

Historians of Nineteenth-Century Art Newsletter

Founded in 1993

THE TERRA FOUNDATION IN PARIS: A NEW BEGINNING

By John Davis

In October, 2015, the Terra Foundation for American Art celebrated the opening of its new Paris Center and Library, the expanded home for the Foundation's international activities in Europe, and beyond. As part of its more ambitious program for exhibitions, fellowships, symposia, and publications, the Foundation has created a new position of Executive Director of the Paris office and of Global Academic Programs. I am honored to have been appointed to this position, while I take a three-year leave from Smith College. As I begin this new role, the editors of the *AHNCA Newsletter* have asked me to describe some of the programs and activities of the Terra Foundation's Paris Center that might be of interest to readers.

Established in 1978, the Terra Foundation for American Art is dedicated to fostering the exploration, understanding, and enjoyment of the visual arts of the United States, from the colonial period through 1980. In particular, the Foundation encourages a cross-cultural and trans-national dialogue about American art and visual culture, both within the United States and especially abroad, where the Foundation's resources have been increasingly deployed to ensure that American art is available to international audiences and that American art history is part of the global scholarly conversations that structure and enliven the discipline. Our work often constitutes a kind of "census" of developing interest in American art history worldwide, allowing us to facilitate collaborations and connect scholars with resources. Since 2005, when the Terra Foundation expanded its grant programs, over \$61 million has been awarded for exhibitions, publications, symposia, workshops, visiting professorships, and travel grants.



Terra Foundation for American Art, Paris Center and Library,
Hôtel Lévis-Mirepoix, rue de Lille, Paris.

While the Terra Foundation's home office is in Chicago and much of the work of grant-making takes place there, the hub of our activities in Europe will be our larger quarters in Paris, in the nineteenth-century Hôtel Lévis-Mirepoix (121 rue de Lille), just steps away from the Musée d'Orsay. We are elegantly housed on the premises of the Fondation Custodia, which is well known for its Frits Lugt Collection of 37,000 European drawings and prints from the fifteenth through the nineteenth centuries. The building also includes a superb gallery space, where we hope to collaborate with the Fondation Custodia to organize periodic exhibitions. The libraries of the two institutions are now affiliated. The Terra Foundation's collection of 10,000 volumes covering American painting, sculpture, photography, and graphic art (the most comprehensive collection of Americanist art historical publications outside of the US) will be accessible alongside Custodia's important European collection, which will form the second-largest art history library in France. This administrative partnership allows the Terra Foundation's collection to be available for the first time to researchers five days a week with no need for an advance appointment.

The activities of the Terra Foundation's Paris Center can be broken down into three areas: academic programs, museums and exhibitions, and publications.

One of the signature **academic programs**, helmed by Veerle Thielemans, has been the Terra Foundation visiting professorships and post-doctoral teaching fellowships, which have brought twenty historians of American art to Berlin, London, and Paris over the past six years. These visitors offer courses and lectures at selected universities and organize study days and symposia that encourage local scholars and graduate students to undertake research in American art history. As we develop this program further, we are moving to longer residencies for the visiting professors, so as to increase the impact of the teaching. Thus, our newest visiting professorship, which will begin in 2016 at the University of Oxford, will be for a period of a full academic year, as will our existing visiting professorship at the Free University of Berlin. We have also established a new two-year post-doctoral fellowship at Humboldt University in Berlin, and in the coming year we will be exploring the possibility of developing a similar program in Japan.

The new Center has a state-of-the-art conference space that will enable the Paris office to continue the series of scholarly lectures and dialogues that have distinguished it since the

Terra Foundation's first facility opened in Paris in 2009. Our physical presence in Europe means that American art history becomes integrated into local art historical conversations, rather than something simply exported from abroad. Among the hosted speakers have been Thomas Crow, Eric de Chassey, Michael Fried, Jennifer Greenhill, Nathalie Heinich, and Sylvie Ramond. We began this year by marking the loan of Thomas Cole's *Course of Empire* series to the Louvre with a dialogue on the artist by two museum directors, Dominique de Font-Réaulx and Amy Meyers. In addition, to honor the Dutch heritage of our partner institution, the Fondation Custodia, we have organized a series of events examining Dutch-American artistic connections, which will include an evening devoted to the late nineteenth-century artistic exchange between the US and the Netherlands, featuring art historians Annette Stott and Chris Stolwijk.

As many readers of this newsletter know from personal experience, the Terra Foundation also owns six properties in Giverny, including the house once occupied by painter Lilla Cabot Perry, next door to the Monet gardens. For over 15 years we have run the Terra Summer Residency, a nine-week program that brings American and European ABD's in art history, as well as artists who have recently earned their MFA's, to Normandy to write and create under the supervision of visiting senior artists and art historians. In the future we hope to make the Giverny houses available to other groups of art historians for use in the fall and spring seasons. We imagine that visiting groups of graduate students (such as a traveling seminar from the University of British Columbia this spring) or independently organized events (such as a research colloquium on the theme of "work" with the Clark Art Institute in September, 2016) will be able to take advantage of this beautiful setting on the banks of the Seine. We are

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always interested in hearing from colleagues who may wish to bring small groups (12-16 people) to Giverny for a scholarly retreat or conference.

In the area of **museums and exhibitions**, the Paris staff, and in particular Curator Katherine Bourguignon, works closely with colleagues in Chicago to support the exhibition of American art abroad and to encourage museums in the United States to organize shows with an international perspective on American art. In fact, this is the largest area of grant funding made by the Foundation. Because of our extensive network of contacts in Europe and Asia, we often serve as “matchmakers” for U.S.-based and non-U.S. curators seeking partner institutions for collaborative traveling exhibitions, and we also co-organize exhibitions with those partners. In addition, we provide guidance to American scholars applying for Terra Foundation travel grants to conduct research abroad and to non-U.S. art historians who wish to visit collections and archives in the United States.

The Terra Foundation has an outstanding collection of nearly 800 works of American art from the colonial period to 1945, and here too, our Paris staff makes use of this remarkable resource to further our global mission. For example, the Terra Foundation is a co-organizer of and major lender to the William Merritt Chase retrospective that will open in June 2016 at the Phillips Collection and travel to the Ca' Pesaro gallery in Venice the following year. In 2016 we will also inaugurate a new program to lend key works of art in support of the Foundation's teaching initiatives. Thus we expect to make a long-term loan to the Ashmolean Museum of a small group of late nineteenth-century American paintings to support the teaching of our visiting professors at Oxford. A similar program marrying teaching and collection loans (in this case, mid-nineteenth-century landscape paintings) will take place in Australia.

Our **Publications** division, headed by Francesca Rose, has recently expanded its range of activities with a number of new programs. The Terra Foundation subvention program (for new manuscripts or translations published by US or non-US publishers) is now administered by the College Art Association. Two publication prizes have been established—one for a non-English book manuscript to be translated and published by Yale University Press and the other for the best article written by a non-U.S. scholar for the journal, *American Art*—the most recent recipients of these prizes have just been announced: Hélène Valance (Université de Franche-Comté) for her book

manuscript, *Nuits américaines: l'art du nocturne aux Etats-Unis, 1890-1917*, and Hadrien Viraben (Université de Rouen) for his essay, “Achille Segard interviews Mary Cassatt”.

In addition, the Foundation has launched several projects that will allow us to produce our own scholarly volumes, while continuing to support others. I will be working with Michael Leja to create a book of key primary sources in American art from the colonial period to 1980, which will be translated into a number of European and Asian languages. More ambitious still is the *Terra Foundation Essays*, an innovative project edited by Rachael De Lue that will consist of separate volumes combining five to seven essays on a single theme: “Circulation,” or “Scale,” or “Color.” The first of these volumes, *Picturing*, has appeared in 2016, and we plan to celebrate it with a two-day symposium here in Paris (May 19-20) jointly organized with the Centre allemand d'histoire de l'art.

In all of our international work, one of the constant challenges we face is creating interest in pre-WWII historic American art. The passion for the nineteenth century that members of AHNCA bring to their subject may be our greatest asset here. We urge you to get involved with our many grant programs and activities, found on the Foundation's website:

www.terraamericanart.org.

And we invite you all to visit us in Paris!

REMINDER: PLEASE KEEP YOUR MEMBERSHIP ACTIVE

Membership renewals for the calendar year 2017 are due on or before **November 30, 2016**. Please use the back page of 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!

GREETINGS FROM THE PRESIDENT

Dear Fellow AHNCA Members,

I hope this finds you well and ready for spring.

I am glad to report that AHNCA's activities at the 2016 College Art Conference in Washington were very successful. Enthusiastic colleagues attended our sessions, which were chaired by AHNCA members Marilyn Kushner and Sarah Betzer. We also enjoyed a remarkably festive off-site visit to the Smithsonian's Sackler Gallery, where member/curator Lee Glazer organized a lively conversation with the artist Darren Waterston, whose installation *Filthy Lucre* is a memorable riff on Whistler's Peacock Room.

Printed in this Newsletter are the official minutes of our annual membership business meeting held in Washington. There the attendees unanimously elected our fellow member Andrew Eschelbacher (a curator at the Portland Museum of Art) to become AHNCA's Treasurer. We welcome Andrew with open arms, and we warmly thank his predecessor Yvonne Weisberg, who has been held this important post for an extraordinary eight years. We all remain grateful for her longstanding service!

Please watch your e-inbox for continuing updates on the restructuring of sessions within CAA's annual conference and on AHNCA's response to that opportunity. Our Programs

Chair, Pat Mainardi, is keeping all balls in the air with her customary aplomb, and we look forward to keeping in touch with you what AHNCA will be doing next February in New York.

An additional round of applause is owed to the Dahesh Museum of Art in New York, which again hosted the annual graduate student symposium that has made such a difference in the careers of many emerging colleagues. The 13th edition on March 20 was both superb in quality and well attended, and we are particularly grateful for the generous support of the Mervat Zahid Cultural Foundation.

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

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

Peter Trippi
President
peter.trippi@gmail.com



Lee Glazer at the Sackler Gallery, Washington, DC

MINUTES OF THE ANNUAL BUSINESS MEETING

Annual Membership Business Meeting

February 5, 2016, 8.00-9.15 pm

Elephant & Castle Pub, 1201 Pennsylvania Avenue, NW,
Washington DC

Welcome and Thanks Peter Trippi (president)

Membership Karen Pope (relayed by Peter Trippi)

- 226 memberships active for 2016 [at last year's business meeting, we had 213]
- 89 memberships active for 2015, not renewed yet [we will keep chasing]
- 46 memberships last active in 2014
- 52 memberships last active in 2013
- 184 2016 memberships renewed via PayPal
- 42 2016 memberships renewed by check, money order, etc.

June Hargrove offered to help nudge members who should renew or upgrade. She also will help write to PhD program chairs, who should encourage their students to join. Karen and Peter will work with June on this initiative. Everyone deeply appreciates Karen's hard work on this crucial aspect of AHNCA.

Treasurer Yvonne Weisberg (relayed by Peter Trippi)

AHNCA's finances are in good shape. The checking and endowment accounts remain relatively unchanged year to year, so the only shift has been with the Mellon Foundation grant to *Nineteenth-Century Art Worldwide* (\$49,888), which will be depleted (appropriately) by the end of the grant period this spring. Petra, Yvonne, and Peter are working together to final-report this grant. AHNCA's chief expenses continue to be "renting" website domains, the fee that CAA charges each affiliated society, the business meeting's expenses (e.g., photocopying), tax return preparation (to comply with our 501c3 requirements), and expenses related to the graduate student symposium.

Nomination and Election of New Treasurer

Andrew Eschelbacher is the Susan Donell and Harry W. Konkel Assistant Curator of European Art at the Portland Museum of Art (Maine). Andrew is a specialist in 19th-century European art, researching and publishing most frequently on French sculpture of the fin de siècle. He is currently working on a book project focused on Jules Dalou, as well as an exhibition

that considers European influences on American sculpture in the early part of the 20th century. Prior to arriving in Portland, Andrew was an assistant professor of Art History at the Virginia Military Institute. Andrew holds a PhD from the University of Maryland, an MA from Tulane University, and a BA from Davidson College.

Andrew's name was moved by Petra Chu and seconded by Alia Nour. All attendees voted in favor of Andrew becoming Treasurer, and June spoke highly of his abilities. Peter Trippi thanked Yvonne Weisberg (in absentia) for her 8 years of devoted service; the next day (at CAA) he presented her with a \$50 gift card from Barnes & Noble, a token of thanks on behalf of all AHNCA members. Everyone at the meeting congratulated Andrew.

Programs Patricia Mainardi (relayed by Peter Trippi)

In mid February, the juried line-up of the Graduate Student Symposium will be posted on ahnca.org and daheshmuseum.org, and also e-blasted widely. The event will occur on Sunday, March 20 at one of the Manhattan locations owned by the Dahesh Museum of Art (TBD).

Peter reported that the CAA conference is being completely restructured for February 2017, which is why no one has been in touch with the membership about proposing sessions. As soon as CAA releases its formal announcement and call for papers (imminently), the membership will be updated on what's happening. In the meantime, the board will meet soon to review all of the options.

Peter confirmed that the rollout of future CAA conferences (always in February) is:

2017: New York

2018: Los Angeles

2019: New York

2020: Chicago

Petra suggested that if indeed CAA is going to guarantee only one AHNCA-sponsored session in the future (likely), we may want to consider creating our own half-day program before CAA actually gets started (so as not to compete with the regular sessions). Such a session could occur at a local university; for example, for New York 2017, we could convene at Princeton University or NYU or the Graduate Center; for Los Angeles 2018, perhaps at the Getty. This will be discussed by the board.

Newsletter Caterina Pierre (relayed by Peter Trippi)

The deadline for new content in the Spring 2016 issue is March 1, 2016. After many years of dedicated service, Karen Leader is stepping down as Book Listings Section Editor, so we are seeking someone to succeed her immediately. If you are interested, please contact Caterina via caterina.pierre@kbcc.cuny.edu. Karen has kindly offered to “train” her successor via e-mail. Caterina is seeking cover articles for the Fall 2016 and Spring 2017 Newsletters; each article should run roughly 1,500 words with one illustration. Caterina would like to “hire” an unelected Assistant Editor; everyone attending this meeting thought this is a great idea, and there is no need to run it by the board. Anyone interested in this post (a great way to learn about what’s happening in the field and ultimately to succeed Caterina as Editor) should contact Caterina. The members appreciate Caterina’s hard work on the newsletter and look forward to seeing the next issue.

Nineteenth-Century Art Worldwide Petra Chu

Petra reported that the Fall 2015 is up online and the Spring 2016 issue is being finalized. There will be a special guest-edited, grant-funded issue in Summer 2016 focusing on Hiram Powers’s *Greek Slave*. Petra hopes to apply for a second Mellon Foundation grant, and is expecting to receive a grant from the Kress Foundation that will support a seminar on digital

publishing to be held in October 2016. (Details will be sent out once the grant is confirmed.)

Old Business Peter Trippi

- Book Prize initiative – very little interest has been expressed by the membership
- Mentorship initiative – very little interest has been expressed by the membership

New Business

June noted that members will surely want to congratulate AHNCA’s founder, Pat Mainardi, who is to be honored by the government of France as a Chevalier of the Ordre des Palmes Académiques on February, 26, 2016.

As there was no further business, the meeting was concluded.

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After the meeting, the following individuals expressed interest in intensifying AHNCA’s engagement with graduate students. The board will discuss forming a small committee of students to work on this initiative.

Kaylee Alexander, PhD Student, Duke University

Jennifer Ehlert, PhD Student, Harvard University

Nicole (Nikki) Georgopoulos [who emailed Peter the day after], PhD Student, Stony Brook University

WHAT’S NEW IN NINETEENTH-CENTURY ART WORLDWIDE

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DIGITAL HUMANITIES AND ART HISTORY

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Nineteenth-Century Art Worldwide’s
“Digital Humanities and Art
History:” Reflections on Our
First Articles
by Emily Pugh, with Elizabeth
Buhe and Petra Chu

ARTICLES

“Theodor Rocholl and the Time of
a Reluctant Cosmopolite”
by Peter Christensen

“The admiration one feels for
something strange and uncanny’:
Impressionism, Symbolism, and
Edward Steichen’s Submissions to
the 1905 London Photographic
Salon”
by Kurt E. Rahmlow

“L’Année terrible

Viewed by John Tenniel”
by Jonathan P. Ribner

“How to Get Rich as an Artist:
The Case of Félix Ziem; Evidence
from His Account Book from
1850 through 1883”
by Léa Saint-Raymond

“Panorama of War: The *Salle de*
Crimée in Versailles”
by Julia Thoma

NEW DISCOVERIES

Portrait of Emma Darwin by
Charles Fairfax Murray
by Matthew Turner

REVIEWS

Letter to the Editor from
Vibeke Røstorp

BOOK REVIEWS

*The Representation of the Struggling
Artist in America, 1800–1865*
by Erika Schneider
Reviewed by Catherine Southwick

*The First Smithsonian Collection:
The European Engravings of George
Perkins Marsh and the Role of Prints
in the U.S. National Museum*
by Helena E. Wright
Reviewed by Jane Van Nimmen

*A Sisterhood of Sculptors, American
Artists in Nineteenth-Century Rome*
by Melissa Dabakis
Reviewed by Laurinda S. Dixon

*The Work of Art: Plein-air Painting
and Artistic Identity in Nineteenth-
century France*
by Anthea Callen
Reviewed by Catherine Southwick

The Symbolist Roots of Modern Art
edited by Michelle Facos and
Thor J. Mednick
Reviewed by Alexis Clark

EXHIBITION REVIEWS

Delacroix and the Rise of Modern Art
Reviewed by Janet Whitmore

*Der Ring: Pionierjahre einer
Prachtstrasse / Vienna’s Ringstrasse:
The Making of a Grand Boulevard*
Reviewed by Eric Anderson

*Art of the American West: The Haub
Family Collection*
Reviewed by Theresa Leininger-
Miller

Thirteenth Annual AHNCA Graduate Student Symposium in Nineteenth-Century Art

The Thirteenth Annual AHNCA Graduate Student Symposium in Nineteenth-Century Art was held on Sunday, March 20, 2016 at the Dahesh Museum of Art's Sixth Avenue location. The first morning session was moderated by Patricia Mainardi and included the following papers:

"Analysis of the Exhibition of Drawings, Watercolors and Pastels in Paris, 1860-1890," presented by Debra J. DeWitte, University of Texas at Dallas

"Drawing Lines, Contracting Habit: Félix Ravaisson, *De l'habitude*, and Learning to See À Coup d'Oeil," presented by Shana Cooperstein, McGill University

The second morning session was moderated by James H. Rubin of Stony Brook University and included the following papers:

"Family Affairs: Mary Cassatt and the Cassatt Family Collections of Impressionist Pictures," presented by Laura D. Corey, Institute of Fine Arts, New York University

"The Safe Haven and the Stage: Count Isaac de Camondo and the Spaces of Impressionist Art Collecting," presented by Mia Laufer, Washington University in Saint Louis

The first afternoon session was moderated by Roberto C. Ferrari of Columbia University and consisted of the following papers:

"The Reinvention of the Spanish Gypsy: Painting as Anthropology," presented by Maria A. Dorofeeva, University of Illinois at Urbana-Champaign

[*Winner of the Dahesh Museum of Art Prize for Best Paper]

"'Every Fold in my drapery is Conductive to art': The Visual and the Tactile in Frederic Lord Leighton's Paintings," presented by Sarah Gould, Université of Paris Diderot

"Ivory Atelier: Cosmopolitanism, Transculturality, and Devotion in the Works of Nineteenth-Century Craftsmen in Travancore, India," presented by Deepthi Murali

Finally, the second afternoon session was moderated by Nebahat Avcioglu of Hunter College, City University of New York, and concluded with the following papers:

"Making Photography, or, the America (Re)Invention of a Medium," presented by Michelle Smiley, Bryn Mawr College

"Pictorializing National Identity: How Immigrant Artists Negotiated and Shaped American Art," presented by Whitney Thompson.

AHNCA wishes to thank the moderators and presenters mentioned above, as well as the Symposium Committee, which includes Caterina Pierre, Margaret Samu and Mary Frances Zawadzki. A special note of thanks are offered to Amira Zahid and Alia Nour of the Dahesh Museum.

Graduate Students interested in submitting a paper for the Fourteenth Annual AHNCA Graduate Student Symposium, to be held in 2017, should refer to the call for papers that will be published in this Newsletter and on AHNCA's list serve.



Left to right: Patricia Mainardi (AHNCA Program Chair), Maria A. Dorofeeva (Winner, Dahesh Museum of Art Prize) and Amira Zahid (Dahesh Museum) at the thirteenth annual AHNCA Graduate Student Symposium, March 20, 2016.

Japanomania Exhibition Curated by Gabriel Weisberg Opens

AHNCA's Gabriel Weisberg, professor of Art History at the University of Minnesota was recently in Helsinki as the Chief Curator of the exhibition "Japanomania in the Nordic Countries, 1875-1918." The exhibition opened at the Ateneum Art Museum there, and will travel to the National Museum, Oslo, this summer and to the Statens Art Museum, Cologne, in 2017. The Nordic relationship to nature was a key feature of Japanomania, and this theme was explored in papers presented at a conference during the opening week of the exhibition in Helsinki. The conference was entitled "Changes in Visual Culture – Japanomania in the Nordic Countries, 1875-1918."

Additional information about the exhibition, the conference, and Prof. Weisberg's contributions to both can be found at <http://research.fng.fi>



Remembering Gerald M. Ackerman (1928-2016)

By Aimée Brown Price

Professor Gerald M. Ackerman, the scholar of nineteenth-century French painting and the authority on Jean-Léon Gérôme, passed away at his home in Claremont, California on January 1, 2016, at the age of 87. A superb art historian, he was a charming and gracious gentle man, and to me a dear, longtime, and now much-missed friend. A memorial was held on April 3 at Pomona College.

Jerry had a sharp eye, thought a great deal about what he saw, and relished finding out everything possible about the images with which he was engaged. Acutely analytical and fastidious in his research, he wrote with clarity and persuasiveness.

He was also sweetly instructive in conversation about a multitude of subjects, for only a few of which he is well-known. He transmitted a remarkable understanding on a range of topics, loving and contextualizing with canniness the kind of painting that had gone out of fashion for many later twentieth-century academics, but is now enjoying a revival. With immense sophistication and (occasionally) droll wit, he also knew how to stand his aesthetic ground. Anyone writing or thinking about Gérôme (on whom he wrote extensively, including a catalogue raisonné), his students (e.g., Eakins), Orientalism and the Orientalists (of whatever country), the education and training of an artist in general (and Charles Bargue's drawing curriculum in particular), or Salon painting must turn to his acutely argued and impeccable texts.

Personally, Jerry was a darling. Tremendously thoughtful, he knew how to be a good friend—responsive, sympathetic, supportive. He would crow at a friend's successes, warmly congratulate on good reviews, amply compliment effort and devotion to a cause, and commiserate on difficult or unfair criticism. Cheery, chummy, and truly charming, with tremendous good nature, he enjoyed life, too: of course, art, art history, and real dialogues about them, but also a swim in the chilly Pacific Ocean or a trip to a Parisian purveyor of delicacies.

With acumen and the utmost discretion, Jerry was professionally helpful to me: informing me of the fees he received from auction houses for various kinds of writing, providing the detailed fee schedules agreed upon by officials, and advising how to present expertise. He was particularly helpful on how to word evaluations and typify what I did, and on how much to charge

for catalogue entries vs. written opinions for commercial galleries (or various legal wranglings). Years ago, when collectors and dealers began to consult me—assail me, really—for what I thought of an artwork's authenticity, or to make attributions, Jerry warned me about how to word my responses. For works deemed fakes, he advised communicating by phone to just say "No." He noted how dealers can be "clever." Once, he said, he was shown a batch of Gérômes. "One was a misattribution, or a fake. Although I had exclaimed over the others, I kept a discreet silence while the phony was on the stand. Later I saw that painting in the home of a collector with a good eye. I asked him why he had bought it, and he explained that the dealer 'told me that when you saw the painting, you were speechless.'"

It was fun to discuss museums, catalogues, and other art historians with Jerry. We could be snarky and appreciated each other's confidential exchanges, which only when I am also posthumous would perhaps afford others a knowing smile: egotistical, self-anointed colleagues treated by many others as "walking saints," their less than attractive posturing followed by Jerry's rundown on how wrong-headed their talks were, how empty of content, how hopeless the indexes to their books, how cheap they were about sending review copies, with the occasional aside such as "I hope someone will tell me when my lectures start to get senile."

Jerry relished writing me about Gérôme: his use of photography on safari, his models, his costumes and studio props, the primary importance of color as an aide-mémoire. He told me of older engravings used as sources for backdrops and settings, and commented on the techniques of Meissonier and Barye. He went on at length about the studio tradition and guild/apprentice system during the French Revolution, and encapsulated David's practices along with those of Gros and Delaroche. This took him to "the sale of tube paints—already ground and mixed—and English crackle by 1830 in the French school... remedied in the next generation." An inveterate teacher, Jerry also shared his views on outdoor compositions and artists opting for a "general light—'high noon on a foggy day'—with just enough strength to show modeling, but not strong enough to show distorting shadows."

Jerry celebrated the joys of life with his life partner and husband, Leonard Simon, who died in 2014. (As well as being a noted entertainer, Leonard authored the biographies in *Two Centuries of Black American Art*.) It was hugely gratifying to see how honestly open their love for each other was, how visibly happy they were at a time when custom, mores, and laws made same-sex and interracial affection verboten or at least seldom seen. Deeply devoted and appreciative of each other, it was lovely to be with them in their charming house in Claremont, not far from Pomona College, where Jerry taught for many years.

Jerry completed his undergraduate work at the University of California, Berkeley, studied at the Maximilian University in Munich, and received his doctorate from Princeton University. A six-year stint at Bryn Mawr was followed by five years as an Associate Professor at Stanford, and then he joined the Pomona faculty in 1970.

Of late Jerry was looking forward to finishing a book on aca-

demic theory and its uses; he wrote me that its "outline is continually being shortened in my mind." His other recent enthusiasm was for the series of immense tapestries by John Nava in the Cathedral of Our Lady of the Angels in Los Angeles, about which he was also completing a book. He had urged me to see them, especially as many of the holy figures are based on portraits of the city's present-day denizens. Jerry wrote, "I'm right now deep into writing short squibs of the 130 saints in Nava's tapestries in the new Cathedral.... My Catholic childhood helps; so do my three years at the University of Munich, which, although supposedly secular, was *really* a Catholic university. The saints are remarkable, many of them nuts, but many, throughout the ages, did sell all their goods and give their money to the poor, as Christ instructed, and then worked with the poor, the sick, Lepers, orphans, fallen women, galley slaves, black slaves, Amerindians. Some were really heroic in their actions." He wrote, too, of their astonishing pilgrimages and detailed their travels.

Jerry was always open and curious about the world; would it be that we were all so. He was a whole-hearted person and a real friend. In short, Jerry was wonderful.

Editor's Note: For more information about Prof. Ackerman, please see http://www.huffingtonpost.com/f-scott-hess/remem-bering-art-historian_b_8914690.html.

Patricia Mainardi is Awarded the Chevalier of the Ordre des Palmes Académiques

[The text below is from the official website of the French Embassy in the United States. The full text of presentations for all five winners can be found at <http://frenchculture.org/archive/speeches/france-honors-five-educators-academic-palm-award>]

On Friday, February 26, 2016, Deputy Cultural Counselor Thomas Michelin named Patricia Mainardi, Patricia Conlon Moran, Françoise Noble, Sandra VanAusdal and Andrew Curran, Chevaliers dans l'Ordre des Palmes Académiques. The award was presented during a ceremony held at Cultural Services of the French Embassy in New York.

The presentation of the award to Patricia Mainardi followed this preamble:

Dear Patricia Mainardi,

You are a distinguished Professor of Art History. But you are also so much more. Certainly, Art History was your department at the City University of New York Graduate Center,

where you taught for many years. You've published seminal articles on different art periods, particularly Nineteenth Century art, and you have held prestigious fellowships at Institut National d'histoire de l'art in Paris, the Van Gogh Museum in Amsterdam, and the Metropolitan Museum of Art in New York.

Yet your academic work resists any particular label. Politics, sociology, anthropology, and economics inform your thought just as much as your rich knowledge of art. You've explored gender relations in nineteenth-century France and political censorship, invoking specific art works as a way to elaborate your theories.

Your approach reflects the diversity of your education. You have a PhD in Art History, but also an MFA in Studio Art, and Bachelor's degrees in English Literature and Anthropology. And here, we see the origins of a scholar who treats art as the intersection of an array of social, cultural and political factors.

Before you were a committed scholar, you were a committed feminist. As a member of the radical feminist group Redstockings in the 1970s, you were vocal in your criticism of what you viewed as a stubbornly patriarchal society. And this, I would argue, was a critical experience for your later academic career. Your activism led you to examine social phenomena such as gender inequality, and to uncover its diverse and complicated manifestations. In 1970, you wrote an iconic article entitled "The Politics of Housework," in which you gave a biting explanation of how household chores were an essential frontier for women's empowerment.

Much of your early writings on art took place in publications such as *Feminist Art Journal* and *Feminist Revolution*, and tackled the gender inequality in the art world. You became attracted to American folk art in part because you saw it as a rare expression of female autonomy, calling needlework "the one art in which women controlled the education of their daughters, the production of the art, and were also the audience and critics."

This spirit of political and social consciousness has persisted throughout your scholarship. In 2003, you published *Husbands, Wives and Lovers: Marriage and its Discontents in Nineteenth-Century France*. Your book is a fascinating account of misogynistic laws and social norms governing marriage in Restoration-era France, and you present popular illustrations at the time to demonstrate how widespread these repressive views were.

Apart from gender politics, your research digs into the political and economic institutions that shape a work of art's function in society. From the state apparatus behind the Universal Exposi-

tions of Paris to the art market for replications and forgeries, you give compelling accounts of how art is much more than its formal qualities. In more recent years, you've turned your attention to comics and caricature, charting the evolution of this particular art form. You've brought to light how comics acquired many of their defining characteristics in nineteenth-century where illustrators such as Chams and Gustave Doré developed the visual language and subversive tradition of comics that still exist today.

As someone who has delved into the intricacies of the art world, you would tell your students that there is still so much to discover. You've been recognized for your keen interest in students' work, and your conviction that they too could make a real contribution to the field. As Executive Officer of the CUNY Art History Ph.D. program for nine years, you tackled institutional hindrances for the students and gave them the tools they needed to succeed. Former students have spoken admiringly of your endless commitment and support.

Dear Patricia Mainardi, you have taken scholarship of art to new levels, with special emphasis on French art and society. Your multifaceted approach is an inspiration to us all, as is your commitment and your zeal. It is my great honor to present you with this award.

Patricia Mainardi, *au nom du Gouvernement Français, je vous fais Chevalier dans l'Ordre des Palmes Académiques*.

AHNCA heartily congratulates Patricia Mainardi on this well-deserved recognition.



Left to right: Mary Frances Zawadzki, Roberto C. Ferrari, Patricia Mainardi, Lars Kokkonen, and Caterina Pierre at the ceremony for the Chevalier of the Ordre des Palmes Académiques, Feb. 26, '16.

NEW RESOURCES

Getty Trust And Rijksmuseum Sign Agreement To Pursue Digital Innovation In Art Historical Research And Conservation

The J. Paul Getty Trust and Netherlands Institute for Conservation, Arts and Science (NICAS) under auspices of the Rijksmuseum announced they have entered into a Memorandum of Understanding that outlines a future of digital innovation in the visual arts and pledges the shared strengths and commitments of both organizations to help develop the tools, techniques and training to achieve it. Dutch Minister of Culture, Education and Science Dr. Jet Bussemaker was on hand for a brief ceremony at the Getty Center that also included Dr. Robert van Langh, Head of Conservation and Research of the Rijksmuseum, and Prof. dr. Robert G. Erdmann, Senior Scientist at the Rijksmuseum and Professor of Conservation Science at the University of Amsterdam.

The Netherlands Institute for Conservation, Art and Science (NICAS) is an interdisciplinary research center for art history, conservation and restoration. It is a collaboration between NWO CEW, the national science funding organization of the Netherlands; the Rijksmuseum; RCE, the national cultural heritage agency of the Netherlands; University of Amsterdam and Delft University of Technology.

The partners will focus their efforts on: joint research and development of computing tools and techniques; development of innovative analytical imaging techniques and new data models; aggregation and fusion of this new data with existing metadata and repositories to give deeper understanding of physical and contextual details of works of art; wide dissemination of this data and results along with new visualization and analytical tools for highly specialized research and for broad access to cultural heritage resources; and training and education for art historians and conservators as well as education modules for university coursework and continuing education programs.

The J. Paul Getty Trust is an international cultural and philanthropic institution devoted to the visual arts that includes the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. The J. Paul Getty Trust and Getty programs serve a varied audience from two locations: the Getty Center in Los Angeles and the Getty Villa in Pacific Palisades.

For more information, contact Julie Jaskol, Getty Communications, jjaskol@getty.edu

Art History Teaching Resources (Ahtr) Announces Pedagogical E-Journal

Art History Teaching Resources (<http://arthistoryteachingresources.org/>) is excited to announce the Call for Papers for the inaugural issue of Art History Pedagogy and Practice to be published in Fall 2016. Art History Pedagogy & Practice is an e-journal devoted to the scholarship of teaching and learning in art history.

Art History Pedagogy and Practice (AHPP) is a peer-reviewed, open-access e-journal dedicated to advancing teaching and learning in art history. The journal provides a forum for scholarly discourse that articulates and presents the range of pedagogical methods for learners in formal, informal, and virtual learning environments. AHPP contributes to the radical transformation of education by promoting the research and practice of pedagogy beyond institutional or disciplinary boundaries, and seeks to raise the profile and value of those who identify as educators across fields and disciplines.

With its inaugural issue, AHPP seeks to advocate and support the scholarship of teaching and learning (SoTL) in our field by re-examining the introductory survey course in art history. This theme takes as its point of departure the last substantive pedagogical discussion in the discipline, published in a special issue of Art Journal in October 1995. The goal of the inaugural AHPP issue is to explore and interrogate the discipline's signature pedagogies that are, or should be, established in a student's initial exposure to art history. Contributions can include everything from quantitative studies that examine teaching and learning in art history survey classes to reflective essays on pedagogical concerns specific to the art history classroom and the field at large.

Anyone interested in submitting contributions for future publication in AHPP should review the e-journal's Submission Guidelines, which can be found through a link on the AHTR e-journal hub "AHPP Releases Call for Papers." Submissions in response to the current CFP can be made through the Digital Commons at journal.arthistorypp.org beginning April 15 and will be accepted through July 15, 2016.

Information on the Scholarship of Teaching and Learning (SoTL) and other information leading to the founding of the journal can be found on the e-journal hub on the AHTR site (<http://arthistoryteachingresources.org/>).

If you have any questions about a submission, please contact the editorial team of AHPP at info@arthistorypp.org.

William Morris Society Online

The art and writing of William Morris and his associates are just as relevant in this era of new technological upheaval as they were during the Industrial Revolution. The sheer number of new books, articles, and exhibitions on their work—from Pre-Raphaelitism and the Arts & Crafts Movement, to utopias and Icelandic sagas — continues to affirm their relevance year after year.

The website of the William Morris Society in the US features a number of resources, including links to short films designed to aid students as part of our “Teaching William Morris Initiative.” If you’d like to learn more, please visit our website <http://www.morrissociety.org/>

The Society also have a blog, ‘News From Anywhere,’ and a Facebook page, which is an excellent way to stay in touch with all things Morris. Contact: Morna O’Neill, oneillme@wfu.edu



Edgar Degas (French, 1834–1917). *Café-Concert Singer (Chanteuse de café-concert)*, c. 1877. Monotype on paper mounted on board. Plate: 7 5/16 x 5 1/16 in. (18.5 x 12.8 cm), sheet: 9 1/4 x 7 1/16 in. (23.5 x 18 cm). Private collection. On view now in the exhibition *Edgar Degas: A Strange New Beauty*, March 26, 2016–July 24, 2016, at the Museum of Modern Art, New York.

ABOUT THIS ISSUE



The Newsletter of the Association of Historians of Nineteenth-Century Art is published twice a year, in April and October. The submission deadline for the Fall 2016 issue is September 1st. Submissions may be sent to:

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and **quarter page:** \$150.

SYMPOSIA, LECTURES, AND CONFERENCES

CALLS FOR PAPERS (SYMPOSIA), TO APPLY

105th Annual College Art Association Conference (CAA), February 15-18 (New York, New York)

The Annual Conference Committee invites session and paper proposals that cover the breadth of current thought and research in art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

CAA has changed their rules, regulations and submission guidelines for the 2017 Annual Conference. We strongly suggest that you view these new guidelines on their website.

Submit proposals via the new conference submission software by April 18, 2016. For a list of submission calls or more information, visit: <https://caa.submittable.com/submit>.

OTHER CONFERENCES

Modernism Made Monumental. The Association of Graduate Art Students (AGAS), October 21-22, University of Georgia (Athens, Georgia)

The Association of Graduate Art Students (AGAS) at the University of Georgia, in partnership with the Georgia Museum of Art, invites emerging scholars to submit proposals for papers that contribute to a discussion of monuments and modernism. The symposium will be held in conjunction with the exhibition *Icon of Modernism: Representing the Brooklyn Bridge, 1883–1950*, on view at the Georgia Museum of Art September 17–December 11, 2016.

The symposium will expand the scope of the exhibition by addressing the broader implications of symbolically saturated constructions throughout the history of visual and material culture. Conventional notions of modernization emphasize innovation and progress and seem opposed to monuments' commemoration of the past. Yet, monuments also mark inaugural events or cataclysmic changes, and the materials and techniques employed in their making are often wholly original—at times, even scandalous. Contradictions between permanence and ephemerality, tradition and ingenuity, and public and personal can be examined in iconic structures that complicate fixed definitions of both modernity and monumentality.

While they invite contributions that consider the American and European milieu that produced experimental artistic

movements beginning in the late nineteenth century, papers that address occurrences of modernist monumentality during earlier time periods or in non-Euro-American locations are equally welcome. Submissions that discuss specific works of art that feature the Brooklyn Bridge or themes that appear in *Icon of Modernism* are also encouraged. Other relevant topics include but are not limited to: technological innovation and feats of construction; aspirational architecture and models; restoration and reutilization of historic objects and artifacts; conceptions of audience in design practice; aesthetics of collective memory; world's fairs and their remnants.

Current graduate students and other emerging scholars should 300-word submit abstracts and an up-to-date CV to uga_symposium@gmail.com by April 30, 2016.

Odilon Redon: Life and Afterlife, December 15-16 (Bordeaux, France)

This conference, organized by the universities of Bordeaux and Geneva and by the Musée des beaux-arts de Bordeaux, invites presentations about the impact and reception of the work of Odilon Redon, from his death in 1916 to the present day. They may deal with art criticism, art history and historiography, with writing on art in a broad sense, with the building of private and public collections, display and temporary exhibitions, with issues of conservation-restoration, as well as with all forms of artistic and para-artistic reception in all genres and media. Subjects may be defined thematically, historically, geographically or monographically. The conference will also present the first results of research done into the Redon and Fayet archives, made accessible on this occasion by the descendants of the collector Gustave Fayet.

250-word proposals in French or English should be sent (with CV and list of publications) to odilonredon2016@gmail.com by May 31, 2016.

SYMPOSIA, TO ATTEND

City of Sin. European Society for Nineteenth Century Art (ESNA), May 19-20, Rijksmuseum and the Van Gogh Museum (Amsterdam)

Amsterdam will host two major exhibitions: *Easy Virtue: Prostitution in French Art, 1850-1910* (Van Gogh Museum, previously Musée d'Orsay) and *Girls in Kimono: The Breiten Variations* (Rijksmuseum). Both exhibitions explore the depiction of women in the margins of urban life—the prosti-

tute, the model, working (class) women, and the women of the entertainment industry. In cooperation with the two museums, the European Society for Nineteenth-Century Art will host its annual two-day international conference around the topic of the “urban underbelly” and its depiction in nineteenth-century art. The conference seeks to broaden the perspective of the two exhibitions with papers that deal with urban marginality in the widest sense.

For more information, visit: <https://esnaonline.wordpress.com/conferences/esna-conference-2016-city-of-sin/>.

Mental Images: Hallucination in Nineteenth and Twentieth-Century Art. Institut national d’histoire de l’art (INHA), Galerie Colbert, May 26, 2016 (Paris)

The scientific definition of the word “hallucination” was established by Jean-Etienne Esquirol in the Dictionnaire des sciences médicales of 1817. The term was gradually emancipated from the scientific into the literary circle starting from the 1830s. During the 1850s and 1860s, scientific debates intensified around the notion of hallucination, as well as its association with cognitive representation. Numerous scholars, such as Bierre de Boismont, Alfred Maury or Hippolyte Taine, thus found, the basis for an argument against a pathological reduction of hallucination in their respective studies of the imaginative power of artists. The symposium’s objective is to explore the idea of an interdisciplinary continuum between mental images, dreams and hallucinations.

Note that the symposium will be held in French. For more information, visit: <http://1920.hypotheses.org/>.

La Terre: 42nd Annual Nineteenth-Century French Studies Colloquium, October 27-29, Brown University (Providence, Rhode Island)

The theme of the 42nd colloquium in Nineteenth-Century French Studies is *la terre*. *La terre* and its associations are of central importance to French culture and literature during the long nineteenth century. Changing regimes and demographics, modernization and industrialization, and new modes of communication and transportation were among a number of factors that altered the rural landscape, its inhabitants, and its occupations, transforming lifestyles and identities. The very geography of France and the French empire took new shape, domestically and in overseas territories. The sense of what it meant to live within France’s changing borders and in its changing landscape evolved as well. The 2016 colloquium will explore representations of the natural, material world, as well

as the cultural politics at play in relation to region, terror, and identity.

For the conference program or more information, visit: <https://www.brown.edu/conference/french-studies-colloquium/>

Objects of Orientalism, A Clark Symposium, April 29-30, 2016, Clark Institute (Williamstown, Massachusetts)

Convened by Mary Roberts and Marc Gotlieb, this symposium is designed to open a new dialogue around orientalist visual practice in the second half of the nineteenth century, and to continue the methodological conversation around contemporary valences of the term.

We will engage debates about ornament, cultural patrimony, and the role of artists as collectors and interpreters of Islamic art. Other topics include the poetics of Orientalism and the intersection of art and music. The symposium will also include a panel on curatorial practice and a gallery session in front of key works of art in the Clark’s collections.

This symposium is free and open to the public. For directions to the Clark, click [here](#).

PARTICIPANTS INCLUDE:

Timothy Barringer (Yale University)

Orient and Ornament: India in British Art and Music, 1877-1914

Zeynep Çelik (New Jersey Institute of Technology)

Beyond Orientalism?

Zirwat Chowdhury (Bennington College)

The View of Counter-Insurgency

Holly Edwards (Williams College)

Globalizing Orientalism

Edhem Eldem (Bo aziçi University)

Text and Context in a Predominantly Visual Field

Luke Gartlan (University of St. Andrews)

Beyond the Photobook: Orientalism, Bibliophilia, and the Reprographic Object

Marc Gotlieb (Williams College)

Sand and Blood: On the Experience of Time in Orientalist Painting

Caterina Pierre (City University of New York)

Sculpture, Materials, and Orientalism: The Case of Barrias

Mary Roberts (University of Sydney)

Ornament, Object, Art? The Unstable Currency of Things in the Orientalist Interior

Ünver Rüstem (Johns Hopkins University)

Daubigny, Monet, Van Gogh: Impressions of Landscape.
April 16, Taft Museum of Art (Cincinnati, Ohio)

The symposium is open to the public. \$30 for members and academic or museum professionals; \$45 for non-members; \$20 for students. Includes museum and special exhibition admission. Box lunch and coffee/tea service included with registration fee. To register call (513) 684-4516 or visit <http://www.taftmuseum.org/symposium>

SPEAKERS WILL INCLUDE:

Lynne Ambrosini (Taft Museum of Art)

Reframing French Landscape: Daubigny's Pictorial Innovations

Madeleine Fidell-Beaufort (American University, Paris)

Daubigny's Drawings and Their Legacy

Heather Lemonedes (Cleveland Museum of Art)

Air and Light on Copper and Glass: Daubigny and Impressionist Prints

Kevin Robbins (Indiana University–Purdue University Indianapolis)

Reflecting Modernity: The Visible History and Cultural Politics of French Waterways, 1850-1900

Claire Durand-Ruel Snollaerts (Independent Art Historian)

Daubigny and Pissarro: Painters of the Oise

David Brenneman (Indiana University Art Museum)

Picture Yourself in a Boat on the River: Daubigny and Monet's Floating Studios

Nienke Bakker (Van Gogh Museum, Amsterdam)

In Daubigny's Footsteps: Vincent Van Gogh

GRANTS AND FELLOWSHIPS

FOR PRE- AND POST-DOCTORAL CANDIDATES

The **Amon Carter Museum** seeks applications for the **Davidson Family Fellowship**. Established in 1996, the fellowship provides support for scholars working toward the Ph.D. or at the postdoctoral level to research topics in the history of American art and culture that relate to objects in the museum's permanent collections. The museum collections cover the period between 1835 to 1950 in painting, sculpture, drawings and prints, photography from its beginnings to the present, and rare books. Proposals from qualified individuals in related disciplines are also welcome. The stipend rate is \$3,000 per month. The fellowship may range from a minimum one-month to a maximum four-month period of full-time research at the museum. **Deadline May 2, 2016**. 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; application form is available at: <http://www.cartermuseum.org/library/davidson-family-fellowship>.

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

The **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, E-mail: rhorowitz@hagley.org , <http://www.hagley.org/library-grants>. For More Information: <http://www.hagley.org/library-fellowships> Submit applications online at: <http://www.pachs.net/hagley/application>. **Deadline: November 15, 2016**.

The **Columbia University Society of Fellows in the Humanities** will appoint a number of **postdoctoral fellows** in the humanities. The \$61,000 stipend is awarded half for independent research and half for teaching in the undergraduate general education program. Fellows also receive a \$5,000 stipend for research. To qualify, applicants must have received the Ph.D. between 1 January 2014 and 1 July 2016. **Deadline October 8, 2016**. For further information and application materials, write: The Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, 2960 Broadway, New York, NY 10027.

Web: www.columbia.edu/cu/societyoffellows/.

The **Constance E. Clayton Fellowship at the Philadelphia Museum of Art** provides upcoming or recent M.A. graduates in Art History or related fields from Historically Black Colleges and Universities (HBCUs) or other institutions with the opportunity to gain professional experience in preparation for a career as a curator or museum educator. Working under the direction of the head of the curatorial department in which this individual will be placed or, if the focus of the fellowship is on museum education, under the direction the head of the Division of Education and Public Programs, the Constance E. Clayton Fellow will receive a comprehensive introduction to curatorial or educational practice in a general art museum. This term of this appointment will be for one year, but can be renewed for a second year at the recommendation of the supervising curator or educator and with the approval of the director. The Constance E. Clayton Fellow will be mentored by a committee of members of the Museum's senior staff who will serve as a resource for his or her professional development. Eligible applicants will be expected to have completed at a minimum a M.A. in Art History or a related field with an expressed interest in curatorial studies or museum education. An interest in working with the Museum's collection of African American art is preferred, but not necessary. The successful candidate will receive a competitive annual salary, standard museum benefits, and a stipend for travel and research. Applications will be accepted through **October 15, 2016**.

See <http://www.philamuseum.org/jobs/>.

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

the fellowship and to participate in the activities of the Center. **Deadline not yet posted.** For information, contact: Deutsches Forum für Kunstgeschichte/Centre allemand d'histoire de l'art, 10 place des Victoires, F-75002 Paris. Web: <http://www.dt-forum.org/bourses.html>
E-Mail: gwedekind@dt-forum.org Tel.: 01.55.35.02.33.

Scholars who are no more than three years beyond receipt of the doctorate are invited to apply for the **Hench Post-Dissertation Fellowship**, a year-long residential fellowship at the **American Antiquarian Society**. The purpose of the post-dissertation fellowship is to provide the recipient with time and resources to extend research and/or to revise the dissertation for publication. Any topic relevant to the Society's library collections and programmatic scope, and coming from any field or disciplinary background, is eligible. AAS collections focus on all aspects of American history, literature, and culture from contact through 1876, and provide rich source material for projects across the spectrum of early American studies. The Society welcomes applications from those who have advance book contracts, as well as those who have not yet made contact with a publisher. The twelve-month stipend for this fellowship is \$35,000; the fellowship also includes reimbursement of up to \$4,000 to cover health insurance costs. The Hench Post-Dissertation Fellow will be selected on the basis of the applicant's scholarly qualifications, the appropriateness of the project to the Society's collections and interests, and, above all, the likelihood that the revised dissertation will make a highly significant book. Further information about the fellowship, along with a link to the online application form, is available on the AAS website, <http://www.americanantiquarian.org/hench.htm>. Any questions about the fellowship may be directed to Paul Erickson, Director of Academic Programs at AAS, at perickson@mwa.org. **Deadline: October 15, 2016.**

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

low does not fulfill his/her obligations to the University in the first year, the second year's funding could at the Foundation's discretion be revoked. **Deadline not yet posted.** Contact: Kirstie Gregory (Research Programme Assistant), Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, kirstie@henry-moore.org. For more information and full application details visit www.henry-moore.org/hmi/research.

Four Ph.D. Fellowships in Communication, Psychology, Art History, and Computer Science at the interdisciplinary Research Center Visual Communication and Expertise (VisComX),

Jacobs University Bremen, Germany. Fellowships cover living expenses and tuition fees and will initially be awarded for 1 year with the possibility of performance based extension for up to 3 years in total. Please address your application to: Prof. Dr. Marion G. Müller, Director Research Center VisComX at Jacobs University Bremen. Deadlines for applications are: **May 1, 2016** and **June 15, 2016 (upon special recommendation only)**. Applications will be considered immediately, and until the positions are filled. Electronic admission application form on the graduate admission website: www.jacobs-university.de/graduate-admission.

Kislak Fellowship for the Study of the History and Cultures of the Early Americas Sought by the John W. Kluge Center at the Library of Congress. The Kislak Fellowship offers a postdoctoral scholar the opportunity to conduct research related to the discovery, contact and colonial periods in Florida, the Caribbean and Mesoamerica. It supports research projects in the disciplines of archaeology, history, cartography, epigraphy, linguistics, ethno-history, ethnography, bibliography and sociology using the Jay Kislak Collection and other collections of the Library of Congress. The Kislak Fellowship is open to scholars worldwide. It is awarded for a period of up to 4 months at a stipend of \$4,200 per month. **Deadline** : TBA. Information : John W. Kluge Center, phone: (202) 707-3302, fax: (202) 707-3595, email: scholarly@loc.gov
<http://www.loc.gov/loc/kluge/fellowships/kislakshort.html>.

The **Pre-Doctoral Diversity Fellowship** program at **Ithaca College** supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure track appointments within liberal arts or comprehensive colleges/universities. The Fellowship in Art History will support a doctoral student in one or more of the following areas: Latin American Art, Latino Art, the Arts of Africa or the Arts of the African diaspora. Qualifications: Enrollment in an accredited

program leading to a Ph.D. degree at a U.S. educational institution and commitment to a career in teaching at the college or university level are required. Prior to August 15, 2016, the fellow must be advanced to candidacy at his or her home institution with an approved dissertation proposal. This fellowship is non-renewable. The fellow will receive a \$20,000 stipend, housing or a housing allowance of \$8000, \$5000 in research support, office space, and access to Ithaca College and Cornell University libraries. Interested individuals should apply online at <http://www.ithaca.edu/hs/predocdiversityfellowship/>. Questions should be directed to the Office of Human Resources at (607) 274-1207.

Barra Postdoctoral Fellowship at the McNeil Center for Early American Studies will appoint a recent recipient of the PhD as a Postdoctoral Fellow for a two-year term. The fellow will receive a starting stipend of at least \$43,000; health insurance; private office space in the Center's building at the northeastern gateway to the University of Pennsylvania's historic campus; library, computer, and other privileges at the university; and access to the Philadelphia area's magnificent manuscript, rare book and museum collections. Modest funds for travel and research are available. During the two-year term of appointment, the fellow will teach two courses in an appropriate department at the University of Pennsylvania. All McNeil Center fellows are expected to be in residence during the academic

year and to participate in the Center's program of seminars and other activities. The remainder of the fellow's time will be devoted to research and writing. While this fellowship is particularly appropriate for projects designed to turn a doctoral dissertation into a publishable monograph, any project dealing with the histories and cultures of North America in the Atlantic world before 1850 will be considered. Proposals dependent on the use of Philadelphia-area archives and libraries are particularly welcome. Applicants must have earned the PhD no earlier than 2008 in American History, American Literature, American Studies, or a closely allied field and must have completed all requirements for the degree when the term of appointment commences. Candidates who have received McNeil Center funding for a related project at the pre-doctoral stage will not be considered. Submit all materials to: McNeil Center for Early American Studies, University of Pennsylvania, 3355 Woodland Walk, Philadelphia, PA 19104-4531. The post-mark **deadline not yet posted**.

<http://www.mceas.org/postdoctoralfellowships.shtml>.

Trinity College, Ann Plato Fellowship. The sponsor invites applications for a one-year pre-doctoral or post-doctoral fellowship to promote diversity at their nationally recognized liberal arts college in Hartford, Connecticut. Ann Plato Fellows will join the faculty in one of the college's 30 academic departments or interdisciplinary programs, interact regularly

AHNCA'S NEWSLETTER NEEDS VOLUNTEERS

After many years of dutiful service to the AHNCA Newsletter, three members of the team will soon step down from their posts.

Karen Leader, the editor for the New Books section of the newsletter, will step down from the position with the publication of this issue. AHNCA is therefore looking immediately for a volunteer who is willing to collect information on new book publications that focus on art made during the long nineteenth-century. This includes exhibition catalogues, monographs, thematic texts and theory. The volunteer would be "trained" briefly by Karen Leader, and would send in their first submission on September 1, 2016.

Alison Hokanson (Strauber), our long-time editor of International Exhibitions, will also step down from her position with this current issue. We are thus also looking for a

volunteer immediately who would be willing to collect information on international exhibitions that focus on art during the long nineteenth-century. The volunteer would be "trained" briefly by Caterina Pierre or Alison Hokanson, and would send in their first submission on September 1, 2016.

Caterina Pierre, who has served as the lead editor for the AHNCA Newsletter since the fall 2009 issue, will run for a final term as Newsletter editor at the AHNCA Business Meeting of the College Art Association annual conference in 2017. If she is elected to another term, it will be with the understanding that it will be her final term as editor. That term will end in February, 2019. The editorship of the AHNCA Newsletter is an elected position and includes a seat on the AHNCA board. Caterina would either pass the helm over to a newly-elected

editor in 2017 if she is not reelected, or she would like to have a volunteer to train on the Newsletter during her final term, if she is reelected. Therefore, we seek a member who would be interested in either running for the position of Newsletter in 2017, or who would be willing to volunteer as a co-editor with Caterina for a term and then consider running for the position of editor in 2019.

Volunteering on the AHNCA Newsletter is an excellent service to the field for a teaching professional, or an excellent way for a graduate student to learn more about the field and make connections with other art historians and museum professionals. If you are interested in any of these positions, please contact Caterina Pierre at caterina.pierre@kbcc.cuny.edu.

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:** The sponsor will review of applications beginning **November 15th**, and will continue until the position is filled. Link to full program description: http://www.infoed.org/new_spin/spin.asp. E-mail: Nancy.Horton@trincoll.edu. Program URL: <http://www.trincoll.edu/Academics/dean/positions/Pages/Ann.aspx>.

The **Society for the History of Technology** offers the Brooke Hindle Post-Doctoral Fellowship. The award is for \$10,000 and may be used for any purpose connected with research or writing in the history of technology for a period of not less than four months period of not less than four months during the year following the award. Applicants must hold a doctorate in the history of technology or a related field, normally awarded within the preceding four years or expect to have graduated by time of award. **Deadline: April 1, 2016** For information see <http://www.historyoftechnology.org/awards/hindle.html>.

FELLOWSHIPS & GRANTS – ALL CAREER STAGES

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

The **American Council of Learned Societies** offers **Burkhardt Residential Fellowships for Recently Tenured Scholars**, which support long-term, unusually ambitious projects in the humanities and related social sciences. Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are proposals focused on any geographic region or on any cultural or linguistic group. The fellowship carries a stipend of \$75,000. Burkhardt Fellowships are intended to support an academic year of residence at any one of nine national residential research centers: The National Humanities Center (Research Triangle Park, NC); the Center for Advanced Study in the Behavioral Sciences (Palo Alto); the Institute for Advanced Study, Schools of Historical Studies and Social Science (Princ-

eton); the American Antiquarian Society, the Folger Shakespeare Library, the Newberry Library, the Huntington Library; the American Academy in Rome, and Villa I Tatti (Florence). **Deadline: TBA.** Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@acsls.org; web: <http://www.acsls.org/programs/burkhardt/> Applications must be submitted through the ACLS Online Fellowship Application system <http://ofa.acsls.org/>.

The **American Council of Learned Societies**, together with the **Social Science Research Council** and the **National Endowment for the Humanities**, fund approximately eight **ACLS/SSRC/NEH International and Area Studies Fellowships**. Scholars who are at least two years beyond the Ph.D. may apply for 6-12 month fellowships to pursue research and writing on the societies and cultures of Asia, Africa, the Near and Middle East, Latin America, East Europe and the former Soviet Union. The Fellowship stipend is set at three levels based on assistant, associate, or full professor rank, funded at \$35,000, \$45,000, and \$65,000. Approximately 20 fellowships will be available at each level. **Deadline: Fall 2016** Contact: Office of Fellowships and Grants, ACLS, 633 3rd Ave., New York, NY 10017-6795; E-mail: grants@acsls.org; <http://www.acsls.org/programs/acsls/>

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

The **Center for Advanced Study in the Visual Arts (CASVA)** offers an extensive program of fellowships at all levels and disciplines. This includes the Senior Fellowship Program: **Deadline: TBA** ; <http://www.nga.gov/casva/casvasen.htm>;

Visiting Senior Fellowship Program: **Deadlines: TBA**

<http://www.nga.gov/casva/casvavissen.htm>

The J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology; the Pre-doctoral Fellowship Program: **Deadline: TBA**; and the Pre-doctoral Fellowship Program for Summer Travel Abroad for Historians of American Art: **Deadline: TBA** Visit: <http://www.nga.gov/casva/index.shtm>. Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785. Phone: (202) 842-6482; fax: (202) 789-3026; e-mail: advstudy@nga.gov.

The **Center for the History of Business, Technology, and Society** at the **Hagley Museum and Library** offers **grants-in-aid** to assist short-term visiting scholars with travel and living expenses while using the research collections. Scholars receive stipends, conduct research in the imprint, manuscript, pictorial, and artifact collections, and participate in the programs and colloquia of the Center. Low-cost housing may be available on the museum grounds. Stipends are for periods of two weeks to two months, at no more than \$1,600 per month and are available to scholars and professionals at all levels, in all fields. The Center also offers the **Henry Belin du Pont Fellowship** to enable scholars to pursue research for periods of two to six months and participate in the interchange of ideas among the Center's scholars. Tenure must be continuous and last from two to six months. Stipends are no more than \$1,600 per month. Applications for all fellowships are reviewed three times per year. **Deadlines: March 31, June 30, October 31.** For information and application materials for Hagley-Winterthur Fellowship in Arts and Industries contact: Dr. Philip Scranton, Center for the History of Business, Technology, and Society, P.O. Box 3630, Wilmington, DE 19807-0630. Tel: 302-658-2400. <http://www.hagley.org/library-grants>

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

The **Getty Grant Program** offers residential grants to scholars the pre-doc, post-doc, and senior levels through its theme-year scholar programs, library research grants, and conservation guest scholars program. A full description of the current theme appears on the website. The Getty also funds nonresidential grants. Library Research Grants support research requiring the use of specific collections housed in the Research Library at the Getty Research Institute. The Conservation Guest Scholar Program at the Getty Conservation Institute supports established conservators, scientists, and professionals in pursuing new ideas in the field of conservation, with an emphasis on the visual arts and the theoretical underpinnings of the field. Graduate internships are also available. **Deadline (all programs) (receipt): November 2016.** Address: The Getty Grant Program, Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, California 90049-1685; (310) 440-7374, fax: (310) 440-7703; e-mail (inquiries only): researchgrants@getty.edu. Web: www.getty.edu/grants or: <http://www.getty.edu/foundation/apply/>

The **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. **Deadlines (postmarked): May 1, 2016.** Contact The Gilder Lehrman Institute of American History, 19 W. 44th St., Ste. 500, New York, NY 10036-5902; (646) 366-9666; email: fellows@gliah.org, www.gilderlehrman.org/programs-exhibitions/fellowships

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

IFK 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, Tel.: (+43-1) 504 11 26 E-Mail: ifk@ifk.ac.at; <http://alt.ifk.ac.at/about-en.html>

The **Institute for Advanced Study's** School of Historical Studies supports scholarships in all forms of historical research (see website for specific details). Qualified candidates of any nationality are invited to apply. Application may be made for one term or two terms for \$30,000 each term (September–December or Jan.–April). **Deadline (receipt): TBA.** Web: <https://www.hs.ias.edu/>. Through the **Andrew W. Mellon Foundation**, the Institute has established a program of one-year memberships for the academic year for assistant professors at universities and colleges in the U.S. and Canada. These awards will match the salary and benefits of the home institutions. **Deadline (receipt): TBA.** Contact Marian Zelazny, School of Historical Studies, Einstein Drive, Princeton, NJ 08540, (609) 734-8300, e-mail mzelazny@ias.edu. Web: www.hs.ias.edu. The Institute for Advanced Study will again join with the **American Council of Learned Societies** in sponsoring the **Frederick Burkhardt Fellowships for Recently Tenured Scholars**. Nine fellowships of \$75,000 each will be awarded. Application and full information on the web: <http://www.acls.org/grants/Single.aspx?id=352>; e-mail: Grants@acls.org, or ACLS Fellowships Office, 633 Third Avenue, 8th Floor, New York, N.Y. 10017-6795. **Deadline: TBA** for online application submitted to the ACLS at <http://www.acls.org/programs/overview/>

The **Institute of European History, Department of General History**, awards ten fellowships for a six- to twelve-month research stay at the **Institute in Mainz**, for research in the field of German and European history since the 16th century. The selection is made by the department's fellowship commission, which meets three times a year, in March, July and November. **Consult website for stipend amounts and deadlines.** Contact: Professor Dr. Heinz Duchhardt, Institut fuer Europaeische Geschichte. Abteilung Universalgeschichte Alte Universitaetsstr. 19 D-55116 Mainz, GERMANY; web: <http://www.inst-euro-history.uni-mainz.de>

The **Jacob M. Price Visiting Research Fellowships** facilitate research at the William L. Clements Library, located on the central campus of the University of Michigan. The Clements Library specializes in American history and culture from the 16th through the 19th centuries. Several grants of \$1000 are available for graduate students and junior faculty whose work

would benefit from use of the library's resources. Fellows must spend at least one week at the Clements Library. **Applications accepted between October 1 and January 15 each year.** Contact: Price Fellowship Coordinator, William L. Clements Library, The University of Michigan, 909 S. University Ave. Ann Arbor, MI. 48109-1190. Ph: (734) 764-2347; E-mail: briand@umich.edu. Web: <http://www.clements.umich.edu/fellowship.php>.

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

The **John Simon Guggenheim Memorial Foundation** offers fellowships to further the development of scholars and artists by assisting them with research in any field of knowledge and creation in any of the arts, under the least restrictive conditions and irrespective of race, color or creed. The fellowships are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. Approximately 220 Fellowships are awarded each year. **Deadline: TBA.** Awards: \$40,211 (average amount). Contact: John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016, (212) 687-4470, Fax: (212) 697-3248; website: <http://www.gf.org/about-the-foundation/the-fellowship/>

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

LJ120, 101 Independence Ave., SE, Washington, DC 20540-4860. E-Mail: scholarly@loc.gov.

The **National Endowment for the Humanities** offers a variety of **fellowships** that allow individuals to pursue advanced work in the humanities. Applicants may be faculty or staff members of colleges, universities, primary or secondary schools, and independent scholars and writers. Tenure normally covers a period of from six to twelve months (\$40,000 is for 9-12 mo.; \$24,000 for 6-8 mo.). **Deadline: Varies by fellowship, check website for details.** Shorter projects may be funded by **NEH summer stipends** (\$5,000 for two consecutive months of full-time independent study and research). Summer stipend application **deadline: September 30, 2016.** **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 9, 2016.** Contact: Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania, N.W., Washington, DC 20506. Tel: 202-606-8200. E-mail: fellowships@neh.gov, collaborative@neh.gov. Website: <http://www.neh.gov/grants>

The **National Endowment for the Humanities** announces funding for its Scholarly Editions Grants program, which supports preparation of authoritative and annotated texts and documents of value to humanities scholars and general readers. These materials may have been either previously inaccessible or available only in inadequate editions. Projects involve the editing of significant literary, philosophical, and historical materials, but other types of work, such as the editing of 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 9, 2016.** Guidelines posted online, summer, 2008. Contact: (202) 606-8200 or e-mail: editions@neh.gov or write Scholarly Editions, Division of Research Programs, Room 318, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Web: www.neh.gov/grants/guidelines/editions.html

The **National Humanities Center** offers 40 residential fellowships for advanced study in the humanities during the academic year, September through May. Applicants must hold doctorate or equivalent scholarly credentials. Fellowships up to \$50,000 are individually determined. **Deadline: October, specific not yet posted.** Contact: Fellowship Program, National Human-

ities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, North Carolina 27709-2256. Ph: (919) 549-0661; Fax: (919) 990-8535.

Web: <http://www.nhc.rtp.nc.us/fellowships/fellowships.htm>
email: nhc@nationalhumanitiescenter.org.

National Endowment for the Humanities Summer Stipends support individuals pursuing advanced research that contributes to the understanding of the humanities. Summer Stipends support full-time research and writing (\$6,000/two consecutive months) on a humanities project for a period of two months. Applicants may be faculty or staff members of teaching institutions, or they may be independent scholars or writers. **Deadline: September 30, 2016.** Contact: National Endowment for the Humanities, Division of Research Programs, Rm 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. <http://www.neh.gov/grants/guidelines/stipends.html>
email: stipends@neh.gov. Phone: (202) 606-8200. Applications submitted online at www.grants.gov.

National Gallery of Art - Senior Fellowships for Advanced Study in the Visual Arts

Fellowships are for full-time research, and scholars are expected to reside in Washington, D.C., and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia and informal discussions complement the fellowship program. There will be one **Paul Mellon Fellowship**, and four to six **Ailsa Mellon Bruce** and **Samuel H. Kress** Senior Fellowships. **Deadline: October 15, 2016.** The Paul Mellon and Ailsa Mellon Bruce Senior Fellowships are intended to support research in the history, theory and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design and other arts) of any geographical area and of any period. The Samuel H. Kress Senior Fellowships are intended primarily to support research on European art before the early nineteenth century. The Frese Senior Fellowship is intended for study in the history, theory and criticism of sculpture, prints and drawings, or decorative arts of any geographical area and of any period. Stipend amount: Up to \$50,000 (plus housing). Consult website for eligibility and application information.

<http://www.nga.gov/resources/casvasen.shtm#application>

Contact National Gallery of Art, Center for Advanced Study in the Visual Arts, 2000B South Club Drive, Landover, Maryland 20785. Tel. (202) 842.6482. Email: fellowships@nga.gov.

The Research Fellowships Program of the **National Gallery of Canada** encourages and supports advanced research. The

fellowships emphasize the use and investigation of the collections of the National Gallery of Canada, including those of the Gallery's Library and Archives. Competitive fellowships are offered in the field of Canadian Art; Indigenous Art; and the History of Photography. Applications are welcomed from art historians, curators, critics, independent researchers, 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, please consult the website: www.gallery.ca or contact: Jonathan Franklin, Chief, Library, Archives and Research Fellowships Program, National Gallery of Canada, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada, telephone (613) 990-0590; fax (613) 990-6190.

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

The **Radcliffe Institute for Advanced Study** is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment. In recognition of Radcliffe's historic mission, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the United States and throughout the world, including developing countries, are encouraged

to apply. Residence in the Boston area and participation in the Institute community are required during the fellowship year. Stipends are funded up to \$70,000 for one year with additional funds for project expenses. **Deadline: TBA.** Contact: Radcliffe Fellowship Program, 8 Garden Street, Byerly Hall, Cambridge, MA 02138. Tel: 617-496-1324; email fellowships@radcliffe.harvard.edu, or: http://www.radcliffe.edu/fellowship_program.aspx.

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

The **Sterling & Francine Clark Art Institute** offers 15-20 Clark Fellowships each year. Tenure = less than a month to ten months (year runs July 1-June 30) with generous stipends, dependent on salary and sabbatical replacement needs. Housing is provided. National and international scholars, critics, and museum professionals are encouraged to apply. Fellows are given access to the Institution's collections and library, all located together with the Williams College Graduate Program in the History of Art. The **Beinecke Fellowship** is endowed by the devoted chair of the Research and Academic Program Trustee Committee, Frederick W. Beinecke, and is awarded to a noted senior scholar for one semester. The **Clark/Oakley Humanities Fellowship**, offered by the Clark in conjunction with the Oakley Center for the Humanities and Social Sciences at Williams College, is intended for a scholar in the humanities whose work takes an interdisciplinary approach to some aspect of the visual. The **Clark/Centre Allemand Fellowship** is awarded for a project centered on French art and culture. **All deadlines (receipt): October 15, 2016.** All applicants must complete an application form, available on this website. For more information, call 413 458 0469, or e-mail Research

and Academic Program (online form). Web: <http://www.clarkart.edu/About/employment/positions/Associate-Director,-Research-Academic-Program>.

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

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

The last application **deadline is September 15, 2016**. For more information, please visit: <http://www.terraamericanart.org/what-we-offer/grant-fellowship-opportunities/exhibition-research-development-grants/>. For a complete listing of Terra Foundation academic awards, fellowships, and grant opportunities, please www.visitterraamericanart.org.

The **University of Delaware Library and the Delaware Art Museum** announce a joint **Fellowship in Pre-Raphaelite studies**. This short-term, one-month, residential Fellowship (stipend is up to \$3,000) is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The Fellowship is open to those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. **Deadline: October 2016 (Tentative)**. For more information write to Pre-Raphaelite Studies Fellowship Committee, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806 USA, or visit: <http://www.delart.org/about/opportunities/>

University of Delaware/Delaware Art Museum Fellowship in Pre-Raphaelite Studies. This short-term, one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. The recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions' proximity to other collections, such as the Winter-

thur 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 2016 (Tentative)**. Web: <http://www.delart.org/about/opportunities/>

The **William T. Grant Scholars Program** supports promising early career researchers from diverse disciplines. Each fellow receives \$300,000 distributed over a 5-yr period. Investigators in any discipline, at all non-profit institutions worldwide, are eligible. Applicants should be pre-tenure or in a similar early career status if in a non-tenure track position. The award may not be used as a post-doctoral fellowship. Applicants must be within seven years of receipt of their terminal degree at the time of application. Awards are made to the applicant's institution, providing support of \$60,000 per year. The William T. Grant Scholars Award must not replace the institution's current support of the applicant's research. **Deadline: July 6, 2016**. Contact: William T. Grant Scholars Program, 570 Lexington Ave., 18th Floor, New York, NY 10022-6837, 212/752-0071. Web: <http://www.wtgrantfoundation.org/>.



PRIZES AND 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, 2016**. To determine eligibility, etc., visit www.aarome.org or contact the American Academy in Rome, 7 East 60th Street, New York, NY 10022, Attn: Programs Department. T: (212) 751-7200; F: (212) 751-7220; email: info@aarome.org.

The **American Historical Association** offers several book prizes for outstanding works in the field of history. The **Herbert Baxter Adams Prize** for a work in the field of European history from 1815 through the 20th century; the **James A. Rawley Prize in Atlantic History** for historical writing that explores the integration of Atlantic worlds before the twentieth century; the **J. Russell Major Prize** for the best work in English on any aspect of French history and the **George Louis Beer Prize** in European international history since 1895 century. The **Albert J. Beveridge Award** in American history recognizes a distinguished book on the history of the United States, Latin America, or Canada, from 1492 to the present. **Deadline for all submissions: May 15, 2016.** For complete competition guidelines, contact: Book Prize Administrator, American Historical Association, 400 A St., SE Washington, D.C. 20003-3889. Te. (202) 544.2422, email: jfolmer@historians.org; web: www.historians.org/prizes/index.cfm

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

Historians of British Art awards three **prizes for books on British art** in the following categories: pre-1800, post-1800, and multi-authored book. To nominate a publication, please contact the committee chair, Douglas Fordham, at Fordham@virginia.edu. **Travel Awards** are designated for a graduate student member of HBA who will be presenting a paper on British art or visual culture at an academic conference. The award of \$750 is intended to offset travel costs. To apply, send a letter of request, a copy of the letter of acceptance from the organizer of the conference session, an abstract of the paper to be presented, a budget of estimated expenses (noting what items may be covered by other resources), and a CV to Renate Dohmen, Prize Committee Chair, HBA, London7806@aol.com. **Deadline: September 2016 (Tentative).** See <http://www.historiansofbritishart.org/Prizes.asp>.

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) aimed to help educators and researchers improve the study of French in the U.S., is awarded annually for six months of study in France. Phi Beta Kappa also recog-

nizes those who work to preserve and promote the liberal arts and sciences. The **Sidney Hook Award** (\$7,500) recognizes national distinction by a single scholar in each of three endeavors scholarship, undergraduate teaching and leadership in the cause of liberal arts education. The Award for Distinguished Service to the Humanities is given to recognized individuals who have made significant contributions in the field of the humanities. The Fellows Award honors an individual who has demonstrated scholarly achievement and excellence in his or her chosen field and who, by work and life, has exemplified the goals and ideals of Phi Beta Kappa. Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, DC 2009. Tel. (202) 265-3808. Email: info@pbk.org. For deadline and application information, consult website: <http://www.phikappaphi.org/Web/Awards/Fellowship.html>

The **Rudolf Jahns Prize** (10,000 Euros) is given every two years to art historians, journalists and curators/exhibition organizers early in their careers who are engaged in projects related to Rudolf Jahns and/or his period. Both already completed and planned projects are eligible. **Deadline TBA.** Contact: Staatliche Museen zu Berlin, Kunstbibliothek, Matthäikirchplatz 6, D-10785 Berlin, or: Rudolf Jahns-Stiftung, (Attn: Rudolf Jahns Preis 2004), Leopold Zunz Weg 9, D-32756 Detmold. Web: <http://www.rudolf-jahns-stiftung.de/>.

Smithsonian American Art Museum is now accepting nominations for the **Charles C. Eldredge Prize**. The prize is awarded annually by the Museum for outstanding scholarship in the field of American art. A cash award of \$3,000 is made to the author of a recent book-length publication that provides new insight into works of art, the artists who made them, or aspects of history and theory that enrich our understanding of the artistic heritage of the United States. The Eldredge Prize seeks to recognize originality and thoroughness of research, excellence of writing, clarity of method, and significance for professional or public audiences. It is especially meant to honor those authors who deepen or focus debates in the field, or who broaden the discipline by reaching beyond traditional boundaries. Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years (2013, 2014, 2015) are eligible. To nominate a book, send a one-page letter explaining the work's significance to the field of American art history and discussing the quality of the author's scholarship and methodology. Nominations by authors or publishers for their own books will not be considered. The **deadline for nominations is December 1, 2016.** Please send them to: The Charles C. Eldredge Prize, Research and Scholars Center, Smithsonian American Art Museum, P.O.

Box 37012, MRC 970, Washington, D.C. 20013-7012. Nominations will also be accepted by email: eldredge@si.edu or fax: (202) 633-8373. Further information about the prize may be found at www.americanart.si.edu/research/awards/eldredge.

The **Society for the History of Technology** offers prizes for outstanding work in the history of technology, broadly defined. The **Edelstein Prize** of \$3,500 is awarded to the outstanding book published in the history of technology during the period 2006-2008. Non-English language books are eligible for three years following the date of their English translation. Publishers and authors are invited to nominate titles for this prize; send one copy to EACH of the committee members. **Deadline for receipt of books is April 15.** Contact committee chair: Edmund Russell, STS Dept., Univ. of Virginia, Thornton Hall, Charlottesville, VA, 22904-4744. The **Sally Hacker Prize** is awarded to the best popular book published during the period 2006-2008. The prize of \$2,000 recognizes books in the history of technology that are directed to a broad audience, including students and the interested public. Publishers and authors are invited to nominate titles; **Deadline for receipt of books is April 15.** Contact committee chair: Emily Thompson, 232 E. Market St., Venice, CA 90291. The **Levinson Prize** of \$400 and a certificate is awarded to a graduate student for an unpublished paper that explicitly examines a technology or device/process within the framework of social or intellectual history. **Deadline for nominations: April 15.** Contact committee chair: Gerard Fitzgerald, Chemical Heritage Foundation, 315 Chestnut St., Philadelphia, PA 19106. E-mail: gfitzgerald@chemheritage.org. For more information about these and other SHOT programs and prizes, contact the secretary at: SHOT, Department of History, 603 Ross Hall, Iowa State University, Ames, IA 50011, ph: 515.294.8469. Web: <http://shot.press.jhu.edu>; e-mail: shotsec@auburn.edu.

Pedagogical Grants and Fellowships:

Check for these in the fall issue.

Please check websites to verify deadlines and application procedures.

U.S. EXHIBITIONS



Edgar Degas (French, 1834–1917). *Waiting for a Client*, 1879. Charcoal and pastel over monotype on paper. Plate: 6 3/8 × 4 3/4 in. (16.2 × 12.1 cm). Private Collection. On view now in the exhibition *Edgar Degas: A Strange New Beauty*, March 26, 2016–July 24, 2016, at the Museum of Modern Art, New York.

ALABAMA

Montgomery Museum of Fine Arts

A Shared Legacy—Folk Art in America

<http://mmfa.org/exhibitions/a-shared-legacy-folk-art-in-america/>

April 2 – June 19, 2016

Going Home: Paintings by

Anne Goldthwaite (1869–1944)

<http://mmfa.org/exhibitions/going-home-paintings-by-anne-goldthwaite-1869-1944/>

Through September 4, 2016

ARIZONA

Tucson Museum of Art

Welcome to the American West!

<https://www.tucsonmuseumofart.org/exhibitions/welcome-to-the-american-west-selections-from-the-permanent-collection-in-the-john-k-goodman-pavilion-of-western-art-and-the-count-ferdinand-von-galen-gallery/>

Through December 30, 2016

This showcase of the museum's western art collection includes works by Charles Marion Russell, Rudolf Cronau and Maynard Dixon.

ARKANSAS

Little Rock. Arkansas Art Center

William-Adolphe Bouguereau's Admiration: A Special Loan

<https://arkansasartscenter.org/william-adolphe-bouguereaus-admiration-a-special-loan>

Through May 15, 2016

CALIFORNIA

Los Angeles. The Getty Center

Noir: The Romance of Black in Nineteenth-Century French Drawings and Prints

<http://www.getty.edu/art/exhibitions/noir/>

Through May 15, 2016

Unruly Nature: The Landscapes of Théodore Rousseau

<http://www.getty.edu/visit/exhibitions/future.html>

June 21 – September 11, 2016

Los Angeles. The Huntington Library, Art Collections and Botanical Gardens

Geographies of Wonder, Part I: Origin Stories of America's National Parks, 1872–1933

<http://www.huntington.org/WebAssets/Templates/exhibitiondetail.aspx?id=20334>

May 14 – September 3, 2016

The Artist's Garden: American Impressionism and the Garden Movement, 1887-1920
<http://www.huntington.org/WebAssets/Templates/exhibitiondetail.aspx?id=20333>
Through May 9, 2016

San Francisco. **Legion of Honor, Fine Arts Museums of San Francisco**

Pierre Bonnard: Painting Arcadia
<http://legionofhonor.famsf.org/pierre-bonnard>
Through May 15, 2016
Wild West: Plains to the Pacific
<http://legionofhonor.famsf.org/exhibitions/wild-west>
June 18 – September 11, 2016

Stanford. **Cantor Arts Center, Stanford University**

Into the Forest: Landscape as Subject and Studio in 19th-Century France
http://museum.stanford.edu/view/exhibition_sched_new.html
Through July 4, 2016
Red Horse: Drawings of the Battle of the Little Bighorn
http://museum.stanford.edu/view/exhibition_sched_new.html
Through May 9, 2016

Intimate Frontiers: The Male Gaze in Fin-de-siècle Vienna
http://museum.stanford.edu/view/exhibition_sched_new.html#future_exhibitions
April 13 – August 8, 2016

COLORADO

Denver Art Museum.

Treasures of British Art
<http://denverartmuseum.org/exhibitions/treasures-british-art>
Through April 9, 2017
Traveling exhibition featuring works by British and American expatriate artists, including Benjamin West, Angelica Kauffman, George Stubbs, John Singer Sargent.

Rhythm & Roots: Dance in American Art
<http://denverartmuseum.org/exhibitions/rhythm-and-roots>
July 10 – October 2, 2016
Movers and shakers as painted by George Caleb Bingham, William Merritt Chase, William Sidney Mount, and other American artists.

CONNECTICUT

Greenwich. **Bruce Museum**
Electric Paris
https://brucemuseum.org/site/exhibitions_detail/electric-paris
May 14 – September 4, 2016
An enlightening look at the impact of electric lighting on late nineteenth-century artists; included are such luminaries as Degas, Cassatt, Bonnard, Vuillard, Toulouse-Lautrec, Tissot, Curran and others. To spark further interest, an accompanying exhibition explores the science and history of electricity.
Science and Motion: the Photographic Studies of Eadweard Muybridge, Berenice Abbott and Harold Edgerton
https://brucemuseum.org/site/exhibitions_detail/science-and-motion-the-photographic-studies-of-eadweard-muybridge-berenice
July 16 – October 16, 2016

Gothic to Goth: Romantic Era Dress and Its Legacy
<https://thewadsworth.org/exhibitions/gothictogoth/>
Through July 10, 2016

The Thrill of the Chase: The Wagstaff Collection of Photographs at the J. Paul Getty Museum
<https://thewadsworth.org/exhibitions/the-thrill-of-the-chase/>
September 10 – December 11, 2016
Among the highlights will be photographs by William Henry Fox Talbot, Gustave Le Gray, Julia Margaret Cameron, and Edgar Degas.

New Haven. **Yale Center for British Art**
Art in Focus: Relics of Old London
<http://britishart.yale.edu/exhibitions/art-focus-relics-old-london>
May 11 – August 14, 2016
Lost architecture of London, as seen in 1875-1886 carbon photoprints commissioned by the aptly-named *Society for Photographing the Relics of Old London*.

New Haven. **Yale University Art Gallery**
Art and Industry in Early America: Rhode Island Furniture, 1650-1830
<http://artgallery.yale.edu/exhibitions/exhibition/art-and-industry-early-america-rhode-island-furniture-1650-1830>
August 19, 2016 – January 8, 2017

Old Lyme. **Florence Griswold Museum**
The Artist's Garden: American Impressionism and the Garden Movement, 1887-1920
<https://florencegriswoldmuseum.org/exhibitions/>
June 3 – September 18, 2016

An American Place: The Art Colony at Old Lyme
<https://florencegriswoldmuseum.org/exhibitions/an-american-place/>
Ongoing

DELAWARE

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

Winterthur Museum, Garden and Library
Lasting Impressions: The Artists of Currier & Ives
<http://www.winterthur.org/currierandives>
September 17, 2016 – January 8, 2017

FLORIDA

Orlando. **Charles Hosmer Morse Museum of American Art**

Tiffany Art Glass from the Morse Collection
<http://www.morsemuseum.org/on-exhibit/tiffany-art-glass-from-the-morse-collection>

Ongoing

Revival & Reform: Eclecticism in the 19th-Century Environment

<http://www.morsemuseum.org/on-exhibit/revival-and-reform-eclecticism-in-the-19th-century-environment>

Ongoing

Lifelines—Forms and Themes of Art Nouveau

<http://www.morsemuseum.org/on-exhibit/art-nouveau-from-the-morse-collection>

Ongoing

Louis Comfort Tiffany's Laurelton Hall

<http://www.morsemuseum.org/on-exhibit/louis-comfort-tiffanys-laurelton-hall>

Ongoing

Saint Petersburg. **Museum of Fine Arts**

Contemplating Character: Portrait Drawings and Oil Sketches from Jacques-Louis David to Lucian Freud

<http://mfastpete.org/exh/contemplating-character-portrait-drawings-and-oil-sketches-from-jacques-louis-david-to-lucian-freud/>

Through May 29, 2016

An exploration of portraiture that includes works by Jacques-Louis David, Gustave Doré, and Édouard Vuillard.

GEORGIA

Columbus Museum

Between the Lines: American Drawings from the Columbus Museum

<http://www.columbusmuseum.com/exhibition/between-the-lines/>

May 8 – August 14, 2016

Works on paper, including drawings by Benjamin West, Thomas Sully, Jasper Cropsey, John Singer Sargent, and James McNeill Whistler.

HAWAII

Honolulu Museum of Art

Hiroshige's City: From Edo to Tokyo

http://honoluluuseum.org/art/exhibitions/15451-hiroshiges_city_edo_tokyo/

Through August 21, 2016

Hubert Vos: Class, Culture and Curios

http://honoluluuseum.org/art/exhibitions/15549-hubert_vos_class_culture_and_curios/

Through September 4, 2016

ILLINOIS

Art Institute of Chicago

Alfred Stieglitz and the 19th Century

<http://www.artic.edu/exhibition/alfred-stieglitz-and-19th-century>

Through March 27, 2016

Van Gogh's Bedrooms

<http://www.artic.edu/exhibition/van-goghs-bedrooms>

Through May 10, 2016

INDIANA

Indianapolis Museum of Art

A Land Enchanted: The Golden Age of Indiana Art, 1877-1902

<http://www.imamuseum.org/exhibition/land-enchanted-golden-age-indiana-art-1877-1902>

Through May 14, 2017

Tiffany, Gorham, and the Height of American Silver, 1840-1930

<http://www.imamuseum.org/exhibition/american-silver>

Through October 23, 2016

19 Stars of Indiana Art: A Bicentennial Celebration

<http://www.imamuseum.org/19stars>
May 15, 2016 – January 8, 2017

Fort Wayne Museum of Art

Alexander Lawrie: A Master Portraitist in Indiana

<https://www.fwmoa.org/Exhibition/alexander-lawrie-a-master-portraitist-in-indiana>
June 5 – August 21, 2016

IOWA

Iowa City. **University of Iowa Museum of Art**

Nocturnes: Night Skies in Nineteenth-Century Art and the Darker Side of Modern Art

<https://uima.uiowa.edu/exhibitions/nocturnes-night-skies-in-nineteenth-century-art-and-the-darker-side-of-modern-art/>
August 22 – October 15, 2016

KENTUCKY

Louisville. **Speed Art Museum**

Frederick Weygold: Artist and Ethnographer of the American Indian

<http://www.speedmuseum.org/exhibitions/frederick-veygold-artist-and-ethnographer-of-the-american-indian/>
January 7 – March 26, 2017

LOUISIANA

New Orleans Museum of Art

Orientalism: Taking and Making

<https://noma.org/exhibitions/test-exhibition/>
Through December 31, 2016

MAINE

Portland Museum of Art

Edward Curtis: Selections from The North American Indian

<http://www.portlandmuseum.org/exhibitions/edward-curtis>
Through May 29, 2016

Rockland. **Farnsworth Art Museum**

N.C. Wyeth: Painter

<http://www.farnsworthmuseum.org/exhibition/nc-wyeth-painter>
May 21 – December 31, 2016

Waterville. **Colby Museum of Art, Colby College**

A Usable Past: American Folk Art at the Colby College Museum of Art
<http://www.colby.edu/museum/exhibition/view/upcoming/>
July 11, 2016 – January 7, 2017

MASSACHUSETTS

Boston. **McMullen Museum, Boston College**

The Arts and Crafts Movement: Making It Irish
http://www.bc.edu/bc_org/avp/cas/art-museum/exhibitions/archive/mii/
Through June 5, 2016

Museum of Fine Arts, Boston

William Merritt Chase
<http://www.mfa.org/news/advance-exhibition-schedule#Chase>
October 9, 2016 – January 16, 2017
The first complete retrospective of Chase in over three decades.

Williamstown. **Williams College Museum of Art**

“Not Theories but Revelations:” The Art and Science of Abbott Handerson Thayer
<http://wcma.williams.edu/exhibit/not-theories-but-revelations-the-art-and-science-of-abbott-handerson-thayer/>
Through August 21, 2016

Worcester Art Museum

Cyanotypes: Photography's Blue Period
<http://www.worcesterart.org/exhibitions/cyanotypes-photographys-blue-period/>
Through April 24, 2016
Pierre Bonnard: Dining Room in the Country
<http://www.worcesterart.org/exhibitions/pierre-bonnard-dining-room-in-the-country/>
Through June 19, 2016

Renoir's The Jewish Wedding
<http://www.worcesterart.org/exhibitions/jepson-idealab-renoir-the-jewish-wedding/>
September 24, 2016 – March 26, 2017

An insightful look at the recent conservation of Pierre-Auguste Renoir's 1875 replica of Delacroix's *The Jewish Wedding in Morocco*.

MICHIGAN

Detroit Institute of Arts

Dance! American Art 1830-1960
<http://www.dia.org/calendar/exhibition.aspx?id=5396&iid=>
Through June 12, 2016

Flint Institute of Arts

The Engraver and Mr. Turner
<http://www.flintarts.org/exhibitions/upcoming/engraverandmrtturner.html>
April 2– June 12, 2016
Auguste Rodin: The Human Experience
<http://www.flintarts.org/exhibitions/upcoming/augusterodin.html>
May 6, 2016 – July 30, 2017

Grand Rapids Art Museum

Women, Art, and Social Change: The Newcomb Potter Enterprise
<http://www.artmuseumgr.org/2015/08/31/women-art-and-social-change-the-newcomb-pottery-enterprise/>
Through April 17, 2016

MINNESOTA

Minneapolis Institute of Arts

The Chronicles of Native Life: The Macmillan Gift of Seth Eastman Watercolors
<http://new.artsmia.org/exhibition/the-chronicles-of-native-life-the-macmillan-gift-of-seth-eastman-watercolors/>
April 9, 2016 – January 8, 2017
Thirty-five historic watercolors and drawings from the 1830s-1840s by artist-solidier Seth Eastman.

Richard Holzschuh: Storybook
Through April 17, 2016

MISSOURI

Kansas City. **Nelson-Atkins Museum of Art**

Rodin: Sculptures from the Iris and B. Gerald Cantor Foundation
<http://www.nelson-atkins.org/art/exhibitions/rodin/>
Through January 29, 2017

NEW JERSEY

Montclair Art Museum

American Visions: 1870-1940, Works from the Bank of America Collection
<https://www.montclairartmuseum.org/exhibition/american-visions-1870%E2%80%931940-works-bank-america-collection>
Through June 19, 2016
Over seventy works by Lila Cabot Perry, Childe Hassam, George Inness, Thomas Moran, and others.

Princeton University Art Museum

Pastures Green and Dark Satanic Mills: The British Passion for Landscape
<http://artmuseum.princeton.edu/art/exhibitions/1758>
Through April 24, 2016

By Dawn's Early Light: Jewish Contributions to American Culture from the Nation's Founding to the Civil War
<http://artmuseum.princeton.edu/art/exhibitions/1655>
Through June 12, 2016

Women, Art & Social Change: The Newcomb Pottery Enterprise
<http://artmuseum.princeton.edu/art/exhibitions/2005>
May 7 – July 10, 2016

NEW YORK

Albany Institute of History and Art

Masterworks: Paper
<http://www.albanyinstitute.org/masterworks-paper.html>
April 30 – October 16, 2016

This celebration of the Institute's 225th anniversary highlights works on paper by Thomas Cole, Walter Launt Palmer, and others.

Nineteenth-Century American Sculpture: Erastus Dow Palmer and His Protégés Launt Thompson, Charles Calverley, and Richard Park.
<http://www.albanyinstitute.org/id-19th-century-american-sculpture.html>
Ongoing.

Bronx. New York Botanical Garden
Impressionism: American Gardens on Canvas
<http://www.nybg.org/exhibitions/2016/impressionism/index.php>
May 14 – September 11, 2016

A Garden-wide exhibition of some twenty paintings by William Merritt Chase, Childe Hassam, and John Singer Sargent, surrounded by the colorful flora that influenced them.

Brooklyn. The Art Gallery at Kingsborough Community College, CUNY
Daumier's Paris: Caricature and Cultural Trauma in the Age of Haussmann
<http://www.kccgallery.org/upcoming-exhibitions.html>
April 20 – May 18, 2016

Cooperstown. Fenimore Art Museum
Henri de Toulouse-Lautrec in Bohemian Paris
<http://www.fenimoreartmuseum.org/Lautrec>
May 28, 2016 – September 5, 2016

The Perfection of Harmony: The Art of James Abbott McNeill Whistler
<http://www.fenimoreartmuseum.org/Whistler>
May 28 - October 2, 2016

The Instruction of Young Ladies: Arts from Private Girls' Schools and Academies in Early America
<http://www.fenimoreartmuseum.org/instruction>
September 24 – December 31, 2016

New York. Metropolitan Museum of Art
Vigée Le Brun: Woman Artist in Revolutionary France
<http://www.metmuseum.org/exhibitions/listings/2016/vigee-le-brun>
Through May 15, 2016

Artistic Furniture of the Gilded Age
<http://www.metmuseum.org/exhibitions/listings/2015/artistic-furniture-of-the-gilded-age>
Through May 1, 2016

New York. Museum of Modern Art
Edgar Degas: A Strange New Beauty
<http://www.moma.org/calendar/exhibitions/1613?locale=en>
March 26 – July 24, 2016
New York. Neue Galerie

Munch and Expressionism
<http://www.neuegalerie.org/content/munch-and-expressionism-0>
Through June 13, 2016

Gustav Klimt and the Women of Vienna's Golden Age, 1900-1918
<http://www.neuegalerie.org/content/gustav-klimt-and-women-vienna%E2%80%99s-golden-age-1900-1918>
September 22, 2016 – January 16, 2017

New-York Historical Society Museum & Library

The Folk Art Collection of Elie and Viola Nadelman
<http://www.nyhistory.org/exhibitions/folk-art-collection-elie-and-viola-nadelman>
May 20 – August 21, 2016
More than 200 objects from the Nadelman collection, many from the 19th century.

New York Public Library
Central Park: Mapping Landscapes
<http://www.nypl.org/events/exhibitions/central-park-maps>
Through June 3, 2016
Antiquarian maps reflect how Central Park transformed the terrain of New York City.

Printing Women: Three Centuries of Female Printmakers, 1570-1900
<http://www.nypl.org/events/exhibitions/printing-women>
Through May 27, 2016

New York. Pierpont Morgan Library and Museum
Trees: Oil Sketches from the Thaw Collection
<http://www.themorgan.org/exhibitions/trees>
Through July 10, 2016
City of the Soul: Rome and the Romantics
<http://www.themorgan.org/exhibitions/city-of-the-soul>
June 17, 2016 – September 11, 2016

NORTH CAROLINA

Raleigh. North Carolina Museum of Art
American Impressionist: Childe Hassam and the Isles of Shoals
<http://ncartmuseum.org/exhibitions/view/12597>
Through June 19, 2016

Winston-Salem. Reynolda House Museum of American Art
Samuel F.B. Morse's 'Gallery of the Louvre' and the Art of Invention
<http://www.reynoldahouse.org/exhibitions/detail/samuel-fb-morses-gallery-of-the-louvre-and-the-art-of-invention>
February 17, 2017 – June 4, 2017

OHIO

Cleveland Museum of Art
Pyramids & Sphinxes
<http://www.clevelandart.org/events/exhibitions/pyramids-sphinxes>
Through May 24, 2016
Nineteenth-century artists respond to the mysteries of Egypt through stunning watercolors, paintings, drawings and photographs.

Cincinnati Art Museum

The Etching Revival from Daubigny to Twachtman

<http://www.cincinnatiartmuseum.org/art/exhibitions/the-etching-revival-from-daubigny-to-twachtman/>

Through May 8, 2016

Van Gogh: Into the Undergrowth

<http://www.cincinnatiartmuseum.org/art/exhibitions/upcoming-exhibitions/van-gogh-into-the-undergrowth/>

October 15, 2016 – January 8, 2017

Explore the forest floor with over twenty works by Van Gogh, Théodore Rousseau, Paul Cézanne, Claude Monet and Paul Gauguin.

Cincinnati. Taft Museum of Art

Daubigny, Monet, Van Gogh: Impressions of Landscape

http://www.taftmuseum.org/cur_exhib

Through May 29, 2016

Daubigny's Studio Boat: Life on the Seine

http://www.taftmuseum.org/cur_exhib

Through July 3, 2016

Toledo Museum of Art

The American West: Photographs of a New Frontier

<http://www.toledomuseum.org/exhibitions/american-west/>

Through May 15, 2016

OKLAHOMA

Tulsa. Gilcrease Museum

Showing the Hand of the Artist: The Sketches of William R. Leigh (1866-1955)

<https://gilcrease.org/exhibitions/leigh/>

Through June 26, 2016

OREGON

Portland Art Museum.

Rodin: The Human Experience/Selections from the Iris & B. Gerald Cantor Collections

<http://portlandartmuseum.org/exhibitions/rodin-the-human-experience/>

January 21, 2017 – April 16, 2017

PENNSYLVANIA

Ink Silver Platinum: Floating Worlds and Earthly Matters: Japanese and Chinese

Prints and Photographs

<http://www.troutgallery.org/exhibitions/detail/36>

Through April 9, 2016

Includes a selection of 19th-century woodblock prints by Utagawa, Hokusai, and others.

José Guadalupe Posada: The Broadside in Early Twentieth-Century Mexico

<http://www.troutgallery.org/exhibitions/detail/39>

Opens October 2016

Chadd's Ford. Brandywine River Museum of Art

The Poetry of Nature: A Golden Age of American Landscape Painting

<http://www.brandywine.org/museum/exhibitions/poetry-nature-golden-age-american-landscape-painting>

Through June 12, 2016

Masterworks from 1818-1886 by Thomas Cole, Asher B. Durand, John F. Kensett and others.

Greensburg. Westmoreland Museum of Art

Telling Tales: Stories and Legends in 19th-Century American Art

<http://thewestmoreland.org/exhibitions/telling-tales/>

Through June 19, 2016

A Shared Legacy: Folk Art in America

<http://thewestmoreland.org/exhibitions/a-shared-legacy-folk-art-in-america/>

July 9 – October 16, 2016

Philadelphia. Pennsylvania Academy of Fine Arts

Happiness, Liberty, Life? American Art and Politics from PAFA's Permanent Collection

<https://www.pafa.org/liberty>

June 30 – September 18, 2016

An election year exhibition featuring

works by Gilbert Stuart, Rembrandt Peale, William Sartain, Augustus Saint-Gaudens, and others.

Thomas Eakins: Photographer

<https://www.pafa.org/thomaseakins>

October 19, 2016 – January 29, 2017

TEXAS

Austin. Blanton Museum of Art

Goya: Mad Reason

http://blantonmuseum.org/works_of_art/exhibitions/upcoming_exhibitions/

June 19 – September 18, 2016

Dallas. Meadows Museum of Art

Between Paris and Texas: Marie Cronin, Portraitist of the Belle Époque

http://www.meadowsmuseumdallas.org/about_Cronin.htm

Through June 5, 2016

Fort Worth. Kimbell Art Museum

Monet: The Early Years

<https://www.kimbellart.org/exhibition/monet-early-years>

October 16, 2016 – January 29, 2017

This exhibition features some 50 Monet works from 1858-1872.

San Antonio Museum of Art

Rodin: The Human Experience/Selections from the Iris and B. Gerald Cantor Collections

Collections

<https://www.samuseum.org/rodin>

Through May 29, 2016

VERMONT

Shelburne Museum of Art

Painting a Nation: American Art at Shelburne Museum

<http://shelburnemuseum.org/exhibitions/painting-a-nation-american-art-at-shelburne-museum/>

April 26 – October 31, 2016

All lineup of the usual suspects: Copley, Cole, Durand, Homer, Heade, Bierstadt, Lane, Johnson, Cassatt and more.

VIRGINIA

Charlottesville. **Fralin Museum of Art, University of Virginia**

Two Extraordinary Women: The Lives and Art of Maria Cosway and Mary Darby Robinson

<http://www.virginia.edu/artmuseum/exhibition/two-women/>

Through May 1, 2016

Norfolk. **Chrysler Museum of Art**

Seascapes by William Trost Richards

<http://www.chrysler.org/exhibitions/seascapes-by-william-trost-richards/>

Through May 1, 2016

Harry C. Mann (1866-1926): Norfolk Photographer

<http://www.chrysler.org/exhibitions/harry-c-mann-norfolk-photographer/>

April 16, 2016 – April 2, 2017

Williamsburg. **Muscarelle Museum of Art, College of William and Mary**

Hiroshige's 53 Stations of the Tokaido

<http://muscarelle.org/exhibitions/current/>
Through August 21, 2016

WASHINGTON

Chronicles of Solitude: Masterworks by Vilhelm Hammershøi from the National Gallery of Denmark

<http://fryemuseum.org/exhibitions/>

July 16 – September 25, 2016

Tacoma Art Museum

Painted Journeys: The Art of John Mix Stanley (1814-1872)

Through May 1, 2016

Edvard Munch and the Sea

<http://www.tacomaartmuseum.org/exhibit/edvard-munch-sea/details/>

April 9 – July 17, 2016

WASHINGTON, D.C.

National Gallery of Art

Three Centuries of American Prints from the National Gallery of Art

<http://www.nga.gov/content/ngaweb/exhibitions/2016/three-centuries-of-american-prints-from-the-national-gallery-of-art.html>

April 3 – July 24, 2016

In Celebration of Paul Mellon

<http://www.nga.gov/content/ngaweb/exhibitions/2016/in-celebration-of-paul-mellon.html>

May 8 – October 2, 2016

Watercolors, drawings, prints and illustrated books by Winslow Homer, Jean-Auguste-Dominique Ingres, Edgar Degas, Théodore Géricault, Vincent van Gogh, Édouard Manet and others.

Phillips Collection

Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection

Through May 8, 2016

Five centuries of European and American landscape painting, including works by Manet, Monet, Turner, Cézanne, and Klimt.

William Merritt Chase: A Modern Master

<http://www.phillipscollection.org/events/2016-06-04-exhibition-william-merritt-chase>

June 4 – September 11, 2016

Smithsonian American Art Museum

Measured Perfection: Hiram Powers' Greek Slave

Greek Slave

<http://americanart.si.edu/exhibitions/archive/2015/powers/>

Through February 19, 2017

An insightful and truly revealing glimpse into the sculptor's working methods, complemented by the SAAM's recent acquisition of the Corcoran's 1851 version of *The Greek Slave*.

Smithsonian, Freer and Sackler Galleries

The Lost Symphony: Whistler and the Perfection of Art

<http://www.asia.si.edu/exhibitions/current/lost-symphony/default.asp>

Through May 30, 2016

Smithsonian, National Portrait Gallery

From Token to Ornament: Indian Peace

Medals and the McKenney-Hall Portraits

<https://npg.si.edu/exhibition/token-ornament-indian-peace-medals-and-mckenney-hall-portraits>

Through June 5, 2016

Mathew Brady's Photographs of Union Generals

<https://npg.si.edu/exhibition/mathew-brady%E2%80%99s-photographs-union-generals>

Through May 8, 2016

Lincoln's Contemporaries

<https://npg.si.edu/exhibition/lincolns-contemporaries>

Opening May 13, 2016

Photographs of P.T. Barnum, Nathaniel Hawthorne, Samuel F.B. Morse, Edwin Booth and other 19th-century notables.

Double Take: Daguerreian Portrait Pairs

<https://npg.si.edu/exhibition/double-take-daguerreian-portrait-pairs>

June 17, 2016 – June 4, 2017

INTERNATIONAL EXHIBITIONS

AUSTRIA

Vienna. Albertina.

Monet to Picasso. The Batliner Collection. Works from the museum's permanent holdings. Through July 10.

From End to Beginning. Seurat, Signac, Matisse, and Picasso. Pointillism: Developments and Individual Tendencies. Paintings, watercolors, and drawings illuminate the development of this pioneering technique between 1886 and 1930. In collaboration with the Kröller-Müller Museum, Otterlo. Sept. 16, 2016–Jan. 8, 2017

Vienna. Leopold Museum.

Theodor von Hörmann (1840–1895).

From Paris to the Secession. The first comprehensive exhibition on the Austrian artist traces his path from Realism to Impressionism. April 29–Aug. 29

Vienna. Österreichische Galerie Belvedere.

Johann Peter Krafft. Painter of a New Austria. Through June 5.

Max Kurzweil. Masterpieces in Focus. The idiosyncratic Secessionist. May 11–Sept. 4

CANADA

Montreal. Musée des Beaux-Arts.

The Recovery of Antiquity: From the Renaissance to Neoclassicism in France and Italy. Graphic works from the Museum's collection, including several recent acquisitions, presented in connection with the exhibition *Pompeii*. Through June 26

Ottawa. National Gallery of Canada.

Élisabeth Louise Vigée Le Brun (1755–1842). In collaboration with the Réunion des musées nationaux/Grand Palais, Paris and The Metropolitan Museum of Art, New York. June 10–Sept. 11
Toronto. Art Gallery of Ontario.

Painting Tranquility: Masterworks by

Vilhelm Hammershøi from The National Gallery of Denmark. Including a recent AGO acquisition, Hammershøi's *Interior with Four Etchings* (1905), largely unseen since its creation. April 16–July 3

CZECH REPUBLIC

Prague. Národní galerie. Kinský Palace. *Henri Rousseau.*

The artist in context, including his impact on the Czech art world. Modified version of the exhibition previously on view at the Musée d'Orsay, Paris. Sept. 16, 2016–Jan. 15, 2017

DENMARK

Copenhagen. Davids Samling.

Agnes Lunn.

Works by the teacher and friend of sculptor Anne Marie Carl-Nielsen, concurrent with an exhibition of Nielsen's art at the Hirschsprungske Samling. Sept. 25, 2015–March 28, 2016

Copenhagen. Ny Carlsberg Glyptotek.

Edgar Degas: Sculpture.

The Glyptotek owns one of only four complete sets of Degas' bronzes. Through Dec. 31, 2015

Copenhagen. Statens Museum for Kunst.

A Beautiful Lie—Christoffer Wilhelm Eckersberg (1783–1853). Oct. 8, 2015–Jan. 24, 2016

Copenhagen. Thorvaldsens Museum.

Thorvaldsen & the Royal Court. Through Nov. 29, 2015

ENGLAND

Cambridge. Fitzwilliam Museum.

1816: Prints by Turner, Goya, and Cornelius. Honoring the publication of Turner's *Liber Studiorum*, Goya's *Tauromaquia* and Peter Cornelius's *Illustrations to Goethe's Faust*, in the same year the museum was founded. Through July 31

Compton. Watts Gallery.

Watts Landscapes.

Twenty of Watts's landscapes displayed together for the first time. Through June 5.

Poetry in Beauty: The Pre-Raphaelite Art of

Marie Spartali Stillman. The first retrospective of the artist's work. Through June 5. *Close Up & Personal: Victorians & Their Photographs.* June 14–Nov. 6

Liverpool. Walker Art Gallery.

Pre-Raphaelites: Beauty and Rebellion.

More than 120 paintings highlight Liverpool's role in the Pre-Raphaelite movement and its status as the Victorian art capital of the north. Through June 5

London. British Museum.

Light, Time, Legacy. Francis Towne's Watercolours of Rome.

Shown together for the first time since 1805. Through Aug. 14

London. Courtauld Institute of Art.

Georgiana Houghton (1814–1884): Spirit Drawings.

Abstract watercolors made and exhibited in the 1860s and 1870s by the Spiritualist medium. Organised in collaboration with the Monash University Museum of Art. June 16–Sept. 11
London. Dulwich Picture Gallery. *Nikolai Astrup: Painting Norway.* The painter and printmaker's first exhibition outside of Norway. Through May 15
London. Leighton House Museum.

Pre-Raphaelites on Paper. Victorian Drawings from the Lanigan Collection.

Works by over 60 of the most prominent artists of the period, amassed over 3 decades by the Canadian Dr. Dennis T. Lanigan. Organized by the National Gallery of Canada. Through May 29

London. National Gallery.
Delacroix and the Rise of Modern Art.
Through May 22. *Painters' Paintings: From Freud to Van Dyck.* Inspired by pieces in the collection once owned by artists, investigates the motivations for acquiring such works and their impact on their owners. June 23–Sept. 4

London. National Portrait Gallery.
Russia and the Arts: The Age of Tolstoy and Tchaikovsky.
Masterpieces from the State Tretyakov Gallery, Moscow. Through June 26

London. The Queen's Gallery, Buckingham Palace.
Scottish Artists 1750–1900: From Caledonia to the Continent. Through Oct. 9

London. Tate Britain.
Painting with Light. Art and Photography from the Pre-Raphaelites to the Modern Age.
May 11–Sept. 25

London. Victoria and Albert Museum.
Botticelli Reimagined.
150 works explore how artists and designers from the Pre-Raphaelites to the present have responded to the artistic legacy of Sandro Botticelli (1445–1510). Through July 3.

Undressed: A Brief History of Underwear.
Underwear design from the 18th century to the present day. April 16, 2016–March 12, 2017

Warwickshire. Compton Verney.
Shakespeare in Art: Tempests, Tyrants and Tragedy.
Marking the 400th anniversary of the playwright's death. In association with the Royal Shakespeare Company. Through June 19

FINLAND

Helsinki. Ateneum.
Auguste Rodin.
Retrospective which also highlights Rodin's relationship with his Finnish students Sigrid af Forselles and Hilda Flodin. In collaboration with the Nationalmuseum, Stockholm, and Musée Rodin, Paris. Through May 8.

Japanomania in the Nordic Countries 1875–1918.
Through May 15. Continues at the national galleries of Norway and Denmark

FRANCE

Compiègne. Château de Compiègne.
The Fantastic Epic. Bicycles and Motorcycles, 1820–1920.

Celebrating the 120th anniversary of the famous Paris-Roubaix cycling course with objects from the collection of Claude Reynaud. Organized by the musée national de la Voiture. April 8–July 25

Giverny. Musée des impressionnismes.
Caillebotte, Painter and Gardener.
Through July 3. Continues at the Museo Thyssen-Bornemisza, Madrid.

Sorolla and the Paris Years.
In collaboration with the Kunsthalle der-Hypo Kulturstiftung, Munich, and the Museo Sorolla, Madrid. July 14–Nov. 6

Paris. Les Arts Décoratifs. *Off the Wall. Four Centuries of Wallpaper.*
Pieces from the collection. Through June 12.
From Caricature to the Poster 1850–1918.
Works from the collection highlight the relationship between caricature and poster design. Through Sept. 4.

Fashion Forward. Three Centuries of Style (1715–2015). Celebrating the thirtieth anniversary of the museum's fashion collection. April 7–Aug. 14

Paris. Grand Palais.
Carambolages.
Artworks from different eras, styles, and countries in an exhibition designed like a game of dominoes, where each work leads to the next by an association of ideas or forms. Through July 4

Paris. Musée Cognacq-Jay.
Jean-Baptiste Huet (1745–1811), The Pleasure of Nature.
The first monographic exhibition devoted to the artist. Through June 5

Paris. Musée d'Orsay.
The Douanier Rousseau. Archaic Candor.
Through July 17. Continues in modified form at the Národní galerie, Prague.

Charles Gleyre (1806–1874). The Reformed Romantic. May 10–Sept. 11. *The Spectacular Second Empire, 1852–1870.*

On its 30th anniversary the museum examines the entertainments and festivities of the Second Empire and the different "stages" on which modernity was invented. Featuring paintings, sculptures, photographs, architectural drawings, objets d'art and jewellery. Sept. 27, 2016–Jan. 16, 2017

Paris. Musée du Louvre.
Hubert Robert, 1733–1808. A Visionary Painter. Through May 30. *A Revolutionary Museum. Alexandre Lenoir's Musée des Monuments français.*
Unites the scattered works once housed in the second national museum founded in France. From 1795 to 1816 it played a fundamental role in the rediscovery of the national patrimony. April 7–July 4

Paris. Musée du Luxembourg.
Masterpieces from Budapest. Dürer, Greco, Tiepolo, Manet, Rippl-Rónai...
Works from the Szépművészeti Múzeum, currently under renovation, and the Hungarian National Gallery. Through July 10
Paris. Musée Jacquemart-André.

The Plein-Air Studio. The Impressionists in Normandy. Through July 25.
<http://www.musee-jacquemart-andre.com/fr/latelier-en-plein-air>

Paris. Musée Marmottan Monet.
Art and Childhood.
18th and 19th-century French painting.
Through July 3

Paris. Palais Galliera, Musée de la Mode de la Ville de Paris.
Anatomy of a Collection.
Around 100 pieces from the collection, worn by anonymous owners and by celebrities, explore the question of “who wears what?” from the 18th century to the present. May 14, 2016–Jan. 8, 2017

Paris. Petit Palais.
George Desvallières (1861–1950), Painting, Body and Soul.
Marks the publication of the catalogue raisonné dedicated to the figure painter, one of the founders of the Salon d'automne. Through July 17.

In the Atelier: The Artist Photographed from Ingres to Jeff Koons.
Through July 17

Pont-Aven. Musée de Pont-Aven.
The Rouarts. From Impressionism to Magic Realism.
An exploration of three generations of artists and patrons inaugurates the newly renovated museum. Through Sept. 18
Strasbourg. Cabinet des Estampes et des Dessins.
Last Dance. Macabre Fantasies in the Graphic Arts.
Variants of the genre known as the *dance macabre* from its early forms to the 20th century. May 21–Aug. 29

GERMANY

Berlin. Alte Nationalgalerie.
August Kopisch (1799–1853). Painter, Poet, Discoverer, Inventor.
Through July 17. <http://www.augustkopischinberlin.de/index.php?id=2402&L=1>.

The Copenhagen School of Painting. Pictures and Studies from the Nationalgalerie and the Christoph Müller Collection.

Intimate cabinet exhibition focusing on the Golden Age of Danish art and its emergence around 1800. April 1–July 31

Bad Muskau. Neues Schloss.
Italian Landscapes of the Romantic Era. Painting and Literature.
In cooperation with the Staatliche Kunstsammlungen Dresden. May 11–Aug. 21

Bonn. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland.
Parkomania. The Landscapes Gardens of Prince Pückler. Exhibition and Garden.
Traces the career of Hermann Prince Pückler-Muskau (1785–1871) as a landscape gardener via his parks in Bad Muskau, Babelsberg, and Branitz. The roof terrace of the Bundeskunsthalle will be planted with a garden based on his horticultural principles. May 14–Sept. 18

Cologne. Käthe Kollwitz Museum.
Gussgeschichte(n) [Cast Histories].
Marking the publication of the first inventory of the artist's sculpture and the 30th anniversary of the museum. Through June 5

Cologne. Wallraf-Richartz-Museum & Fondation Corboud.
From Dürer to Van Gogh. The Bührlé Collection Meets Wallraf.
The Bührlé collection will not be on public view again until 2020, when it will be housed in an extension to the

Kunsthau Zürich.
Sept. 23, 2016–Jan. 29, 2017

Hamburg. Kunsthalle. Eckersberg · *Fascination with Reality. The Golden Age of Danish Painting.*
Retrospective of the work of Christoffer Wilhelm Eckersberg (1783–1853). Through May 16.

Manet. Painting the Gaze. Explores the relationship between figure and viewer created in Manet's art. May 27–Sept. 4

Munich. Kunsthalle der Hypo-Kulturstiftung.
Joaquín Sorolla. Spain's Master of Light.
Retrospective focusing particularly on large-format Salon paintings. Through July 3

Stuttgart. Staatsgalerie.
Glimpses. Views. Impressions. Masterworks of French Impressionism. May 13–Nov. 13.
Rembrandt's Shadow. England and the Black Art.
Mezzotints from the collection in dialogue with prints and etchings by Rembrandt. Sept. 18, 2016–Jan. 8, 2017

THE NETHERLANDS

Amsterdam. Rijksmuseum.
Breitner: Girl in Kimono.
The first display of the full series of 14 paintings of this motif by George Hendrik Breitner, made between 1893 and 1896, including a hitherto unknown version from a private collection. Through May 22

Amsterdam. Van Gogh Museum. *Easy Virtue. Prostitution in French Art, 1850–1910.* In collaboration with the Musée d'Orsay. Through June 19.

On the Verge of Insanity. Van Gogh and His Illness.
Sheds new light on the nature of Van Gogh's illness and its impact on his

work, based on paintings, drawings, letters and rarely shown documents. July 15–Sept. 29

The Hague. Gemeentemuseum.
Jan Toorop. Through May 29

The Hague. Mesdag Collectie.
Nature's Picture.

The museum's Barbizon paintings together with early landscape photographs. Through June 5

Otterlo. Kröller-Müller Museum.
The Early Van Gogh.

His years in The Hague and Nuenen. Sept. 24, 2016–April 9, 2017

ITALY

Venice. Palazzo Fortuny.

Henriette Fortuny. Portrait of a Muse.

Mariano Fortuny's wife and collaborator of more than 45 years. Extended until May 1.

Sarah Moon. A Tribute to Mariano Fortuny. Photographs. Through May 1

JAPAN

Tokyo. National Art Center / Nikkei Inc.
Pierre Auguste Renoir (1841–1919): Masterpieces from the Musée d'Orsay and Musée de l'Orangerie. April 27–Aug. 22

NORWAY

Oslo. Munch Museet.

Mapplethorpe + Munch. Connections between the work of Munch and photographer Robert Mapplethorpe. Through May 29.

Johns + Munch. Connections between the work of Munch and painter Jasper Johns. June 18–Sept. 25

Oslo. Nasjonalmuseet.

Along The Coast: Gude and His Students around 1870.

Artist Hans Gude (1825–1903) played a

major role in stimulating open air painting along Norway's coasts. Through May 8.

Japanomania in the North. The Influence of Japan on Nordic Art and Design 1875–1918.

Showing concurrently at the Kunstin-dustrimuseet, Oslo. June 17–Oct. 16

RUSSIA

Moscow. Pushkin State Museum of Fine Arts.

"Preserving the Fruits of Enormous Labor...". Russian and Western European Art from the Ilya Silberstein Collection.

Paintings, prints, and drawings made by Russian and Western European artists of the 16th–20th centuries. Through Aug. 28

SCOTLAND

Edinburgh. National Galleries of Scotland.

Modern Scottish Women. Painters and Sculptors 1885–1965. Through June 26.
Inspiring Impressionism. Daubigny, Monet and Van Gogh.

In collaboration with the Van Gogh Museum, Amsterdam, and the Taft Museum of Art, Cincinnati. June 25–Oct. 2.

Rocks & Rivers. Masterpieces of Landscape Painting from the Lunde Collection.

13 works from the private collection of Asbjörn Lunde, New York. Through Jan. 30, 2017

Edinburgh. The Queen's Gallery, Palace of Holyroodhouse.

Painting Paradise: The Art of the Garden.

Paintings, botanical studies, drawings, books, manuscripts and decorative objects trace the changing character of the garden from the 16th to the early 20th century. Aug. 5, 2016–Feb. 19, 2017

Edinburgh. Scottish National Portrait Gallery.

Facing the World. Self-Portraits from Rembrandt to Ai Weiwei. July 16–Oct. 16

SPAIN

Barcelona. CaixaForum.

Impressionists and Moderns: Masterworks from The Phillips Collection.

Through June 19

Madrid. Museo Thyssen-Bornemisza.
Caillebotte, Painter and Gardener. In collaboration with the Musée des impressionnismes, Giverny. July 19–Oct. 30

SWITZERLAND

Lausanne. Fondation de l'Hermitage.
Signac.

Moving with the Current.

Almost 140 paintings, watercolors, and drawings from a private collection illustrate the artist's career. Through May 22. Continues at the Museo d'Arte della Svizzera italiana, Lugano, Sept. 2016–Jan. 2017

Winterthur. Museum Oskar Reinhart am Stadtgarten.

At the Heart of Lake Geneva. Miniature Painters from French-Speaking Switzerland. Through Sept. 9

Zürich. Kunsthaus. *Hans Jakob Oeri – A Swiss Artist in Paris, Moscow, Zurich*. The first exhibition to feature this forgotten artist and draughtsman (1782–1868). Aug. 12–Oct. 23

NEW BOOKS

- Affentranger-Kirchrath, Angelika.
Villa Flora: Les temps enchantés: A Time of Enchantment. Collection Arthur-Hedy Hahnloser-Bühler. Hazan, 2015. 176 pp. Hardcover \$55.00.
- Ambrosini, Lynne et al.
Daubigny, Monet, Van Gogh: Impressions of Landscape. National Galleries of Scotland, April 2016. 204 pp. Paperback \$39.95.
- Amelunxen, Hubert V.
Gustave Le Gray: Seascapes. Schirmer Mosel, April 2016. 144 pp. Hardcover \$69.95.
- Avanzi, Beatrice and Ophelie Ferlier.
Adolfo Wildt: L'ultimo simbolista. Skira, 2015. 252 pp. Hardcover \$77.50.
- Bailey, Austen Barron and John W. Coffey.
American Impressionist: Child Hassam and the Isles of Shoals. Yale Univ. Press, for the North Carolina Museum of Art and the Peabody Essex Museum, April 2016. 124 pp. Hardcover \$35.00.
- Barnes, Julian.
Keeping an Eye Open: Essays on Art. Knopf, 2015. 288 pp. Hardcover \$30.00.
- Bartolena, Simona and Susanna Zatti.
I Macchiaioli: Una rivoluzione d'arte al Caffè Michelangelo. Skira, 2015. 128 pp. Paperback \$55.00.
- Bastek, Alexander et al.
Niederländische Moderne: Die Sammlung Veendorp aus Groningen. Imhof, 2015. 208 pp. Hardcover \$55.00.
- Batchen, Geoffrey and Philomena Mariani eds.
Emanations: The Art of the Cameraless Photograph. Prestel, May 2016. 192 pp. Hardcover \$60.00.
- Bebermeier, Carola.
Celeste Coltellini (1760–1828): Lebensbilder einer Sängerin und Malerin. Böhlau, 2015. 328 pp. Hardcover \$85.00.
- Berkowitz, Michael.
Jews and Photography in Britain. University of Texas Press, 2015. 342 pp. Hardcover \$45.00.
- Beveridge, Charles ed. *Frederick Law Olmsted: Writings on Landscape, Culture, and Society.* Library of America, 2015. 800 pp. Hardcover \$45.00.
- Bianchi, Matteo.
Leggere, leggere, leggere! Libri, giornali, lettere nella pittura dell'Ottocento. Silvana, 2015. 208 pp. Paperback \$52.50.
- Bideault, Maryse et al.
De l'Orient à la mathématique de l'ornement: Jules Bourgoïn (1838-1908). Picard, 2015. 360 pp. Hardcover \$75.00.
- Biegel, Gerd and Harmen H. Thies eds.
Peter Joseph Krahe: Beiträge zur Architektur des Klassizismus in Braunschweig. Peter Lang, 2015. 377 pp. Hardcover \$49.95.
- Blakesley, Rosalind P.
The Russian Canvas: Painting in Imperial Russia, 1757–1881. Yale Univ. Press, June 2016. 352 pp. Hardcover \$75.00.
- Boatto, Alberto.
Narciso infranto: L'autoritratto moderno da Goya a Warhol. Laterza, 2015. 225 pp. Paperback \$32.95.
- Bray, Xavier, Manuela B. Mena Marqués and Thomas Gayford.
Goya: The Portraits. National Gallery, 2015. 272 pp. Hardcover \$60.00.
- Breslin, David and Darby English eds.
Art History and Emergency: Crises in the Visual Arts and Humanities. Yale Univ. Press, for the Clark Art Institute, June 2016. 200 pp. Paperback \$24.95.
- Bruer, Stephanie-Gerrit.
Max Klinger: 1857-1920: Meistergraphik und Zeichnungen vom Jugendstil zum Surrealismus. Rütten Verlag, 2015. 104 pp. Paperback \$55.00.
- Buckland, Gail.
Who Shot Sports: A Photographic History, 1843 to the Present. Knopf, July 2016. 336 pp. Hardcover \$45.00.
- Call, Michael J.
Claude Monet, Free Thinker: Radical Republicanism, Darwin's Science, and the Evolution of Impressionist Aesthetics. Peter Lang, 2015. 175 pp. Hardcover \$73.95.
- Camion, Arlette and Simona Hurst.
Les lettres parisiennes du peintre Victor Müller. Presses de l'Université Paris-Sorbonne, 2015. 500 pp. Paperback \$59.95.
- Campa, Maria Rita. *E.E. Viollet-Le-Duc: innovazione e tradizione in architettura: Linguaggio formale e coincidenza tra forma e struttura nella concezione di volte poliedriche.* Gangemi, 2015. 328 pp. Paperback \$72.50.
- Cariou, Andre.
Gauguin et l'École de Pont-Aven. Hazan, 2015. 300 pp. Hardcover \$105.00.
- Cecere, Guido.
Gioco & giochi nella fotografia: da metà Ottocento ai giorni nostri. Punto Marte, 2015. 219 pp. Paperback \$47.50.

- Christie, Jonathan.
George Smart. The Tailor of Frant: Artist in Cloth and Velvet Figures. Unicorn Press, 2016. 128 pp. Hardcover \$39.95.
- Cianciotta, Marco et al.
Miti d'oriente, miti d'occidente: Nuovi modelli per una relazione interculturale tra Italia e Cina. Silvana, 2015. 160 pp. Paperback \$37.50.
- Clauzier, Daniel et al.
Images révélées: Poitiers à l'épreuve de la photographie, 1839-1914. Snoeck, 2015. 208 pp. Paperback \$55.00.
- Cogeval, Guy and Xavier Rey.
Monet: Dalle collezioni del Musée d'Orsay e dell'Orangerie. Skira, 2015. 176 pp. Hardcover \$62.50.
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