

ASSOCIATION OF HISTORIANS OF AMERICAN ART

.....**Newsletter**

**volume 16 / number 2
autumn 2003**

REMARKS FROM THE AHAA Co-CHAIRS

As our tenure as Co-Chairs of AHAA draws to a close, the publication of this newsletter marks our final opportunity to thank you all for this unparalleled opportunity to serve—to work closely with a committed group of colleagues to meet the needs of our diverse membership. In particular, we owe special appreciation to our fellow officers: Charlene Garfinkle, Secretary and Treasurer; Karen Bearor, Treasurer; and Wendy Greenhouse and Ilene Fort, Newsletter Editors. Without their commitment and good spirit, our achievements would have been impossible. Leadership in AHAA is truly a cooperative effort. Thank you one and all.

The past three years have seen numerous accomplishments for our association, including rebuilding the *active* membership to levels never before attained; working to establish 501-C3 non-profit status; increasing the number of elected officers to enhance member participation; partnering to sponsor a dynamic symposium on museum practice; and continuing to successfully sponsor two sessions at the annual College Art Association meeting. Through the establishment of fiscally responsible practices and enhanced prospects, we have placed the association on firm ground for future growth. Of course, there have also been hard lessons. The explorations into publishing an e-newsletter not only proved to be fiscally ill-advised, but met some opposition from members. In this age of electronic mail and messages, words on the page still (thankfully) have an appeal. This does not mean, however, that a virtual presence for AHAA has been ruled out. Plans are underway to launch a website hosted by one of our cooperating academic institutions. This format may one day replace the newsletter, but its true benefit will be to offer additional opportunities for meeting AHAA's primary mission: to facilitate dialogue in the service of our professional activity. But such steps will be the task of the next Co-Chairs.

As our final act, our responsibility is to make the transition to a new leadership smooth and effective. Towards that end, we are making a concerted effort to recruit candidates for those positions with the simple but important promise: to provide the new leadership with a clear outline of the policies and procedures that ensure operational success. The creativity and initiative that future leadership of AHAA will require, however, will depend on good and committed candidates.

The process of electing our new Co-Chairs is a straightforward one:

1. Nominations for either single candidates or a two-person ticket should be sent to either of us at our e-mail addresses by November 1.
2. By November 15, we will issue ballots with the nominated candidates to the membership for voting.
3. Ballots must be returned by January 1, 2004, in order to be considered.
4. Announcement of the new Co-Chairs will be made at the 2004 College Art Association Annual Meeting in Seattle, Washington.

Although this process may be straightforward, success requires the active participation of the entire membership. Without viable candidates, the exciting prospects for taking AHAA to new heights will be lost. The momentum is building, so take action and send in your nominations.

Thank you again for an enriching and delightful term. It has been our honor to serve such an engaged and professional group of colleagues.

**264 North Carnegie Ave
Apt. #153
Claremont, CA 91711**

**Senior Curator of Collections
Missouri Historical Society
PO Box 11940**

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com**

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REPORT OF THE SECRETARY-TREASURER

AHAA has welcomed twenty-one new members since our annual meeting in February and we continue to receive inquiries about the organization. If you have students or colleagues who might be interested in joining, please photocopy the membership application on page * and pass it along.

Membership runs from January 1 through December 31. If your Newsletter mailing label lists an expiration date of 2003, now is the time to renew! If your label lists an expiration date of 2004, your dues are paid through December 31, 2004.

We ask your help in launching our latest project: the *AHAA Membership Directory*. We are collecting information for a directory that will be updated and distributed to members annually. The 2004 directory will be issued *. If you would like to be included, please take a few moments to complete the form below. Mail it to Charlene Garfinkle/AHAA, 1030 Kellogg Place, Santa Barbara, CA 93111, or submit the information via e-mail to arthistgar@aol.com.

Thank you for your continued support.

**Charlene G. Garfinkle
Secretary-Treasurer**

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AHAA Membership Directory Information

Complete any information you wish listed in the *AHAA Membership Directory*:

Name:

Preferred mailing address:

Phone numbers: work:

home:

E-mail address:

Current project(s):

Field(s) of specialization:

Research and/or teaching field(s):

Dissertation topic:

Statement of Editorial Policy

The purpose of the AHAA Newsletter is to facilitate the study of American art through the publication of exhibition and symposium notices; announcements of publications, major acquisitions, and personnel changes; requests for information; and other pertinent announcements. Listings are selected from press releases and notices received from museums and other institutions, and from notices submitted by individuals. No commercial advertisements are accepted. We make every effort to include information of potential interest to the AHAA membership. We reserve the right to reject material considered irrelevant to the purpose of the Newsletter and the aims of AHAA..

Exhibition notices should include the institution's name, street address, information telephone number, and website address; the title and dates of the exhibition; information regarding the scope and purpose of the exhibition, including names of artist(s), period covered, media or types of artwork, approximate number of items, and their source; the identity of the organizing institution; and information about related publications.

Newsletter submissions should be made by e-mail if possible to ifort@lacma.org (Ilene Susan Fort).

**Ilene Susan Fort,
Los Angeles County Museum of Art
and Wendy Greenhouse,
Co-Editors**

EXHIBITIONS

Allentown Art Museum 31 North Fifth Street, Allentown, PA 18105 / 610.432.4333 / www.allentownartmuseum.org

Allen Ginsberg: Beat Generation Photographer / Sept. 7-Nov. 2, 2003

Photographs by poet Allen Ginsberg (1926-97) capture the artistic creations and eccentric lives of the American Beat generation. The movement began in the early 1950s with a small, tightly connected group of young writers who demonstrated a carefree, often reckless, and unquestionably fresh approach to life and literature. From 1953 until his death, Ginsberg, a leader of the movement, photographed his friends, including famous Beat personalities like Jack Kerouac, William Burroughs, and Timothy Leary. The approximately 40 photographs in this exhibition come from the collection of Bethlehem collector/photographer David Sestak.

Wharton Esheick: Woodcuts, Wood Engravings and Whimsical Toys / Sept. 7-Nov. 30, 2003

Around 1920, Wharton Esheick (1887-1970) abandoned painting for wood carving and illustrative work. The verses of children author Mary E. Marcy inspired him to start designing woodcut illustrations, and during the next two decades he produced some 380 prints for magazines and books. A selection of about twenty of these woodcuts and wood engravings are featured along with a selection of whimsical wood toys that Esheick carved for his grandson David.

Currier & Ives: Images of a Bygone America / Dec. 7, 2003-Mar. 7, 2004

These inexpensive prints produced by America's most famous printing firm democratized art and provided the focal point for millions of parlors across America. Their success suggested for the first time that art could not only enhance the home but be an economic force as well.

Hooked Rugs: Americana Underfoot / Mar. 14-June 6, 2004

This exhibition showcases nine hooked rugs recently donated to the museum from the estate of Edwin and Rosalind Miller. According to most historical accounts, rug hooking originated in New England and Canada's Maritime provinces in the early 1800s. The most popular designs, which are quintessential American folk art, include pets, colorful flowers, and barnyard and maritime scenes. Hooked rugs provided Americans with intimate records of their lives and surroundings, in an accessible and utilitarian as well as visually pleasing art form.

Amon Carter Museum 3501 Camp Bowie Blvd., Fort Worth, TX 76107-2695 / 817.638.1933 / www.cartermuseum.org

Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor / Oct. 11, 2003-Feb. 1, 2004 This is the first major exhibition of the work of Alexander Phimister Proctor (1860-1950), one of America's most successful sculptors of public monuments and America's foremost animaliers (sculptors of animals). He was the first sculptor in America to create monumental equestrian statues of Native Americans and cowboys; later his monuments also included tributes to women. This exhibition consists of approximately seventy small bronzes, models for monumental works, paintings, drawings, watercolors, etchings, and related artifacts.

Edward Weston: Life Work / Nov. 15, 2003-Jan. 11, 2004

This exhibition presents a ninety-image survey of all phases of the fifty-year career of photographer Edward Weston (1886-1956). Comprising vintage prints, the show mixes unpublished masterpieces with many signature images, including several acquired directly from members of the Weston family. The show is organized and circulated by Curatorial Assistance Traveling Exhibitions, Los Angeles.

Sights Once Seen: Daguerreotyping Frémont's Last Expedition through the Rockies / Jan. 31-May 2, 2004

In 1853, explorer John C. Frémont led an expedition from Missouri to California in an attempt to locate a route for the proposed transcontinental railway. Frémont's expedition was recorded by Solomon Nunes Carvalho, who produced 300 daguerreotypes that were later destroyed in a fire. From 1994 to 1998 contemporary artist Robert Shlaer retraced Frémont's route and took his own photographs, thereby both reconstructing and building anew on Frémont's photographic record. This exhibition was organized by the Palace of the Governors, Museum of New Mexico.

Art Institute of Chicago 111 S. Michigan Avenue, Chicago, IL 60603-6110 / 312.443.3600 / www.artic.edu

The James VanDerZee Studio / Jan. 14-Apr. 25, 2004

The exhibition presents a selection of approximately 85 portrait photographs taken by the great chronicler of the Harlem Renaissance, James VanDerZee, during his long career. Presenting images of Harlem denizens, the exhibition illustrates VanDerZee's ability to capture playfulness and innocence even when the subject was vampish, suave, or sophisticated. The portraits convey the spirit of an entire era in Harlem as well as in African American culture in general.

Brauer Museum of Art Valparaiso University, 1709 Chapel Dr., Valparaiso, IN 46383 / 219.464.6777 / www.valpo.edu/artmuseum

Sloan Collection 50th Anniversary Exhibition / through Dec. 28, 2003

The exhibition showcases Percy Sloan's gift to Valparaiso, the core of the museum's permanent collection. Among the works are the single largest group of paintings and drawings by Junius Sloan (1827-1900), an early Midwestern landscape artist.

Cleveland Museum of Art 11150 East Boulevard, Cleveland, OH 44106-1797 / 216.421.7340 / www.clevelandart.org

Jasper Johns: Numbers / Oct. 26, 2003-Jan. 11, 2004 In 1955, Jasper Johns began a series of encaustic and collage paintings of single numbers on a rectangular field, called *Figures*. Then he developed variations on this format, such as sequenced repetitions of the numerals in a grid format, the numerals in a double row, and ten numerals superimposed on one another. The twenty-five paintings, drawings, collages, and prints, considered among his finest works, span the years between 1955 and 1963.

Time Stands Still: Eadweard Muybridge and the Instantaneous Photography Movement / Feb. 15-May 16, 2004 This is the first exhibition to present comprehensively the landmark motion photographs of Eadweard Muybridge (1830-1904) and to chronicle the development of instantaneous photography from the invention of the medium to the rise of cinema. These stunning photographs, which capture events that occur too rapidly to be seen by the naked eye, are crucial to understanding the transformation photography generated in the visual culture of the nineteenth century. The exhibition's more than 100 objects include photographs, equipment, drawings, and ephemera, much of it is drawn from the rich collections of Muybridge images and equipment at Stanford University, supplemented with loans from other public and private collections. The exhibition is organized by the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University.

High Museum of Art 1280 Peachtree Street, N.E., Atlanta, GA 30309 / 404.892.3600 / www.high.org

Whistler: The Artist and His Influence on American Painting / Nov. 22, 2003-Feb. 8, 2004

The first major show to detail the importance of James McNeill Whistler to American art around the turn of the twentieth century. Some Americans studied his works in major exhibitions held in this country and abroad; some sought out the artist himself in his London or Paris studios. Others were affected at one remove, through such influential intermediaries as William Merritt Chase and Arthur Mathews or through the profusion of illustrated publications about Whistler. By juxtaposing a dozen of Whistler's most important oil paintings with an array of works by other artists the exhibition reveals how his distinctive artistic persona and modernist aesthetic (techniques, color schemes, compositions, subjects, and abstract titles) informed the work of a generation of American painters.

Joslyn Art Museum 2200 Dodge Street, Omaha, NE 68102-1292 / 402.342.3300 / www.joslyn.org

Feast the Eye, Fool the Eye: Still Life and trompe-l'oeil Paintings from the Oscar and Maria Salzer Collection / Nov. 15, 2003-Jan. 11, 2004

Spanning three centuries and nine countries, this exhibition features 43 works by European and American masters of still life and trompe-l'oeil painting, including works by James Peale and John Peto.

Krannert Art Museum University of Illinois, Urbana-Champaign, 500 East Peabody Drive, Champaign, IL 61820 / 217. 333.1861 / www.kam.uiuc.edu

Visualizing the Blues: Images of the American South, 1862-1999 / Sept. 5-Nov. 2, 2003

This exhibition of more than 100 photographs of the Mississippi Delta region constitutes a vivid narrative of life in the American South. The photographs, taken from the Civil War era through 1999, powerfully document the sources of inspiration for the lyrics and melodies of Blues musicians. Among the photographers represented are Margaret Bourke-White, Alfred Eisenstadt, Walker Evans, Dorothea Lange, Gordon Parks, and Andres Serrano.

Whistler and Japonisme: Selections from the Permanent Collection / Sept. 26, 2003-Mar. 28, 2004

Marking the 100th anniversary of Whistler's death, this exhibition highlights his works on paper and examines the influence of Japanese woodcuts on his artistic technique.

Los Angeles County Museum of Art 5905 Wilshire Blvd., Los Angeles, CA 90036 / 323.857.6000 / www.lacma.org

Modernism in America: Stuart Davis and the Making of Premiere / July 1, 2003-Feb. 2004

In 1956, *Fortune* magazine invited Stuart Davis and six other artists each to create a painting that focused on the glamour of modern packaging, resulting in *Premiere* (1957), one of Davis's late masterpieces. This focused exhibition celebrates the gift to the museum of twenty-eight preparatory drawings for *Premiere* from the artist's son, Earl Davis. The series of increasingly abstract pencil compositions, along with the painting and related photographs, demonstrates Davis's continued fascination with incorporating elements of commercial design into his high art as well as his thoughtful creative process.

The Metropolitan Museum of Art 1000 Fifth Avenue, New York, NY 10028-0198 / 212.535.7710 / www.metmuseum.org

Hudson River School Visions: The Landscapes of Sanford R. Gifford / Oct. 8, 2003–Feb. 8, 2004

Gifford was one of the leading landscape painters of the second generation of artists known as the Hudson River School; however, there has been no museum retrospective of his work since the Metropolitan Museum of Art's memorial exhibition of 1880. This retrospective of approximately 70 paintings traces his travels throughout the United States, Europe, and the Middle East through well-known and newly unearthed works. Organized by the National Gallery of Art and the Metropolitan Museum of Art, it will also be on view at the Amon Carter Museum of Art.

Philip Guston / Oct. 28, 2003–Jan. 4, 2004

This survey of the work of Philip Guston (1913-80) includes more than 75 paintings and drawings documenting each stage of the artist's development, from his precocious beginnings as a Symbolic Realist in the 1930s through his renowned Abstract Expressionist images of the 1950s and early 1960s, to his later figurative works that had a great impact on Americans and European artists of the next generation. The exhibition is organized by the Modern Art Museum of Fort Worth, Texas.

Muscarella Museum of Art The College of William and Mary, P.O. Box 8795, Williamsburg, VA 23187-8795 / 757.221.2700 / www.wm.edu/Muscarella

William and Mary Collects II: A Celebration / Nov. 1, 2003–Jan. 11, 2004

In October of 1983 the Museum opened with the exhibition *William and Mary Collects: 19th and 20th Century Works of Art from the Alumni and Friends of the College*. The Museum now celebrates its twentieth anniversary with another exhibition of works lent by alumni and friends of the college and the museum. The more than 50 works include paintings by Edward Hopper, John Singer Sargent, Winslow Homer, and Antonio Jacobsen; sculpture by Frederick Hart and Beverly Pepper; prints by James Rosenquist and Romare Bearden; and drawings by Francisco Zúñiga and Edward Hopper.

National Academy of Design Museum 1083 Fifth Avenue, New York, NY 10128 / 212.369.4880 / www.nationalacademy.org

Challenging Tradition: Women of the Academy, 1862-2003 / June 28, 2003-Jan. 4, 2004

Paintings, sculptures, and works on paper demonstrate the contributions female artists have made to the National Academy of Design and to American art in general. Culled primarily from the Academy's collection, the exhibition documents the work of Cecilia Beaux, Isabel Bishop, Mary Cassatt, Elaine de Kooning, and others.

George Inness and the Visionary Landscape / Sept. 17-Dec. 28, 2003

A focused examination of some of the artist's most visionary landscapes, featuring 40 paintings from throughout his career. The show explores how Inness derived insight from the doctrines of Emanuel Swedenborg. The exhibition will travel to the San Diego Museum of Art.

National Gallery of Art Fourth St. at Constitution Avenue, NW, Washington, D.C. 20565 / 202.842.6353 / www.nga.gov.

The Art of Romare Bearden / Sept. 14, 2003-Jan. 4, 2004 Romare Bearden is among the preeminent artists of his generation. His powerful works represent the places where he lived and worked: the rural South; northern cities, principally Pittsburgh and New York's Harlem; and the Caribbean island of St. Martin. Religious subjects and ritual practices, jazz clubs and brothels, and history and literature are overlapping themes in his work. This exhibition, the first comprehensive retrospective of his work in more than a decade, explores the complexity and scope of Bearden's art, from his well-known collages and photomontages to some of his rarely seen watercolors, gouaches, and oils. The exhibition travels to the Dallas Museum of Art, Whitney Museum of American Art, New York, and High Museum of Art, Atlanta.

Pasadena Museum of California Art 490 West Union Street, Pasadena, CA 91101 / 626.568.3665 / www.pmcaonline.org

Biberman's L.A. / Sept. 20, 2003-Feb. 15, 2004

This modest exhibition focuses on the last phase of the long and productive career of Edward Biberman (1904-86). About a dozen paintings will present his perspective on Los Angeles and Hollywood as it developed into a modern metropolis after World War II. The show will serve as a preview to a large retrospective of the artist's entire career, scheduled to open at the museum in 2004.

The Art and Poetry of Yun Gee / Nov. 15, 2003-Feb. 15, 2004

This exhibition examines the creativity of the Chinese-American early modernist Yun Gee (1906-63). Culled substantially from the artist's estate, it includes paintings from his San Francisco, Paris, and New York years. Along with his brightly colored and often very personal images will be select poems written by the artist. The show celebrates the first major publication on the artist to include both his paintings and poetry. The exhibition will later travel to China.

Sterling and Francine Clark Art Institute 225 South Street, Williamstown, MA 01267 / 413-458-2303 / www.clarkart.edu

Sugaring Off: The Maple Sugar Paintings of Eastman Johnson / Jan. 18-Apr. 18, 2004

Between 1861 and 1867, the genre painter Eastman Johnson created a series of spirited, freely painted scenes of maple sugar making in Maine that celebrate New England ingenuity, independence, and community spirit. The paintings illustrate the "sugaring off" parties that occurred when the season's first sap was made into sugar. Full of nostalgia for traditional values in the wake of significant social and technological upheaval, these paintings also reinforce the ideals of free labor during the tumult of the Civil War. This, the first exhibition devoted to the group of paintings on the theme, will travel to the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California.

Terra Museum of American Art 664 North Michigan Avenue, Chicago, IL 60611 / 312.664.3939 / www.terramuseum.org

Leaving for the Country: George Bellows at Woodstock / Oct. 4-Jan. 11, 2004.

Part of the Terra Museum's series on early twentieth century art, this exhibition focuses on the pivotal role played by Realist George Bellows in the upstate New York community of Woodstock. The exhibition was organized by the Memorial Art Gallery, University of Rochester.

Virginia Museum of Fine Arts 2800 Grove Ave., Richmond, VA 23221-2466 / 804.204.2704 / www.vmfa.state.va.us

Mr. Whistler's Galleries: Avant Garde in Victorian London / Nov. 20, 2003-Apr. 4, 2004

The exhibition revisits two exhibitions Whistler originally staged in London to display his prints and paintings, "Arrangement in White and Yellow" (1883) and "Arrangement in Flesh Color and Grey" (1884). These shocking displays irrecoverably changed approaches to gallery design and foreshadowed contemporary installation and performance art of the 20th century. The project is a collaboration between the museum and the Freer Gallery of Art, Smithsonian Institution.

Wadsworth Athenaeum Museum of Art 600 Main Street, Hartford, CT 06105-2990 / 860.278.2670 / www.wadsworthatheneum.org

Wallace Nutting and the Invention of Old America / through Oct. 19, 2003

Wallace Nutting (1861-1941) turned his name into a trademarked brand. His legacy as a tastemaker, cultural critic, photographer, and antiquarian is the subject of this exhibition. His renowned collection of early American furniture, the largest in the country, was purchased for the museum in 1925 by J. P. Morgan, Jr. Assisted by a Madison Avenue advertising agency, Nutting shrewdly exploited the new culture of consumption and created a cult of personality. He opened his restored historic houses to the public, charging a 25-cent fee, and he reproduced and sold selected items from his furniture collection. So successful was his marketing that Nutting remains synonymous with the Colonial Revival movement. For all his marketing savvy, Nutting is remembered today as a furniture scholar, the author of *Furniture of the Pilgrim Century* and the three-volume *Furniture Treasury*. The exhibition will travel to the Allentown Art Museum.

Winterthur Museum, Garden, and Library Route 52 (Kensett Pike), Winterthur, DE 19735 / 800.443.3883 / www.winterthur.org

American Accents, 1670-1945: Masterworks from the Fine Arts Museums of San Francisco / Oct. 11, 2003-Feb. 1, 2004

Eighty-six important American paintings from The Fine Arts Museums of San Francisco represent the work of seventy artists through landscape, portrait, still life, and genre paintings.

Yale University Art Gallery PO Box 208271, New Haven, CT 06520-8271 / 203.432.0600 / www.yale.edu/artgallery

Curule: Ancient Design in American Federal Furniture / Aug. 5, 2003-Jan. 4, 2004 In the early years of the nineteenth century, designs from ancient Greece and Rome held great appeal for citizens of the United States, in part because the new country was seen as a rebirth of the Greek and Roman republics. Among the rarest forms of classical revival furniture are those that used the *sella curulis*, or folding stool, as a prototype for chairs, sofas, settees, and stools. This small exhibition explores the sources of inspiration for these uncommon objects, made primarily by New York craftsmen.

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ANNOUNCEMENTS

The Philadelphia Museum of Art has established a center for the study of American art with the support of a \$5 million endowment gift to its current capital campaign from Robert L. McNeil, Jr. The **Center for American Art at the Philadelphia Museum of Art** will promote the exploration of the artistic and cultural heritage of the United States in general and the Philadelphia area in particular, through lectures, symposia, programs, fellowships, publications, research

and collaboration. Dr. Kathleen Foster, who was recently appointed as Robert L. McNeil, Jr. Curator of American Art, will serve as director of the new center. More information can be found at the museum's website: www.philamuseum.org.

The address for the Smithsonian Institution's newly opened **Archives of American Art Center** is 750 9th Street, NW, Suite 2200, Washington, DC 20560-0937. The general phone number for the Archives is 202.275.2156. Microfilm research information is at 202.275.1962.

The board of directors of the **Terra Foundation for the Arts** has announced plans to expand the reach of the foundation, whose mission has been to deepen understanding and appreciation of American art, by devoting more of its staff and resources to the foundation's non-museum activities. As a result, the Terra Museum of American Art in Chicago will close in late 2004. The foundation will place a revolving selection of up to 50 oil paintings and 350 works on paper from its collection on long-term loan to the Art Institute of Chicago. Over the next year and a half, the Foundation will announce details regarding future projects.

The Whitney Museum of American Art has announced the appointment of **Adam D. Weinberg** as Alice Pratt Brown Director of the museum, effective October 1, 2003. Weinberg will be returning to the Whitney, where he previously was Senior Curator and Curator of the Permanent Collections, after serving for four years as the Kemper Director of the Addison Gallery of American Art at the Phillips Academy in Andover, Massachusetts.

Richard Meyer, associate professor of art history at the University of Southern California, has been awarded the 2003 Charles C. Eldredge Prize for Distinguished Scholarship in American Art by the Smithsonian American Art Museum. Meyer is being honored for his book *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (Oxford University Press, 2002). He will deliver this year's Eldredge Prize lecture at 3pm on Thursday, November 20, in the Grand Salon of the Smithsonian Museum's Renwick Gallery in Washington, D.C., on the topic "Outlaws: Queer Art and Public Controversy Since the Culture Wars."

Bridge to Asia, a San Francisco-based nonprofit that supports higher education in China, urgently seeks new and used materials in all fields of art and art history, as well as museum studies and related fields, for the libraries, studios, and faculty and student reading rooms of sixteen institutes of art and art history. These materials may include art and art history books, journals, magazines, syllabuses, museum and exhibit catalogues, lecture notes, slide collections, and more. Donations are tax deductible. Materials may be packed in an envelope or carton and shipped by UPS or USPS (media mail rate) to: Bridge to Asia - ART/HISTORY, Foreign Trade Services, Pier 23, San Francisco CA 94111 or Bridge to Asia - RT/HISTORY, Follett Higher Education Group, 2211 West Street, River Grove, IL 60171-1800. Bridge to Asia will forward donated materials to China. Please direct queries and other correspondence only to: Bridge to Asia, 665 Grant Avenue, San Francisco, CA 94108; telephone 415.678.2990; fax 415.678.2996; email asianet@bridge.org; URL: www.bridge.org.

The **Smithsonian American Art Museum** in Washington, D.C., announces the appointment of its 2003-04 Fellows: Alison Bechtel, Douglass Foundation Fellow, University of Pennsylvania: "Infiltrating the Interior: The New York Art World and Collectors' Houses, 1860-1900"; Michael C. Dooley, Patricia and Phillip Frost Fellow, University of Iowa: "Citizen Bird: Progressive Era Ornithological Art and the Founding of the Bird Conservation Movement"; Ken Gonzales-Day, Smithsonian Institution Latino Studies Senior Fellow, Scripps College: "California Strange Fruit: The Lynching of Latinos in Early California"; Shannon Egan, Sara Roby Fellow, Johns Hopkins University: "An American Art: Edward S. Curtis and the North American Indian, 1907-30"; Oscar Fitzgerald, James Renwick Fellow: "In Their Own Words: The History of Studio Furniture Makers, 1925 to Present"; Michael Lobel, Postdoctoral Fellow, Bard College: "James Rosenquist, F-111, and the Politics of Pop"; Ellen Roberts, Predoctoral Fellow, Boston University: "Japanese Art and the American Aesthetic Interior, 1876-1893"; Donald Sloan, Patricia and Phillip Frost Fellow, University of Kansas: "The John Reed Club and Visual Culture"; Flora Vilches, Predoctoral Fellow, University of Maryland: "Studying the Archaeological Process in the Work of Robert Smithson, Mark Dion, and Fred Wilson"; Elizabeth Wiley, Predoctoral Fellow, George Washington University: "The Reciprocating Gaze: Painters, Natives and the State of Maine in the First Half of the Twentieth Century"; Jennifer Wingate, Postdoctoral Fellow, Independent Scholar: "Doughboys, Art Worlds, and Identities: Sculpted Memorials of World War I in the United States." To receive information about 2004-05 fellowships call 202.275.1557 or email fellowships@saam.si.edu. The deadline for applications is January 15, 2004.

Margaret Rose Vendryes, associate professor of art history at York College and The Graduate Center, CUNY, has been awarded the American Association of University Women's American Postdoctoral Fellowship for the 2003-2004 academic year to complete her book on Richmond Barthé.

The **Palmer Museum of Art** announces its annual American Art Lecture Series, focusing on twentieth-century American art and cultural history, with reference to works currently on display in the Palmer Museum of Art. Presentations include:

Michael Harris, The University of North Carolina at Chapel Hill: "Is Aunt Jemima Really a Black Woman?" Oct. 15, 2003; Sarah Rich, The Pennsylvania State University: "The Work in Jules Olitski's Painting," Nov. 19, 2003; Molly S. Hutton, Gettysburg College: "On the Streets with George Luks: Looking at Ashcan Paintings," Feb. 9, 2004; Ellen Wiley Todd, George Mason University: "The 'Lusty Matron': Class, Sex, and the Modern Woman in Kenneth Hayes Miller's 1930s Paintings," Apr. 5, 2004. All lectures take place at 7pm in Palmer-Lipcon Auditorium at the Palmer Museum of Art, Penn State University, University Park, PA. Admission is free and open to the public. For further information, phone 814.865.7672.

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SYMPOSIUMS

A **George Inness Symposium** will be held on Oct. 25, 2003, at the National Academy of Design, New York, in conjunction with the exhibition *George Inness and the Visionary Landscape* (see above). Speakers include Adrienne Baxter Bell, curator of the exhibition; Elizabeth Hutchinson, Columbia University; Robert Berling, National Academician; and Erica Doss, University of Colorado.

Frames of Reference: Whistler and American Art takes place Nov. 15, 2003, at the High Museum, Atlanta, in conjunction with *After Whistler: The Artist and His Influence on American Painting* (see above). The meeting will examine Whistler's role in American art using various art-historical frames of reference—aestheticism, impressionism, tonalism, modernism, and pictorialism—to explore how his significance as an American had more to do with his influence than his birthplace. Speakers include Sylvia Yount, Stent Curator of American Art, and Linda Merrill, exhibition curator, both of the High Museum; David Park Curry, Virginia Museum of Fine Arts; Susan Larkin; Jack Becker, Cheekwood Museum and Gardens; Sarah E. Kelly, Art Institute of Chicago; and Kathleen A. Pyne, University of Notre Dame.

The American(ist) Agenda is the subject of AHAA's noontime session at the upcoming CAA conference in Seattle, on Feb. *, 2004. The session is organized by John Davis, Smith College, and Wanda Corn, Stanford University; panelists will be Wendy Bellion, Rutgers University; Derrick Cartwright, Hood Museum of Art; Richard Meyer, University of Southern California; and Gwendolyn Shaw, Harvard University.

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CALL FOR PAPERS, SYMPOSIA, CONFERENCES

*Paper proposals are invited for a panel entitled **Sarah Kemble Knight's Boston, Circa. 1704** to be sponsored by the Society of Early Americanists at the annual meeting of the American Society for Eighteenth-Century Studies in Boston, on March 24-28, 2004. Twenty-minute papers by art and architectural historians may deal with various disciplines on the historical, literary, and cultural moment of Boston, 1704. This panel encourages multi-disciplinary or interdisciplinary approaches from those working on New England topics. Proposals should be submitted to Lisa M. Logan at lmlogan@pegasus.cc.ucf.edu.

Rethinking Decorative Arts and Design 1850-1920 will take place Oct. 29-30, 2004, at the Winterthur Museum, Garden, and Library, Winterthur, Delaware; it is co-sponsored by the Victorian Society in America. Proposals for papers are due Oct. 20, 2003. For more information, contact Gretchen Buggeln, Academic Programs, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; telephone 302.888.4640; email gbuggeln@winterthur.org.

Western Painting and Sculpture is the focus of the annual conference of the Southwest/Texas Popular Culture Association and the American Culture Association, taking place in San Antonio, Texas, in April, 2004. Proposals are invited for papers on painting, sculpture, printmaking, and popular visual arts in the West. Proposals should be no longer than 500 words and should be sent to Herbert R. Hartel, Jr., Ph.D., Adjunct Assistant Professor of Art History, John Jay College of Criminal Justice, City University of New York, 899 Tenth Ave., New York, NY 10019, Dept. of Art, Music, and Philosophy / Room 325; e-mail: hartel70@aol.com. Proposals must be received by Nov. 15, 2003; the deadline for

registering for the conference (required of all participants) is January, 2004. For more information, visit the website www.swtexaspca.org.

Woman and Art in Early Modern Latin America is the title of an anthology to be published by Brill Academic Press, Leiden, The Netherlands, for which proposals are invited. Papers may deal with any aspect of the topic, including treatments of the female impact on or presence in art, architecture, urbanization, patronage, symbolism, or iconography in any part of Spanish or Portuguese-speaking Latin America, including what is now the southern and southwestern United States, during the period 1492-1900. The editors, Kellen Kee McIntyre, University of Texas at San Antonio, and Richard E. Phillips, University of Texas-Pan American, will consider proposals situated in the period 1492-1821, commonly called the "Colonial" or "Viceregal" period, others that seek connections between the Pre-Columbian and Post-Conquest periods, others concerning the role of the Virgin Mary or other female saints or numens in art and architecture, and others concerning the early independence period of 1821-1900. Submit a 500-word abstract, without illustrations, in English (preferably), Spanish, or Portuguese by Sept. 15, 2003, to: Richard E. Phillips, Art Department, The University of Texas-Pan American, 1201 W. University Dr., Edinburg, TX 78541-2909; or as an attached Word file by email to tequitqui@panam.edu.

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FELLOWSHIP AND GRANT OPPORTUNITIES

Winterthur Museum, Garden, and Library announces its 2004-2005 Research Fellowship program. Residential fellowships are available for scholars pursuing topics in American history and art, decorative arts, material culture, and design. NEH senior scholar grants, Lois F. McNeil dissertation grants, and short-term grants will be awarded, with stipends of \$1500 to \$3333 per month. The application deadline is Jan. 15, 2004. Visit www.winterthur.org, contact academicprograms@winterthur.org, or write to Gretchen Buggeln, Director, Research Fellowship Program, Winterthur Museum, Winterthur, DE 19735.

The **Pollock-Krasner/Stony Brook Fellowship** is a residential fellowship, beginning in September 2004, for scholarship in Abstract Expressionism and related topics, using the research collections of the Pollock-Krasner House and Study Center and the State University of New York at Stony Brook. Applications are invited from postdoctoral academic scholars, independent scholars, and museum professionals pursuing advanced research focusing on post-World War II American art. One fellowship is awarded each year, for a term of three to ten months. Applicants will be evaluated on the relevance of their research topics to the Study Center's mission and resources, their professional achievements, and the quality of their proposal. The application must include: an application cover sheet; a narrative description of no more than six double-spaced pages describing the proposed conference project and including the names, addresses, telephone numbers, and e-mail addresses of three references; a curriculum vitae; and a conference proposal of no more than two double-spaced pages, including a description of the topic and the names and affiliations of possible participants. Five copies of the application should be sent to: Pollock-Krasner/Stony Brook Fellowship Committee, Department of Art, 2225 Staller Center, Stony Brook University, Stony Brook, NY 11794-5400. Three letters of recommendation should be sent separately to the same address. The deadline for receipt of applications and letters of recommendation is Monday, Nov. 3, 2003. Applicants will be notified by March 1, 2004. For further information, email www.pkhouse.org, or contact: Pollock-Krasner House and Study Center, 830 Fireplace Road, East Hampton, NY 11937-1512; phone 631.324.4929; or Fax 631.324.8768.

OTHER

AHAA newsletter co-editor Ilene Fort invites participation in a survey to assess the impact of an exhibition and publication that the Los Angeles County Museum of Art organized in 1995. ***The Figure in American Sculpture: A Question of Modernity*** was a thematic-based exhibition examining the traditionally held belief that American artists did not create a significant body of modernist sculpture until after World War II. Revisionist in intent, the exhibition proposed to push back the dating of the beginning of modernism in the United States to the 1890s and also to redefine exactly what the term "modern" meant at the time. The accompanying catalogue paralleled the thematic orientation of the exhibition and

included essays on the cult of Rodin; female sculptors; genre sculpture; primitivism, folk art, and the exotic; black imagery; and “modern” versus “modernistic” by Fort, Marlene Park, Roberta K. Tarbell, Mary L. Lenihan, and Susan Rather. It is hoped that colleagues who include American sculpture in their courses or who are just interested in American and/or modern sculpture will complete the survey, whether they saw the exhibition in Los Angeles, Wichita, Montgomery, or New York City, or not at all. All comments will be kept confidential. The general findings of the survey will be incorporated into a paper Dr. Fort is presenting at the “Redefining American Modernism” session at the 2004 CAA conference in Seattle. Her paper will assess the impact of the exhibition and its catalogue on the teaching, collecting, exhibiting, and general appreciation of American sculpture. Anyone wishing to participate can obtain a questionnaire by contacting Michele Brady, curatorial administrator, or Ilene Susan Fort, curator, both at the American Art Department, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; phone 323.857.6527; or e-mail mbrady@lacma.org or ifort@lacma.org.

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PUBLICATIONS

African American Art and Artists by Samella Lewis. Third ed., rev. and expanded. Berkeley: University of California Press, 2003.

African American Artists, 1929-1945: Prints, Drawings and Paintings in the Metropolitan Museum of Art by Lisa Mintz Messinger, et al. Exhibition catalogue. Distributed by Yale University Press, 2003.

Along the Juniata: Thomas Cole and the Dissemination of American Landscape Imagery by Nancy Siegel. Exhibition catalogue. Juniata College Museum, Huntingdon, 2003.

American Expressionism: Art and Social Change, 1920-1950 by Bram Dijkstra. New York: Harry N. Abrams, 2003.

Art and the Crisis of Marriage: Edward Hopper and Georgia O’Keeffe by Vivien Green Fryd. University of Chicago Press, 2003.

Black Art: A Cultural History by Richard J. Powell. Second ed., rev. & expanded. New York: Thames and Hudson, 2002.

Bolton Coit Brown, A Retrospective by Tom Wolf, Ronald Netsky, and Arthur A. Anderson. Exhibition catalogue. New Paltz, N.Y.: Samuel Dorsky Museum of Art, SUNY, New Paltz, 2003.

The Cincinnati Wing; The Story of Art in the Queen City Edited by Julie Aronson with contributions by Anita J. Ellis and Jennifer Howe. Cincinnati, Oh.: Cincinnati Art Museum with Ohio University Press, 2003.

Color and: Hyman Bloom by Isabelle Dervaux, et al. Exhibition catalogue. New York: National Academy of Design, 2002.

Cowboys, Indians and the Big Picture edited by Hathe Fryer. Exhibition catalogue. Boston, Mass.: McMullen Museum of Art, Boston College, 2002.

Elie Nadelman: Sculptor of Modern Life by Barbara Haskell. Exhibition catalogue. New York: Whitney Museum of American Art, 2003.

George Inness and the Visionary Landscape by Adrienne Baxter Bell. Exhibition catalogue. New York: National Academy of Design Museum, 2003.

**John Singer Sargent, Portraits of the 1890s* by Richard Ormond and Elaine Kilmurray....., 2003. Second volume of the catalogue raisonnée of Sargent’s paintings.

My Dear Stieglitz: Letters of Marsden Hartley and Alfred Stieglitz, 1912-1915 edited by James Timothy Voorhies. Columbia, S.C.: University of South Carolina Press, 2002.

Richard Caton Woodville: American Painter, Artful Dodger. By Justin Wolff., 2003.

Sculpture at the Corcoran: Photographs by David Finn by David Finn and Susan Joy Slack. Washington, D.C.: Corcoran Gallery of Art in association with Ruder Finn Press, 2002.

Stuart Davis: Art and Theory, 1920-31 by Diane Kelder. Exhibition catalogue. New York: Pierpont Morgan Library, 2002.

Wallace Nutting and the Invention of Old America by Thomas Andrew Denenberg. Exhibition catalogue. Hartford, Conn.: Wadsworth Atheneum, 2003.

Whistler, Sargent and Steer: Impressionists in London from the Tate Gallery by David Fraser Jenkins et al. Exhibition catalogue. Nashville, Tenn.: Frist Center for the Visual Arts, distributed by University of Washington Press, Seattle, 2002.

Whistler, Women and Fashion by Margaret F. MacDonald, Susan Grae Galassi, and Aileen Ribeiro with Patricia de Montfort. Exhibition catalogue. New York: Frick Collection, 2003.

The Visionary Decade: New Voices in Art in 1940s Boston by Sinclair Hitchings et al. Boston: Boston University Art Gallery, 2002.

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