCSA conference committee invites proposals that examine the theme of explorations in the history, literature, art, music, and popular culture of the nineteenth century. Disciplinary and interdisciplinary approaches to this theme are welcome from North American, British, European, Asian, African, and worldwide perspectives. From the early nineteenth century, when Lewis and Clark paddled through the Kansas City area on their way up the Missouri River to explore the North American continent, through the dawn of the Industrial Revolution, the building of factories and railroads, the mechanization of agriculture, and the advent of mass-produced cultural artifacts, the American Midwest became a crossroads for explorers and inventors, hucksters and entrepreneurs, artists and musicians, poets and dreamers who pursued their discoveries toward destinations made possible by the wide-open spaces of the Great Plains.

In this way, the Kansas City region is emblematic of a larger set of trends in the global evolution of culture that radically altered the fundamental conditions of human existence during the nineteenth century. How does the discovery of new geographical knowledge change the perception of human possibility? How do innovations in science and technology affect the development of literature, music, and art? How does the recovery of previously unheard voices – of women, of workers, of ethnic minorities, and people of color – influence the understanding of social history in America and the wider world? Topics for investigation include encounters between Western explorers and indigenous people; the impact of steamships and railways upon changing perceptions of time and space; resistance and accommodation between traditional folkways and mass-produced culture; and the development of new idioms in literature, art, and music to express the broader horizons of nineteenth-century self-awareness.

Proposals are due by September 30, 2018. Send 300-word abstracts (as an e-mail attachment in Word format) along with a one-page CV to ncsaweb.net/Current-Conference. For details, visit: ncsaweb.net/Current-Conference.

SYMPOSIA, TO ATTEND

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

Organized by Ghent University and the European Society for Nineteenth-Century Art (ESNA), in cooperation with the University of Antwerp and the Museum of Fine Arts, Ghent, and with the support of the Research Foundation – Flanders (FWO) and the Radboud University Nijmegen.

Male Bonds in Nineteenth-Century Art is a two-day international conference that aims to explore the place of male bonds in nineteenth-century artistic practice and visual arts. Male homosociality – i.e. social relationships between men – helped structure nineteenth-century European and American society. However, over the course of the century changes arose, instigated by the increasingly rigorous conception of same-sex sexualities and by other challenges to traditional notions of manhood.

The conference strives to probe, challenge, and expand upon the academic narrative of male homosociality through the lens of art history. It is to establish a multifaceted survey of the male bonds that underpinned nineteenth-century art, and to consider the theoretical and methodological implications of the study thereof. In so doing, it seeks to build a bridge between traditional art-historical scholarship and the fields of gender and gay and lesbian studies: an interdisciplinary exchange of which the full potential for scholarship on the nineteenth century remains to be exploited.


City, Space, and Spectacle in Nineteenth-Century Performance, University of Warwick, June 8–10, 2018 (Palazzo Pesaro-Papafava, Venice)

The city played a central role in nineteenth-century performance, whether as a setting for stage drama, the site of festivals, carnivals, and street theatre, or as a context for the performative interactions of everyday life. A favorite subject of new types of show such as the Panorama and Diorama, the city itself offered a compelling spectacle to inhabitants and visitors alike. Throughout the century, crowds were frequently drawn to particular sites and scenes in which the city was felt to reveal its secrets, while gaslight rendered the metropolis into a drama of lights and shadows, what Lynda Nead has called ‘a poetics of gas’.


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

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

Fraud and Forgery in Literature of the Long Nineteenth Century, North American Victorian Studies Association, Aarhus University, June 22–23, 2018 (Denmark)

Literature from the long nineteenth century abounds in acts of fraud and forgery, whose far-reaching implications captured the popular imagination during this period of rapid economic development and offered a means of engaging with the unstable realities of a burgeoning capitalist and industrial era. Sara Malton points out that forgery ‘enacts a violation on several fronts: it signifies a transgression against property, identity, the authority of law, the nation-state, and the economic system’. Acts of fraud and forgery are more than simply crimes of mendacity; they destabilize and jeopardize the intertwined systems upon which society is founded. Writers
and readers were simultaneously alarmed and fascinated by such acts, which became elemental to new plots but also raised unsettling questions about origins, authority, and the nature of wealth and merit.

Acts of textual forgery frustrate the continuity between text and truth, signifier and signified, with the popularity of object or 'it-narratives' complicating these dichotomies even further, and the deployment of pseudonyms by authors problematizing the question of authority and the fluid transmission of texts. Authors of this period also implicated the body in acts of forgery, with disguise and false identity common themes in nineteenth-century sensation fiction and often linked with acts of monetary falseness. Novelistic realism, and its strange claim on reality, is intimately entangled with the vocabulary of counterfeiting: plausible worlds minted on the flat ontology of words. Many financial protagonists in Balzac, Dickens, Trollope, and Zola combine financial success with loose dealings in disguises and words and become symbols of economic categories in turmoil. Before this, romantic poetry participated in debates about bullion and the gold standard, absorbing it into larger discussions of language, nature and truth, and speculative economies – often thinly veiled frauds themselves – further contributed to the nebulous nature of 'paper wealth' during the period. Romantic fraud and forgery also surface, with bigamy and false vows appearing in popular texts such as Jane Eyre and Jude the Obscure.

This conference will consider representations of fraud and forgery in all areas of literature from the long nineteenth century (1789–1914), from its deployment as theme to its entanglement with the processes of literary production themselves.

**Keynote speakers:** Dr. James Taylor, Lancaster University: ‘How to get rich quick: Financial advice in nineteenth-century Britain’; and Professor Nick Groom, University of Exeter: ‘How much blood and horror lies behind all “good things”?: Vampiric Authenticity and Catachthonic Forgery in the Long Nineteenth Century’.


---

**When All Roads Led to Paris: Artistic Exchanges between France and Central Europe in the Nineteenth Century, Centre français de recherche en sciences sociales, June 26–27, 2018 (Národní, Prague)**

This workshop, organized by CEFRES, the Institute of Art History of the Czech Academy of Sciences, the National Gallery in Prague, and the Institute of Art History of the Faculty of Arts of the Charles University, will include PhD students, post-doctoral students, and young researchers. Discussions will be initiated by a keynote speech by Professor Marek Zgórniak, Institute of Art History, Jagiellonian University, Kraków. A complementary program will be open to active participants and the public.

The goal of the workshop is to look at French art history from the viewpoint of the cultural transfer theory. It will touch upon various aspects of the spreading of French culture and art (painting, sculpture, architecture, applied arts), but also the fields of museology and cultural heritage protection.

In many aspects, the nineteenth century witnessed the emergence of new institutions – such as museums, art galleries, cultural and professional clubs, and art journals – as well as the growth of the art market and the gradual institutionalization of historical monument protection. At the same time, this century was a time of significant transformations; a time when European cities went through radical metamorphosis, which, among other things, turned large urban areas into construction sites. The architecture was to respond to the new needs of the population. Furthermore, the traditional patrons of art and architecture – the European aristocracy – were now in this aspect joined by the newly emerged bourgeoisie. Lastly, it should be pointed out that in the context of cultural exchange, there is always a duality between inclination towards local traditions and desire for innovative impulses coming from outside.

For details visit: cefres.cz/en/7840.

---

**Southeastern College Art Conference, University of Alabama, October 17–20, 2018 (Birmingham)**

The University of Alabama at Birmingham will present the 2018 SECAC conference and welcome y’all to come together in a dialogue of openness and inclusivity while enjoying Birmingham’s unique vernacular, cuisine, and style.

Coined the “Magic City” in the late nineteenth century following a boon of iron and steel production, Birmingham has known a deep, yet complex history. Yet like the steel produced from the nearby iron-rich Appalachian foothills, the fires of civil conflict and racial division have forged a community that is home to progressive ideas, cutting-edge technology and medical research, and a rich arts culture.

Sessions will take place at the official conference hotel, the newly remodeled Sheraton Birmingham. It is located in the heart of Birmingham’s premier entertainment district, Uptown Bham, and is steps from the Birmingham Museum of Art and Birmingham Civil Rights National Monument. For details visit: secacart.org/conference.

**Celebrity / Obscurity: 44th Annual Nineteenth-Century French Studies Association, October 25–27, 2018 (Manhattan Beach, Los Angeles, California)**

Modern celebrity, it has recently been argued, has its roots in French theater of the Fin-de-Siècle, when a network of participants including playwrights, actors, mass media, and the public converged to create stars and the cultural production surrounding them. But fame as a trope can also be traced further back, to French and francophone authors and artists of the entire nineteenth century who represented the construction of, preoccupation with, and lust for notoriety in literature, art, and music. The works of writers, artists, historians, journalists, and critics also bear witness to the period’s equal captivation with obscurity and with the dark or dishonorable sides of fame, which could be fueled by the anxiety of being unknown or forgotten, by concealed “criminal” or inadmissible desires, by the drive to divulge intimate facts or uncover political corruption, among other impulses. For details visit: ncf2018.ucr.edu.

---

**Reminder: Please Keep Your Membership Active**

Membership renewals for the calendar year 2018 are due now. If you have not already renewed for this year, please use the Membership Form inside this Newsletter to renew, or renew on line at www.ahnca.org.

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

The Amon Carter Museum seeks applications for the Davidson Family Fellowship. Established in 1996, the fellowship provides support for scholars working toward the Ph.D. or at the postdoctoral level to research topics in the history of American art and culture that relate to objects in the museum’s permanent collections. The museum collects cover the period between 1835 to 1950 in painting, sculpture, drawings and prints, photography from its beginnings to the present, and rare books. Proposals from qualified individuals in related disciplines are also welcome. The stipend rate is $3,000 per month. The fellowship may range from a minimum one-month to a maximum four-month period of full-time research at the museum. **Deadline May 30, 2018.** Housing and travel expenses are to be managed by the fellow, although the museum is available for assistance in locating accommodations. More information, please email samuel.duncan@cartermuseum.org. Full description, including application guidelines, is at cartermuseum.org/library/davidson-family-fellowship.

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

The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers grants-in-aid to assist short-term visiting scholars with travel and living expenses while using the research collections. For Henry Belin du Pont Dissertation Fellowships (four months, $6,500, free housing, and office) contact: Dr. Roger Horowitz, Center for History of Business, Technology, and Society, PO Box 3630, Wilmington, DE 19807-0630, rhorowitz@hagley.org. For details: hagley.org/research/grants-fellowships. **Deadline: November 15, 2018.**

The Columbia University Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities. The $63,000 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 Ph.D. between 1 January 2017 and 1 July 2019. **Deadline not yet posted.**

The Constance E. Clayton Fellowship at the Philadelphia Museum of Art provides upcoming or recent M.A. graduates in art history or related fields from Historically Black Colleges and Universities (HBCUs) or other institutions with the opportunity to gain professional experience in preparation for a career as a curator or museum educator. Working under the direction of the head of the curatorial department in which this individual will be placed or, if the focus of the fellowship is on museum education, under the direction the head of the Division of Education and Public Programs, the Constance E. Clayton Fellow will receive a comprehensive introduction to curatorial or educational practice in a general art museum. This term of this appointment will be for one year but can be renewed for a second year at the recommendation of the supervising curator or educator and with the approval of the director. The Constance E. Clayton Fellow will be mentored by a committee of members of the Museum’s senior staff who will serve as a resource for his or her professional development. Eligible applicants will be expected to have completed at a minimum a M.A. in Art History or a related field with an expressed interest in curatorial studies or museum education. An interest in working with the Museum’s collection of African American art is preferred, but not necessary. The successful candidate will receive a competitive annual salary, standard museum benefits, and a stipend for travel and research. Applications will be accepted through October 15, 2018. See philamuseum.org/jobs.

The Decorative Arts Trust Summer Research Grants. This arm 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. More information, as well as descriptions of past grant projects, can be found at decorativeartstrust.org. Applications can be submitted electronically through this website, or downloaded as a PDF and sent by post to Decorative Arts Trust, 20 South Olive Street, Suite 304, Media, PA 19063, or emailed to thertrust@decorativeartstrust.org. **Deadline: April 30.** Please contact Trust programming and communications coordinator Christian Roden or at 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. **Deadline not yet posted.** For details, contact: Deutsches Forum für Kunstgeschichte/Centre allemand d’histoire de l’art, 10 place des Victoires, F-75002 Paris, tel 01.55.35.02.33, dt-forum.org/bourses.html, gwedekind@dt-forum.org
Scholars who are no more than three years beyond receipt of the doctorate are invited to apply for the Hench Post-Dissertation Fellowship, a year-long residential fellowship at the American Antiquarian Society. The purpose of the post-dissertation fellowship is to provide the recipient with time and resources to extend research and/or to revise the dissertation for publication. Any topic relevant to the Society’s library collections and programmatic scope, and coming from any field or disciplinary background, is eligible. AAS collections focus on all aspects of American history, literature, and culture from contact through 1876, and provide rich source material for projects across the spectrum of early American studies. The Society welcomes applications from those who have advance book contracts, as well as those who have not yet made contact with a publisher. The twelve-month stipend for this fellowship is $35,000; the fellowship also includes reimbursement of up to $4,000 to cover health insurance costs. Deadline: October 15, 2018. The Hench Post-Dissertation Fellow will be selected on the basis of the applicant’s scholarly qualifications, the appropriateness of the project to the Society’s collections and interests, and, above all, the likelihood that the revised dissertation will make a highly significant book. Further information, along with a link to the online application form, is available at americanantiquarian.org/hench.htm. Questions may be directed to Cheryl McRell, Program Administrator, at cmcrell@mwa.org.

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

The Pre-Doctoral Diversity Fellowship program at Ithaca College supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure track appointments within liberal arts or comprehensive colleges/universities. The Fellowship in Art History will support a doctoral student in one or more of the following areas: Latin American Art, Latino Art, the Arts of Africa, or the Arts of the African diaspora. Qualifications: Enrollment in an accredited program leading to a Ph.D. degree at a U.S. educational institution and commitment to a career in teaching at the college or university level are required. Prior to August 15, 2018, the fellow must be advanced to candidacy at his or her home institution with an approved dissertation proposal. This fellowship is non-renewable. The fellow will receive a $20,000 stipend, housing or a housing allowance of $8,000, $5,000 in research support, office space, and access to Ithaca College and Cornell University libraries. Interested individuals should apply online at ithaca.edu/hs/disdiversityfellow. Questions: Office of Human Resources at (607) 274-8000.

Barra Postdoctoral Fellowship at the McNeil Center for Early American Studies is for a recent recipient of the PhD and has a two-year term. The fellow will receive a stipend; health insurance; private office space in the Center’s building at the southeastern gateway to the University of Pennsylvania’s historic campus; library, computer, and other privileges at the university; and access to the Philadelphia areas’ magnificent manuscript, rare book, and museum collections. Modest funds for travel and research are available. During the two-year term of appointment, the fellow will teach two courses in an appropriate department at the University of Pennsylvania. All McNeil Center fellows are expected to be in residence during the academic year and to participate in the Center’s program of seminars and other activities. The remainder of the fellow’s time will be devoted to research and writing. While this fellowship is particularly appropriate for projects designed to turn a doctoral dissertation into a publishable monograph, any project dealing with the histories and cultures of North America in the Atlantic world before 1850 will be considered. Proposals dependent on the use of Philadelphia-area archives and libraries are particularly welcome. Applicants must have earned the PhD no earlier than 2013 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. Deadline will be posted August 2018. Questions: mceas@mceas.org.

Trinity College, Ann Plato Fellowship. The sponsor invites applications for a one-year pre-doctoral or post-doctoral fellowship to promote diversity at this nationally recognized liberal arts college in Hartford, Connecticut. Ann Plato Fellows will join the faculty in one of the college’s 30 academic departments or interdisciplinary programs, interact regularly with colleagues and students on campus, and work on their own research. Pre-doctoral fellows will teach one course during the year; post-doctoral fellows will teach two courses. Deadline will be posted in the fall. Questions: Sylvia.DeMore@trincoll.edu or phone (860-297-2152), trincoll.edu/Academics/dean/positions/Pages/Ann.aspx

FELLOWSHIPS & GRANTS – ALL CAREER STAGES

The Alexander von Humboldt Foundation supports scholarly research and study in Germany. It offers as many as 500 Humboldt Research Fellowships annually to postdoctoral scholars under age 40 to support research for six- or twelve-month periods, normally funded between EUR 2,100 and EUR 3,000 monthly. Scholars may be in any academic field and come from any country except Germany. Applications may be submitted at any time; the selection committee meets three times a year to consider applications. Contact: Alexander von Humboldt Foundation, Jean-Paul-Strasse 12, 53173 Bonn, Germany, (49) 0228-833-0, info@awh.de. See humboldt-foundation.de/web/programmes-by-target-group.html.

The American Council of Learned Societies offers Burkhardt Residential Fellowships for Recently Tenured Scholars, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any
cultural or linguistic group. The fellowship carries a stipend of $95,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princeton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence). Deadline: TBA. Contact: Office of Fellowships and Grants, ACLS, 633 Third Avenue, New York, NY 10017-6795; grants@ acls.org; acls.org/programs/burkhardt/. Applications must be submitted through the ACLS Online Fellowship Application system ofa.acls.org/.

The American Council of Learned Societies, together with the Social Science Research Council and the National Endowment for the Humanities, fund approximately eight ACLS/SSRC/NEH International and Area Studies Fellowships. Scholars who are at least two years beyond the Ph.D. may apply for 6–12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, Eastern Europe, and the former Soviet Union. The Fellowship stipend is set at three levels based on assistant, associate, or full professor rank, funded at $35,000, $45,000, and $65,000. Approximately 20 fellowships will be available at each level. Deadline: likely September 2018. Contact: Office of Fellowships and Grants, ACLS, 633 Third Avenue, New York, NY 10017-6795; grants@ acls.org; acls.org/programs/acls

The American Philosophical Society offers the Franklin Research Grant to support research in all areas of scholarly knowledge except those in which government or corporate enterprise is more appropriate. The program does not accept proposals in the areas of journalistic or other writing for general readers, the preparation of textbooks, casebooks, anthologies, or other teaching aids. Award is up to $6,000. Deadline: received October 1, December 1. amphilsoc.org/grants/franklin-research-grants. For details, contact: Linda Musumeci, Director of Grants and Fellowships, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106. 215-440-3429, l.musumeci@amphilsoc.org; amphilsoc.org/library

The Center for Advanced Study in the Visual Arts (CASVA) offers an extensive program of fellowships at all levels and disciplines. This includes the Senior Fellowship Program; Visiting Senior Fellowship Program; The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art. All Deadlines TBA. Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 20008 South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; advstudy@ nga.gov; nga.gov/research/casva/fellowships.html

The Center for the History of Business, Technology, and Society at the Hagley Museum and Library offers grants-in-aid to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprints, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than $1,600 per month and are available to scholars and professionals at all levels in all fields. The Center also offers the Henry Belin du Pont Fellowship to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center’s scholars. Tenure must be continuous and last from two to six months. Stipends are no more than $1,600 per month. Applications for all fellowships are reviewed three times per year. Deadlines: March 31, June 30, October 31. Question: contact the Center at (302) 658-2400 ext 244 or at askhagley@hagley.org, hagley.org/library-grants

Fulbright Grants are made to U.S. citizens and nationals of other countries for a variety of educational activities, primarily university lecturing, advanced research, graduate study, and teaching in elementary and secondary schools. The Fulbright Scholar Program sends 800 scholars and professionals each year to more than 140 countries. Grant benefits vary by program and type of award. Complete catalogue of Fulbright Grant opportunities is at cies.org/programs. Deadlines vary by grant. Council for International Exchange of Scholars, 3007 Tilden Street, NW, Suite 5L, Washington, DC 20008-3009, 202.686.4000, apprequest@cies.iie.org

The Getty Grant Program offers residential grants to scholars at the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. A full description of the current theme appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available. Deadline: Fall 2018 (exact deadline TBA). The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): research-grants@getty.edu, getty.edu/grants and getty.edu/foundation/apply.

The Gilder Lehrman Institute of American History offers fellowships in American Civilization for pre- and post-doctoral research. The fellowships support work in one of the five archives in New York City including the Gilder Lehrman Collection at the New-York Historical Society, the Columbia University Rare Book and Manuscript Collection, the Library of the New York Historical Society, New York Public Library, and the Schomburg Center. Ten Gilder Lehrman Fellowships of $3,000 each will be awarded. Fellowships are awarded twice a year. Deadline (postmarked or emailed): May 14, 2018. Contact: 49 West 45th Street, Second Floor, New York, NY 10036; (646) 366-9666, ext 29; Fax: (646) 366-9669, fellowships@gilderlehrman.org, gilderlehrman.org/content/scholarly-fellowships

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. For deadlines, consult website. Contact: IFK Internationales Forschungszentrum Kulturwissenschaften, Reichsratsstraße 17, 1010 Wien, Austria, +43-1 504.11.26, ifk@ifk.ac.at; alt@ifk.ac.at/about-en.html

The Institute for Advanced Study’s School of Historical Studies supports scholarships in all forms of historical research (see website for details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for $30,000 each term (September – December or January - April). Deadline (receipt): TBA, will be announced in June 2018. Web: https://www.hs.ias.edu. Through the Andrew W. Mellon Foundation, the Institute has established a program of one-year memberships for the academic year for assistant professors at universities and colleges in the U.S. and Canada. These awards will match the salary and benefits of the home institutions. Deadline (receipt): TBA, will be announced in June 2018. Contact Marian Zelazny, Administrative Officer, School of Historical Studies, Institute for Advanced Studies, 1 Einstein Drive, Princeton, NJ 08540, mzelazny@ias.edu.

The Institute of European History, Department of General History, awards ten fellowships for a six- to twelve-month research stay at the Institute in Mainz for research in the field of German and European history since the 16th century. The selection is made by the department’s fellowship commission, which meets three times a year, in March, July, and November. Consult website for stipend amounts and deadlines. Questions: fellowships@ieg-mainz.de; ieg-mainz.de/stipendien.

The Jacob M. Price Visiting Research Fellowships facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of $1,000 are available for graduate students and junior faculty whose work would benefit from use of the library’s resources. Fellows must spend at least one week at the Clements Library. Applications accepted between October 1 and January 15 each year. Contact: clements-fellowships@umich.edu or call 734-764-2347. clements.umich.edu/fellowship.php

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

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

The Kluge Center Fellowships, offered through the Library of Congress, support post-doctoral research in all disciplines of the humanities and humanities-related social sciences using the foreign language collections of the Library of Congress. Applicants must have received the Ph.D. within the past seven years. Fellowships up to 12 months carry a stipend of $4,000 per month. During the fellowship period, scholars are expected to be engaged in full-time research in the Library. Deadline: Varies by Fellowship, check website for details. Contact: American Council of Learned Societies, 228 E. 45th Street, New York, NY 10017-3398; 212-697-1005; ruth@acls.org; loc.gov/loc/kluge/fellowships. Kluge Fellowships, Office of Scholarly Programs, Library of Congress, L1120, 101 Independence Avenue, SE, Washington, DC 20540-4860, scholar@loc.gov

The National Endowment for the Humanities offers a variety of fellowships that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers six to twelve months ($40,000 is for 9–12 months; $24,000 for 6–8 months). Deadline: Varies by fellowship, check website for details. Shorter projects may be funded by NEH summer stipends ($5,000 for two consecutive months of full-time independent study and research). Summer stipend application deadline: September 26, 2018. See neh.gov/grants/research/summer-stipends. Collaborative Research Grants support original research undertaken by a team of two or more scholars or coordinated by an individual scholar that because of its scope and complexity requires additional staff or resources. Grants support full-time or part-time activities for periods up to three years and normally range from $25,000 to $100,000 (the use of federal matching funds is encouraged). Collaborative Research grants deadline: December 5, 2018. Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, NW, Washington, DC 20506, 202-606-8200, fellowships@neh.gov, collaborative@neh.gov. neh.gov/grants/research/collaborative-research-grants

The National Endowment for the Humanities announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may be either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of musical notation, are also eligible. Awards are made for one to three years and range from $50,000 to $100,000 per year. Deadline: December 5, 2018. Guidelines posted online two months before the deadline. Contact: (202) 606-8200 or editions@neh.gov or Scholarly Editions, Division of Research Programs, Room 318, NEH,
The National Humanities Center offers 40 residential fellowships for advanced study in the humanities during the academic year, September through May. Applicants must hold doctorate or equivalent scholarly credentials. Fellowships up to $50,000 are individually determined.

**Deadline: October, specific not yet posted.** Contact: Fellowship Program, National Humanities Center, 7 Alexander Drive, PO Box 12256, Research Triangle Park, NC 27709-2256, (919) 549-0661; Fax: (919) 990-8535, info@nationalhumanitiescenter.org, nationalhumanitiescenter.org/become-a-fellow

The National Gallery of Art - Senior Fellowships for Advanced Study in the Visual Arts Fellowships are for full-time research, and scholars are expected to reside in Washington, DC, and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia, and informal discussions complement the fellowship program. There will be one Paul Mellon Fellowship, and four to six Ailsa Mellon Bruce and Samuel H. Kress Senior Fellowships.

**Deadline: October 15, 2018.** The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory, and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design, and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: Up to $50,000 (plus housing). Consult website for eligibility and application information nga.gov/research/casva/fellowships.html. Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785, (202) 842.6482, casva@nga.gov

The Research Fellowships Program of the National Gallery of Canada encourages and supports advanced research. The fellowships emphasize the use and investigation of the collections of the National Gallery of Canada, including those of the Gallery’s Library and Archives. Competitive fellowships are offered in the field of Canadian Art; Indigenous Art; and the History of Photography. Applications are welcome 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.** For application procedures, consult gallery.ca or Jonathan Franklin, Chief, Library, Archives & Research Fellowships Program, National Gallery of Canada, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada, (613) 990-0590; fax (613) 990-6190.

The Radcliffe Institute for Advanced Study is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe’s historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to $70,000 for one year with additional funds for project expenses. **Deadline: TBA.** Contact: Radcliffe Fellowship Program, 8 Garden Street, Byerly Hall, Cambridge, MA 02138, 617-496-324; fellowships@radcliffe.harvard.edu, radcliffe.harvard.edu/fellowship-program

The Social Science Research Council sponsors fellowship and grant programs on a wide range of topics, and across many different career stages. Most support goes to pre-dissertation, dissertation, and postdoctoral fellowships. Some programs support summer institutes and advanced research grants. Although most programs target the social sciences, many are also open to applicants from the humanities. Programs relevant to the history of art and visual culture include Abe Fellowships, The Berlin Program for Advanced German and European Studies, The Eurasia Program, ACLS/SSRC/NEH International and Area Studies Fellowships, and Japan Studies. **Deadlines vary program to program.** For application and details, contact: Fellowship Office, SSRC, 810 Seventeenth Avenue, New York, NY 10009, 212-377-2700, ext. 500, fellowships@ssrc.org, ssrc.org/fellowships/all

The Sterling & Francine Clark Art Institute offers 15-20 Clark Fellowships each year. Tenure spans less than one month up 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 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 Allemund Fellowship is awarded for a project centered on French art and culture. **All deadlines (receipt): October 15, 2018.** All applicants must complete an application form, available on the website. For details, call 413 458 0469, or e-mail Research and Academic Program (online form) via clarkart.edu/rap/fellowship/About-Clark-Fellowships.

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

- U.S. Curatorial Travel Grants for Travel outside the United States can be used to seek curatorial and/or institutional partners and venues; conduct research in public and private art collections, archives, and libraries;
and meet with specialists.

- Convening Grants for Internationally Collaborative Exhibitions allow for a team of curators, professors, and/or advising scholars from at least two institutions (located in different countries) to convene in person.

- International Curatorial Travel Grants enable international curators to travel to the U.S. to research and develop specific exhibition ideas about historical American art.

The last application deadline is September 15, 2018. For details, visit: terraamericanart.org/what-we-offer/grant-fellowship-opportunities/exhibition-research-development-grants/. For a complete listing of academic awards, fellowships, and grant opportunities, visit terraamericanart.org. Questions: grants@terraamericanart.org

University of Delaware Library/Delaware Art Museum Amy P. Goldman Fellowship in Pre-Raphaelite Studies. This short-term, one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions’ proximity to other collections, such as the Winterthur Museum and Library, the Philadelphia Museum of Art, the Princeton University Library, and the Bryn Mawr College Library. Each recipient is expected to participate in an informal colloquium on the subject of his or her research during the course of Fellowship residence. Up to $3,000 is available for the one-month Fellowship. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. The deadline is October 2018 (Tentative). For details write to Pre-Raphaelite Studies Fellowship Committee, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806, or visit delart.org/about/opportunities

The William T. Grant Scholars Program supports promising early career researchers from diverse disciplines. Each fellow receives $300,000 distributed over a 5-year period. Investigators in any discipline, at all non-profit institutions worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicants’ institution, providing support of $60,000 per year. The award must not replace the institution’s current support of the applicant’s research. Inquiry Deadline: May 2, 2018. Contact: William T. Grant Scholars Program, 570 Lexington Avenue, 18th Floor, New York, NY 10022-6837, 212/752-0071, wtgrantfoundation.org/grants/research-grants.

PRIZES & AWARDS

The American Academy in Rome announces its Rome Prize competition. Each year, through a national competition, the Rome Prize is awarded to 15 emerging artists and 15 scholars (working in Ancient, Medieval, Renaissance and early Modern, or Modern Italian Studies). Rome Prize winners receive room and board and a study or studio. Six- and 11-month fellowships are awarded, carrying stipends. Winners of 6-month and 11-month fellowships receive stipends of $14,000 and $26,000, respectively. The Academy community also includes invited Residents and international Affiliated Fellows. Deadline: November 1, 2018. To determine eligibility, visit arome.org/apply or contact the American Academy in Rome, 7 East 60th Street, New York, NY 10022, Attn: Programs Department, (212) 751-7200; Fax: (212) 751-7220; info@arome.org.

The American Historical Association offers several book prizes for outstanding works in the field of history. The Herbert Baxter Adams Prize for a work in the field of European history from 1815 through the 20th century; the James A. Rawley Prize in Atlantic History for historical writing that explores the integration of Atlantic worlds before the twentieth century; the J. Russell Major Prize for the best work in English on any aspect of French history; and the George Louis Beer Prize in European international history since 1895. The Albert J. Beveridge Award in American history recognizes a distinguished book on the history of the U.S., Latin America, or Canada, from 1492 to the present. Deadline for all submissions: May 15, 2018. For guidelines, contact: Book Prize Administrator, American Historical Association, 400 A Street, SE, Washington, DC 20003-3889, (202) 544.2422, jfolmer@historians.org; historians.org/prizes/index.cfm

The Archives of American Art Graduate Research Essay Prize, funded by the Daedalus Foundation, is awarded to an original essay that engages with the holdings of the Smithsonian’s Archives of American Art. The winning entry will present an innovative argument supported by the primary sources at the Archives, which include letters, photographs, diaries, oral history interviews, and more. Award includes: cash prize of $1,000; one-year subscription to the Archives of American Art Journal; the award-winning essay will be forwarded to the editor of the Archives of American Art Journal for peer review and possible publication. The competition is open to anyone currently enrolled in a graduate program in art history, visual studies, American studies, or related fields. Essays must be written in American English. Essays must not be under consideration for publication elsewhere. Word limit: 5,000–8,000 words, inclusive of endnotes and references. Email your submission as an attachment to AAAPrize@si.edu, including: A cover sheet with the essay title, author name and contact information, your dissertation or thesis topic or title (if known), name of academic advisor, department/program, and university (the author should not be identified anywhere else in the submission); an abstract of no more than 250 words, the essay text, double-spaced, with endnotes. Please do not use headers or footers. Text and notes should conform to The Chicago Manual of Style, 16th ed. Include a PDF of all proposed illustrations, numbered, with complete captions. Include a brief statement about how you become aware of this prize. Deadline: July 1, 2018. Questions or comments to AAAprize@si.edu.

The Dactyl Foundation offers a $1,000 award for essays on literary, aesthetic, or cultural theory. Essays may be submitted by the author or nominated by another individual. Length open. Published or unpublished, no deadline. Send via regular mail to Victoria N. Alexander, 64 Grand Street, New York, NY 10013, dactyl.org, essays@dactyl.org

Historians of British Art awards three prizes for books on British art in the following categories: pre-1800, post-1800, and multi-authored book. To nominate a publication, contact the committee chair, Morna O’Neill, at
The Nineteenth Century Studies Association (NCSA) is pleased to announce the NCSA Article Prize, which recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of $500 to be presented at the Annual NCSA Conference. Articles published between January 1 and June 30 of the prior year are eligible for consideration and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. The submission of essays that take an interdisciplinary approach is especially encouraged. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Essays published in online, peer-reviewed journals are considered to be “in print” and are thus eligible. Essays written in part or entirely in a language other than English must be accompanied by English translations. There is also an Emerging Scholars Award. Deadline: July 1, 2018. For information, see ncsaweb.net/Awards-and-Prizes.

The Phi Beta Kappa Society has been granted the opportunity to foster continuing education through two foreign study fellowships. The Mary Isabel Sibley Fellowship ($20,000) is awarded annually to young women who wish to study Greek or French language and literature. The Walter J. Jensen Fellowship ($10,000) aims to help educators and researchers improve the study of French in the U.S., and is awarded annually for six months of study in France. Phi Beta Kappa also recognizes those who work to preserve and promote the liberal arts and sciences. The Sidney Hook Award ($7,500) recognizes national distinction by a single scholar in each of three endeavors: scholarship, undergraduate teaching, and leadership in the cause of liberal arts education. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. The Fellows Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa. Phi Beta Kappa Society, 1606 New Hampshire Avenue, NW, Washington, DC 20009, (202) 265-3808, info@pbk.org. For deadline and application information: phikappaphi.org/grants-awards#.WsYhZoxFzIU

Smithsonian American Art Museum is now accepting nominations for the Charles C. Eldredge Prize. The prize is awarded annually by the museum for outstanding scholarship in the field of American art. A cash award of $15,000 is made to the author of a recent book-length publication that provides new insight into works of art, the artists who made them, or aspects of history and theory that enrich our understanding of the artistic heritage of the United States. The Eldredge Prize seeks to recognize originality and thoroughness of research, excellence of writing, clarity of method, and significance for professional or public audiences.

The College Art Association welcomes applications and letters of intent for the Terra Foundation for American Art International Publication Grant. Guidelines for the grant define “American art” as art (c. 1500–1980) of what is now the geographic United States. Awards of up to $15,000 will be made in three distinct categories: grants to U.S. publishers for manuscripts considering American art in an international context; grants to non-U.S. publishers for manuscripts on topics in American art; and grants for the translation of books on topics in American art to or from English. The grant also provides funds each year for travel to CAA’s Annual Conference. For details, see collegeart.org/programs/publishing-grants/terra-foundation.

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

**ALABAMA**
Huntsville Museum of Art  
*American Impressionist Art from the Thomas Clark Collection*  
July 29 – September 23

Montgomery Museum of Fine Arts  
*Rodin: Realism, Fragments, and Abstraction*  
May 20 – July 8

Anne Goldthwaite (1869–1944) as Printmaker  
*Though June 3*

**CALIFORNIA**

**LOS ANGELES.** The Getty Center  
*Paper Promises: Early American Photography*  
Through May 27

**COLORADO**
Denver Art Museum  
*Degas: A Passion for Perfection*  
Through May 20

**CONNECTICUT**
Hartford. Wadsworth Atheneum Museum of Art  
*Frederic Church: A Painter’s Pilgrimage*  
June 2 – August 26

**DELAWARE**
Wilmington. Delaware Art Museum  
*Eye on Nature: Andrew Wyeth and John Ruskin*  
Through May 27

**FLORIDA**

**LAKELAND.** Polk Museum of Art  
*Painting a Nation: Hudson River School Landscapes from the Higdon Collection*  
Through May 20

**ORLANDO.** Charles Hosmer Morse Museum of American Art  
*Albert Bierstadt’s The Domes of the Yosemite*  
Through July 8

**SAN DIEGO.** Timken Museum of Art  
*The Romantic Impulse in the American Landscape Tradition*  
Through April 29

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

*Truth and Beauty: The Pre-Raphaelites and the Old Masters*  
June 30 – September 30 [Legion of Honor]

**STANFORD.** Cantor Arts Center, Stanford University  
*Betray the Secret: Humanity in the Age of ‘Frankenstein’*  
April 4 – August 5

**BARBARA BODICHON** (1827–1891), *Trees with Haystacks*, c. 1850, watercolor on paper, Mark Samuels Lasner Collection, University of Delaware Library, on view at the Delaware Art Museum

**ARMSTEAD & WHITE** (George Armstead and Henry White), *Armstead & White Photograph Gallery (detail)*, 1861–65, albumen silver print, on view at the J. Paul Getty Museum

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

**FLORIDA**

**LAKELAND.** Polk Museum of Art  
*Painting a Nation: Hudson River School Landscapes from the Higdon Collection*  
Through May 20

**ORLANDO.** Charles Hosmer Morse Museum of American Art  
*Albert Bierstadt’s The Domes of the Yosemite*  
Through July 8
WEST PALM BEACH. Norton Museum of Art
Gertrude Vanderbilt Whitney: Sculpture
Through April 29

GEORGIA
ATHENS. Georgia Museum of Art
Opera in Print: Fin-de-siècle Posters from the Blum Collection
Through April 22

Bloom Where You’re Planted: The Collection of Deen Day Sanders
May 19 – July 29
Highlights include works by Thomas Sully, Jasper Francis Cropsey, Thomas Moran, John Singer Sargent, Winslow Homer, Mary Cassatt, and Childe Hassam

HAWAII
Honolulu Museum of Art
Realism and the Natural Sciences in Japanese Woodblock Prints
April 26 – May 27

ILLINOIS
Art Institute of Chicago
John Singer Sargent and Chicago’s Gilded Age
July 1 – September 30

KANSAS
Wichita Art Museum
Monet to Matisse: French Moderns from the Brooklyn Museum, 1850–1950
Through May 20

Americans in Paris: The French Connection from the Wichita Art Museum Collection
Through June 17

Savior-Faire: 19th-Century Fashion Prints
Through June 17

KENTUCKY
LOUISVILLE. Speed Art Museum
Women Artists in the Age of Impressionism
Through May 13

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

MAINE
Portland Museum of Art
Clarence White and His World: The Art and Craft of Photography, 1895–1925
June 22 – September 16

BOSTON. Museum of Fine Arts
Klimt and Schiele: Drawn
Through May 28

JOHN SINGER SARGENT (1856–1925), La Carmencita, 1890, oil on canvas, Musée d’Orsay, Paris, on view at the Art Institute of Chicago

MASSACHUSETTS
Museum of Fine Arts, Boston
Women Artists in the Age of Impressionism
Through May 13

MISSOURI
KANSAS CITY. Nelson-Atkins Museum of Art
Whistler and the American Etching Revival
Through June 24

OMAHA. Joslyn Art Museum
The Race to Promontory: The Transcontinental Railroad and the American West
October 6, 2018 – January 6, 2019

NEVADA
RENO. Nevada Museum of Art
Anne W. Brigman (1869–1950)
September 29, 2018 – January 27, 2019

NEW HAMPSHIRE
MANCHESTER. Currier Museum of Art
The Sculpture of Augustus Saint-Gaudens
Through May 20
AUGUSTUS SAINT-GAUDENS (1848–1907), Victory, 1892–1903, bronze, Saint-Gaudens National Historic Site, Cornish, NH, on view at the Currier Museum of Art

NEW JERSEY

Newark Museum
The Rockies & The Alps: Bierstadt, Calame, and the Romance of the Mountains
Through August 19

NEW BRUNSWICK. Zimmerli Art Museum
Set in Stone: Lithography in Paris, 1815–1900
Through July 29

Place on Stone: Nineteenth-Century Landscape Lithographs
Through July 29

Princeton University Art Museum
Landscapes Behind Cézanne
Through May 13

NEW YORK

Albany Institute of History and Art
Well-Dressed in Victorian Albany: 19th-Century Fashion from the Albany Institute Collection
Through May 20

Along the Eastern Road: Hiroshige’s Fifty-Three Stations of the Tokaido
Through June 10

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

Thomas Cole’s Paper Trail
Opens June 17 – October 28

Brooklyn Museum of Art
Rodin at the Brooklyn Museum: The Body in Bronze
Through April 22

COOPERSTOWN. Fenimore Art Museum
Thomas Cole and the Garden of Eden
May 25 – September 30

HUNTINGTON. Heckscher Museum of Art
The Age of Tiffany: Between Nouveau and Deco
April 21 – July 22

ITHACA. Herbert F. Johnson Museum of Art, Cornell University
The Touch of the Butterfly: Whistler and his Influence
August 4 – December 16

NEW YORK. Frick Collection
Canova’s George Washington
May 23 – September 23

NEW YORK. Metropolitan Museum of Art
Thomas Cole’s Journey: Atlantic Crossings
Through May 13

American Painters in Italy: From Copley to Sargent
Through June 17

Public Parks, Private Gardens
Through July 29

NEW YORK. Morgan Library and Museum
Rivers and Torrents: Oil Sketches from the Thaw Collection
Through December 9

POUGHKEEPSIE. Frances Lehman Loeb Art Center
Past Time: Geology in European and American Art
September 21 – December 9

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

STONY BROOK. Long Island Museum
Perfect Harmony: The Musical Life and Art of William Sidney Mount
Through September 3

NORTH CAROLINA

WINSTON-SALEM. Reynolda House Museum of American Art
Frederic Church: A Painter’s Pilgrimage
Through May 13

OHIO

Cincinnati. Taft Museum of Art
Louis Comfort Tiffany: Treasures from the Driehaus Collection
Through May 27

Cleveland Museum of Art
Rodin – 100 Years
Through May 13

William Morris: Designing an Earthly Paradise
Through November 11

Toledo Museum of Art
Before Audubon: Alexander Wilson’s Birds of the United States
April 21 – July 15

OKLAHOMA

TULSA. Gilcrease Museum
To Endure in Bronze
Through December 31
Including Henry Kirke Brown, Alexander Phimister Proctor, Hermon Atkins MacNeil, Malvina Hoffman, and other American sculptors

PENNSYLVANIA

HARRISBURG. State Museum of Pennsylvania
Every Thing of Interest Shown: T.M. Fowler’s Pennsylvania Bird’s-Eye Views, 1885–1905
Through May 6

PHILADELPHIA. Pennsylvania Academy of the Fine Arts.
First Academies: Benjamin West and the Founding of the Royal Academy of Arts and the Pennsylvania Academy of the Fine Arts
Through June 3

UNIVERSITY PARK. Palmer Museum of Art, Pennsylvania State University
American Art Posters of the 1890s
May 22 – August 19

SOUTH CAROLINA

Greenville County Museum of Art
Impressionism and the South
Through September 16
<table>
<thead>
<tr>
<th><strong>TENNESSEE</strong></th>
<th><strong>VIRGINIA</strong></th>
<th><strong>WASHINGTON, DC</strong></th>
</tr>
</thead>
</table>
| **NASHVILLE.** Frist Center for the Visual Arts  
Paris 1900: City of Entertainment  
October 12, 2018 – January 6, 2019 | **CHARLOTTESVILLE.** Fralin Museum of Art, University of Virginia  
From the Grounds Up: Thomas Jefferson’s Architecture & Design  
Through April 29 | **Tacoma Art Museum**  
Immigrant Artists and the American West  
Through June 14 |
| **TEXAS** | **Feminine Likeness: Portraits of Women by American Artists, 1809–1950**  
Through April 29  
Including Thomas Sully, Rembrandt Peale, and Mather Brown | **WASHINGTON, DC**  
National Gallery of Art  
Cézanne Portraits  
Through July 1 |
| **AUSTIN.** Blanton Museum of Art  
Framing Eugène Atget: Photography and Print  
Culture in Nineteenth-Century Paris  
September 8 – December 1  | **RICHMOND.** Virginia Museum of Fine Arts  
Steinlen: Cats  
Through May 13  | **Smithsonian, National Portrait Gallery**  
Antebellum Portraits by Mathew Brady  
Through June 3 |
| **Ideas in Sensuous Form: The International Symbolist Movement**  
December 15, 2018 – March 10, 2019 | **NAPOLÉON: Power and Splendor**  
June 9 – September 3 | **Lincoln’s Contemporaries**  
Through May 12 |
| **Dallas Museum of Art**  
Berthe Morisot, Woman Impressionist  
February 24, 2019 – May 26, 2019 | **WILLIAMSBURG.** DeWitt Wallace Decorative Arts Museum  
Artists on the Move: Portraits for a New Nation  
Through December 2019  
Over thirty Colonial and Federal Period portraits by Matthew Harris Jouett, Gilbert Stuart, Thomas Sully | **WEST VIRGINIA**  
Huntington Museum of Art  
Augustus Kollner in Western Virginia  
May 12 – June 17 |
| **DALLAS.** Meadows Museum of Art  
At the Beach: Mariano Fortuny y Marsal and William Merritt Chase  
June 24 – September 23 | **Emil Carlsen’s Quiet Harmonies**  
August 11 – November 4 | **WASHINGTON**  
Tacoma Art Museum  
Immigrant Artists and the American West  
Through June 14 |
| **FORT WORTH.** Kimbell Art Museum  
Goya in Black and White  
October 7, 2018 – January 6, 2019 | **WISCONSIN**  
Milwaukee Art Museum  
Coming Away: Winslow Homer and England  
Through May 20 | **WASHINGTON, DC**  
National Gallery of Art  
Cézanne Portraits  
Through July 1 |
| **VERMONT** | **WASHINGTON**  
Frye Art Museum  
Frye Salon  
Through December 31  
A Salon-style installation of more than 140 works from the museum’s Founding Collection, arranged to recreate the home of donors Charles and Emma Frye | **Smithsonian, National Portrait Gallery**  
Antebellum Portraits by Mathew Brady  
Through June 3 |
| **Shelburne Museum**  
Playing Cowboy: America’s Wild West Shows  
June 23 – October 21 | **TURNING TO TURNER**  
Through April 29 | **Lincoln’s Contemporaries**  
Through May 12 |
| **Tacoma Art Museum**  
Immigrant Artists and the American West  
Through June 14 | **Designing Paris: The Posters of Jules Chéret**  
Through April 29 | **WEST VIRGINIA**  
Huntington Museum of Art  
Augustus Kollner in Western Virginia  
May 12 – June 17 |

**The Frye Salon, Seattle**
**International Exhibitions**

**AUSTRALIA**

**MELBOURNE.** National Gallery of Victoria

*Colony: Australia 1770–1861*

Explores Australia’s complex colonial past and the art that emerged during and in response to this period

Through July 15

*Japonisme: Japan and the Birth of Modern Art*

May 25 – October 28

**AUSTRIA**

**VIENNA.** Albertina

*The Art of the Viennese Watercolor*

Through May 13

*Claude Monet*

Devoted to Claude Monet’s treatment of color, as well as to his passionate fascination with the world of plants and water in the garden of his country home in Giverny

September 21, 2018 – January 6, 2019

**BELGIUM**

**BRUSSELS.** Royal Museums of Fine Arts of Belgium

*Promises of a Face: The Art of the Portrait, from Flemish Primitive to Selfie*

Through July 15

**BRUSSELS.** BOZAR Centre for Fine Arts

*Spanish Still Life*

Through May 27

**GHENT.** Museum of Fine Arts

*Meditardo Rosso* (1858–1928), *Sick Man in Hospital*, 1889, wax, Nationalgalerie, Staatliche Museum zu Berlin, on view at the Museum of Fine Arts, Ghent

Through June 24

**CANADA**

**MONTREAL.** Montreal Museum of Fine Arts

*Napoleon: The Imperial Household*

Re-creates the ambience and captures the spirit that prevailed in the French court during the Empire. A selection of works and objets d’art, most never before exhibited in North America, will reveal the Imperial Household’s role in fashioning a monarchical identity for the new French emperor as well as his family and loyal entourage. In collaboration with the Château de Fontainebleau.

Through May 13

**COPENHAGEN.** Hirschsprung Collection

*Toward Distant Horizons: Anton Melbye – 200 Years*

Marking the 200th anniversary of the birth of Anton Melbye, the first exhibition ever staged about this artist in Denmark calls attention to an overlooked, but important story where the sea forms the backdrop of international connections and alliances, outlooks, emotions and dramatic political events. Co-organized with Altonaer Museum, Hamburg

Through June 17

*Michael Ancher and the Women of Skagen*

In collaboration with the Art Museums of Skagen and Ribe Kunstmuseum

September 8, 2018 – January 13, 2019

**ENGLAND**

**DURHAM.** Bowes Museum, Barnard Castle

*Queen Victoria in Paris*

Brings together 44 watercolors created for Queen Victoria to remember the events of her historic visit to Paris celebrating Anglo-French relations in the mid-19th century

Through June 24

**LONDON.** British Museum

*Rodin and the Art of Ancient Greece*

How ancient Greek sculpture inspired Rodin to set a radical new direction for modern art. Co-organized with Musée Rodin, Paris

April 26 – July 29

**LONDON.** National Gallery

*Drawn in Colour: Degas from the Burrell*

In collaboration with the Burrell Collection, Glasgow

Through May 7

*Monet and Architecture*

Spans Claude Monet’s career from its beginnings in the mid-1860s to the public display of his Venice paintings in 1912

April 9 – July 29
INTERNATIONAL EXHIBITIONS

**Thomas Cole: Eden to Empire**
Establishes British-born Thomas Cole (1801–1848) as a major global figure in 19th-century landscape art; co-organized with Metropolitan Museum of Art
June 11 – October 7

**London. National Portrait Gallery**
**Victorian Giants: The Birth of Art Photography**
Brings together, for the first time, the works of four celebrated figures in art photography from the Victorian era: Lewis Carroll, Julia Margaret Cameron, Oscar Rejlander, and Clementina Hawarden
Through May 20

**London. Queen’s Gallery, Buckingham Palace**
**Splendours of the Subcontinent: A Prince’s Tour of India 1875–76**
June 8 – October 14

**St. Ives. Tate**
**Virginia Woolf: An Exhibition Inspired by her Writings**
Works by more than 70 artists are led by Woolf’s writing, which acts as a prism through which to explore feminist perspectives on landscape, domesticity, and identity in modern and contemporary art
Through April 29

**Finland**
**Espoo. Gallen-Kallela Museum**
**Keeping a Hold on Things**
An exhibition about Mary Gallén, wife of Axel Gallén-Kallela, a gifted pianist who also assisted with Gallen-Kallela’s work
Through September 2

**France**
**Colmar. Musée d’Unterlinden**
**Photographic Adventures: Adolphe Braun**
Devoted to Braun (1812–1877), one of the most influential photographers of the 19th century. Supplemented by paintings and prints by Monet, Courbet, Fromentin, Henner, and Bonheur, it examines the close links between Braun’s photography and other figurative arts.
Through May 14

**Giverny. Musée des Impressionismes**
**Japonisms/Impressionism**
In collaboration with the Arp Museum Bahnof Rolandseck, Remagen, Germany
Through July 15

**Pont Aven. Musée des Beaux-Arts de Pont Aven**
**Color and Light: The Neo-Impressionist Henri-Edmond Cross**
Born in Douai, the Neo-Impressionist Henri-Edmond Cross (1856–1910) discovered the light of southern France in 1883, settling there in 1891. Emphasizes his role in the liberation of color and his impact on 20th-century avant-garde artistic movements. In collaboration with Museum Barberini, Potsdam.
July 27 – November 4

**Paris. Musée du Louvre**
**Delacroix (1798–1863)**
Gathers more than 180 artworks, from the young artist’s hits at the Salon of 1820 through his final lesser known and mysterious religious and landscape compositions. In partnership with the Metropolitan Museum of Art, New York.
Through July 23

**Paris. Grand Palais**
**Kupka: Pioneer of Abstraction**
Adopts a new approach to two major movements – symbolism and abstraction – of which Kupka was a key pioneer. In partnership with Centre Pompidou, Paris, Národní Galerie v Praze, Prague, and Ateneum Art Museum, Helsinki.
Through July 30

**Paris. Musée d’Orsay**
**WildSouls: Symbolism in the Art of the Baltic States**
Estonia, Latvia and Lithuania became independent just after the First World War. Presents Baltic Symbolism from the 1890s to the end of the 1920s.
Through July 15

**In Colour: Polychrome Sculpture in France 1850–1910**
June 12 – September 16

**Paris. Musée Jacqueumont-André**
**Mary Cassatt, An American Impressionist in Paris**
A major retrospective bringing together works from France and the U.S.
Through July 23

**Paris. Musée Marmottan Monet**
**Corot: The Painter and his Models**
Explores Corot’s often overlooked figurative works, featuring 60 masterpieces from collections in Europe and the U.S.
Through July 8

**Versailles. Château de Versailles**
**Napoleon. Images of the Legend**
Presents a large selection of the Napoleonic collections at Versailles and the Trianon while highlighting the Emperor’s inner circle and his era’s Parisian and international societies (artists, scholars, sovereigns, etc.)
Through November 4
GERMANY

HAMBURG. Hamburger Kunsthalle
Unleashed Nature. The Image of Catastrophe since 1600
Artworks that focus on the dominance of nature over man, including Friedrich, Géricault, and John Martin
June 29 – October 14

KARLSRUHE. Staatliche Kunsthalle Karlsruhe
Carl Ludwig Frommel: Artist and Gallery Director
Through May 27

To see, to think, to dream: French Drawings from the Staatliche Kunsthalle Karlsruhe
With works by such masters as Lorrain, Fragonard, and Degas, offers a multi-faceted overview of French art from the 17th to 20th centuries
September 29, 2018 – January 13, 2019

MUNICH. Kunsthalle München
You are Faust: Goethe’s Drama in the Arts
Presents some 100 works ranging from Delacroix through Murnau and Nam June Paik, demonstrating that Faust has always carried an important message.
Through July 29

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

IRELAND

DUBLIN. National Gallery
Between Paris and Pont-Aven: Roderic O’Conor and the Moderns
Focuses on the painted and graphic work of O’Conor (1860-1940), placing it alongside that of artists with whom he connected, including Van Gogh, Gauguin, Armand Seguin, Robert Befan, and particularly Cuno Amiet
July 18 – October 28

ITALY

VENICE. Palazzo Ducale
John Ruskin: The Stones of Venice
The long relationship between Ruskin and Venice, epitomized by his text The Stones of Venice (1851–53), is explored through studies of clouds, sunsets, full moons, views of the lagoon, studies by the great Venetian painters, and most importantly the “nature of Gothic” and its rediscovery.
Through June 10

THE NETHERLANDS

AMSTERDAM. Rijksmuseum
High Society
Features over 35 portraits commissioned by royal and wealthy patrons: a snapshot of international fashion from the 1500s to the late 1800s, captured by such masters as Rembrandt and Manet
Through June 3

AMSTERDAM. Van Gogh Museum
Van Gogh and Japan
Van Gogh’s collection of Japanese prints is explored, along with the role they played in his own artistry. In collaboration with Hokkaido Museum of Modern Art, Tokyo; Metropolitan Art Museum, New York; and National Museum of Modern Art, Kyoto
Through June 24

DORDRECHTS. Dordrechts Museum
Jongkind and Friends
Through May 12

POLAND

WARSAW. National Museum
Józef Brandt, 1841–1916
Poland’s first major exhibition on Brandt encompassing around 300 oil paintings, watercolors, and drawings
June 22 – September 30

Andy Warhol: After Munch
Warhol produced a series of 15 paintings (1983–84) from images taken directly from Munch’s best-known lithographs
May 26 – August 26

THE HAGUE. Gemeentemuseum
Max Liebermann: Impressions of Summer
Works inspired by Liebermann’s sojourns to Holland, juxtaposed with works by members of the Hague School
Through June 28

Art Nouveau in the Netherlands
An array of major works from 1884 through 1914, ranging from drawings and paintings to furniture, textiles, ceramics, and fashion
April 21 – October 28

The Hague School
July 7 – September 16

NORWAY

OSLO. National Gallery
Gerhard Munthe. Enchanted Design
Although Munthe (1849–1929) is probably best known as a painter, his most original contributions were in design and interior decoration.
June 8 – September 2

OSLO. Munch Museum
With Eyes Closed: Gauguin and Munch
These two influential artists turned the gaze inward, basing their art on thought and emotion above all else
Through April 24

Between the Clock and the Bed: A Concentrated Look at Edvard Munch as a Painter
In cooperation with San Francisco Museum of Modern Art and Metropolitan Museum of Art, New York
May 12 – September 9

Andy Warhol: After Munch
Warhol produced a series of 15 paintings (1983–84) from images taken directly from Munch’s best-known lithographs
May 26 – August 26

WARSAW. National Museum
Józef Brandt, 1841–1916
Poland’s first major exhibition on Brandt encompassing around 300 oil paintings, watercolors, and drawings
June 22 – September 30
RUSSIA

MOSCOW. Pushkin Museum of Fine Arts
Visual Arts of the Edo Period
To mark the Russia-Japan Bilateral Year, roughly 120 works representing various traditional schools are displayed
September 4 – October 28

MOSCOW. Tretyakov Gallery
Karl Bryullov: Portraits from a St. Petersburg Private Collection
Previously unseen works by this Russian master painter (1799–1852)
Through June 24

Time of Change. Drawings in the Mid-19th Century
May 25 – November 4

ST. PETERSBURG. State Hermitage Museum
Fantasia in Threads. Western European Lace and Glass of the 16th to 19th Centuries
Through August 26

The Art of Mihály Munkácsy
Sixty paintings by the Hungarian artist (1844–1900) exemplifying his skills as a realist and colorist
April 25 – July 29

Pin-Ups, Toulouse-Lautrec and the Art of Celebrity
Devoted to the art of Henri de Toulouse-Lautrec (1864–1901)
October 6, 2018 – January 20, 2019

SPAIN

BARCELONA. Museo Nacional d’Art de Catalunya
William Morris and the Arts and Crafts Movement in Great Britain
The first exhibition on Morris and the movement held in Spain. Co-organized by Fundación Juan March, Madrid
Through May 20

MADRID. Museo Thyssen-Bornemisza
Sorolla and Fashion
Interested in fashion, Sorolla chronicled changes that took place in clothing styles; particular emphasis is placed on the female portraits that he executed 1890–1920. In collaboration with Museo Sorolla, Madrid.
Through May 27

SWITZERLAND

BASEL. Kunstmuseum Basel
Fuseli: Drama and Theater
Henry Fuseli, a Zurich native who rose to fame in Rome and London, stood on the threshold between classicism and nascent Romanticism.
October 28, 2018 – February 10, 2019

FERDINAND HODLER (1853–1918), Self-Portrait, 1912, oil on canvas, Kunstmuseum Basel, on view at the Kunstmuseum Winterthur

Dutch Mountains: From the Dutch Lowlands to the Alps
Explores the influence of 17th-century Dutch landscapes on Swiss artists in the 18th and 19th centuries
July 7, 2018 – January 20, 2019

LAUSANNE. Fondation de l’Hermitage
Pastels from the 16th to the 21st Century: Liotard, Degas, Klee, Scharf
Provides a historical overview of the pastel technique using 150 works from Swiss collections
Through May 21

LAUSANNE. Musée d’art de Pully
Hodler and Le Léman
Through June 3

MARTIGNY. Fondation Pierre Gianadda
Toulouse-Lautrec at the Belle Epoque, French Cancans, A Private Collection
Focuses on approximately 90 prints and posters
Through June 3

WINTERTHUR. Kunstmuseum Winterthur
Women: The Image of Women through the Centuries
Through June 17

The Female Touch: Portrait Miniatures
Focuses on women as subjects, artists, and collectors of miniatures
Through June 17

Ferdinand Hodler – Alberto Giacometti: An Encounter
Through August 19

MARTIGNY. Fondation Pierre Gianadda
Toulouse-Lautrec at the Belle Epoque, French Cancans, A Private Collection
Focuses on approximately 90 prints and posters
Through June 3

SCOTLAND

EDINBURGH. National Galleries of Scotland
Emil Nolde: Color Is Life
Covers Nolde’s career from his early atmospheric paintings of his homeland to the intensely colored, so-called ‘unpainted paintings’, works done on small pieces of paper during the Third Reich, when Nolde was forbidden to work. In collaboration with Emil Nolde Foundation, Seebüll, the National Gallery of Ireland, Dublin, and the Scottish National Gallery of Modern Art.
July 14 – October 21

Emil Nolde: Color Is Life
Covers Nolde’s career from his early atmospheric paintings of his homeland to the intensely colored, so-called ‘unpainted paintings’, works done on small pieces of paper during the Third Reich, when Nolde was forbidden to work. In collaboration with Emil Nolde Foundation, Seebüll, the National Gallery of Ireland, Dublin, and the Scottish National Gallery of Modern Art.
July 14 – October 21

The Female Touch: Portrait Miniatures
Focuses on women as subjects, artists, and collectors of miniatures
Through June 17
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, U.S. 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. Consider joining or renewing online at www.ahnca.org (click on the “Membership” tab).

If you are paying with a check, please make it payable to “AHNCA”, and send it with this completed form to:
Karen Pope, AHNCA Membership Coordinator, P.O. Box 5730, Austin, TX 78763-5730

Directory updates are handled by sending membership forms or update information via email: karen_pope@baylor.edu

STATUS (CHECK TWO):

☐ New Member
☐ Renewing Member
☐ Faculty
☐ Independent Scholar
☐ Curator/ Museum Professional
☐ Student
☐ Retired

MEMBERSHIP CATEGORY (CHECK ONE):

☐ $500 Sponsor
☐ $200 Benefactor
☐ $135 Institutional
☐ $100 Patron
☐ $50 Supporting
☐ $35 Regular
☐ $20 Student with ID (include copy)
☐ $20 Retired

CONTACT POINTS YOU WISH LISTED IN THE MEMBERSHIP DIRECTORY

<table>
<thead>
<tr>
<th>Name</th>
<th>Professional Title/Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Address</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E-mail Address</th>
<th>Phone (and country code if non-US)</th>
<th>Phone #2 (optional)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Field of Specialization/Current or New Projects

(Graduate Students: Please list your dissertation topic, university, and adviser. If recently completed, please include date of completion.)
A retired 93-year-old physician, Vladimir Rus, has a collection of roughly one dozen paintings (portraits, landscapes, historical scenes) by the Russian artist Nikolai Kuznetsov (1850–1929), many unpublished. Is there an AHNCA member who might be interested in researching/publishing this material? If so, I would appreciate hearing from her or him. Thank you.

Edward J. Olszewski
Emeritus Professor, Department of Art History, Case Western Reserve University
216. 932.5007, elojoe@case.edu

Call for Expressions of Interest

2018 Donors
The Association of Historians of Nineteenth-Century Art expresses appreciation to the following people and institutions for their support:

INSTITUTIONS
Alderman Library, University of Virginia
Elizabeth Dafoe Library, University of Manitoba
McGill University Library
Snite Museum of Art
Spencer Art Reference Library, Nelson-Atkins Museum of Art
Thomas J. Watson Library, Metropolitan Museum of Art

BENEFACTORS ($250+)
Petrta Chu
Therese Dolan
Marc Gotlieb
Elizabeth Mansfield
Caterina Pierre
Amy Rehs
Howard Rehs
Peter Trippi

Jane Van Nimmen
Sally Webster
Gabriel Weisberg
Beth Siegel Wright

PATRONS ($100+)
Bridget Alsorf
Georgia Barnhill
Phillip Dennis Cate
Veronique Chagnon-Burke
Hollis Clayson
Laurie Dahlberg
Jennifer Ehlerh
Michelle Foa
Gloria Groom
James Housefield
Mary Lublin
Laure de Margerie-Meslay
Allison Morehead
Marjorie Munsterberg
W. O. Russell

Polly Sartori
Carol Forman Tabler
Susan Waller
Lauren Weingarden
Yvonne Weisberg

SUPPORTERS ($50+)
Nina Athanassoglou-Kallmyer
Marilyn Brown
Adrienne Childs
Susan Condrick
Frances Connelly
Justine DeYoung
André Dombrowski
Andrew Eschelbacher
Roberto Ferrari
Friborg Flemming
Eric Garberson
Christine Giviskos
Anne Helmreich
Jennifer Katanic

Simon Kelly
Elisa Korb
Marilyn Kushner
Babatunde Lawal
Michael Leja
Sura Levine
Ilene Lieberman
Alisa Luxenberg
Margaret MacNamidhe
Kathie Manthorne
John McGuigan
Mary McGuigan
Karen Pope
Aimée Brown Price
Jonathan Ribner
Jane Roos
Isabel Taube
Oscar Vázquez
Karyn Zieve