

ASSOCIATION OF HISTORIANS OF AMERICAN ART

.....**Newsletter**

**volume 17 / number 1
spring 2004**

Remarks from the AHAA Co-Chairs:

It is no small endeavor to serve as volunteer leaders of a professional organization in the midst of expansive growth. We all owe great thanks to Diana Linden and Andrew Walker for their dedication to AHAA in the past three years. The CAA panels they initiated were outstanding and their dedication to facilitating an efficient network for Americanists is admirable. By joining with our experienced colleagues—Charlene Garfinkle as Secretary/Treasurer and Ilene Susan Fort and Wendy Greenhouse as Newsletter Co-Editors—we enthusiastically embrace the privilege of continuing the various activities and communications of AHAA, especially the excellent panels at CAA. We also look forward to tackling the challenge of improving our communications by establishing a website and a logo in the next three years. Naturally, we also want to boost attendance and will be looking to further the organization's sponsoring activity. Your suggestions in these and other areas are welcome!

Seattle CAA will be remembered for the excellence of its AHAA-sponsored panels on American art. Kudos to Wanda Corn, Stanford University, and John Davis, Smith College, for developing the noon-time session on the "American(ist) Agenda." Speakers included Wendy Bellion, Rutgers University; Derrick R. Cartwright, Hood Museum, Dartmouth College; Richard Meyer, University of Southern California; and Gwendolyn DuBois Shaw, Harvard University. These participants kept us riveted as they reflected on various aspects of American art scholarship and its engagement with academic and public audiences. The standing-room-only audience's immediate and lively response was just the beginning of critical discussions that are certain to continue.

AHAA also extends its thanks to chairs Bill Anthes, University of Memphis, and Elizabeth Hutchinson, Barnard College, for their panel on "Postcolonialism, Globalization, and American Art" and to the presenters as well: Alan Braddock, Syracuse University; LaNitra Walker, Duke University; Joan Kee, University of Hong Kong and Institute of Fine Arts, New York University; and Jennifer A. Gonzalez, University of California.

Our two sessions during CAA's 2005 annual conference in Atlanta promise to uphold the AHAA tradition of insightful and timely topics. Kirk Savage, University of Pittsburgh, will chair a session on "American Art and the South," while Andrew Hemingway, University College, London, and Anthony Lee, Mount Holyoke College, will preside over a panel exploring "American Art and the Left." Details follow on page 9.

Please feel free to contact us with suggestions for future panels.

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Report of the Secretary-Treasurer:

AHAA's membership has reached 340 active participants. Many new members have joined since our drive began this past December; however, we continue to seek more. Fifty membership applications were distributed in Seattle, where several attendees were heard to say, "I have to join this organization!" after viewing our two outstanding sessions at CAA.

One of our organization's goals is to solicit more student participation. Please pass along or photocopy the membership application on page 13 of this newsletter and give it to your students, interns, or research assistants.

Membership runs on a calendar year from January 1 through December 31. **If your newsletter mailing label lists an expiration date of 2003, this is your last issue.** Renewing immediately will ensure uninterrupted communication from AHAA. If your expiration date is 2004 or later, your dues are paid through the rest of the year.

Plans are underway for an AHAA Membership Directory, which will be updated and distributed to members annually. If you would like to be included in the Directory, please complete the information form on page 14. Mail it to Charlene G. Garfinkle/AHAA, 1030 Kellogg Place, Santa Barbara, CA 93111, or submit the information via e-mail to arthistgar@aol.com.

AHAA's annual business meeting was suspended this year; therefore, no minutes will be published. Thanks again for your continued support of AHAA.

Charlene G. Garfinkle
Secretary-Treasurer

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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 web site 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 Ilene Susan Fort at ifort@lacma.org.

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

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EXHIBITIONS

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

Cherished Possessions: A New England Legacy / June 12-Aug. 22, 2004

For the first time in its 90-year history, the Society for the Preservation of New England Antiquities is touring the finest pieces from its collection. The exhibition showcases more than 175 objects, ranging from paintings and furniture to needlework, clothing, ceramics, photographs, and textiles, that span nearly 400 years of New England's rich cultural history. Each object has been chosen both for its artistry and for the remarkable story behind it.

Recent Acquisitions / through Oct. 10, 2004

A special installation showcases approximately 30 objects acquired by the museum between 2000 and 2003, many on public view for the first time. Highlights include an early nineteenth-century drawing by John Rubens Smith, a John Marin watercolor, a rare chromolithograph after a painting by Alfred Jacob Miller, and color photographs by Joel Meyerowitz and Arthur Siegel.

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

On Paper: New Acquisitions of American Art / through May 16, 2004

The installation features approximately 15 American masterworks on paper, all recent acquisitions or promised gifts. The selection includes important prints, drawings, watercolors, and pastels by 19th- and 20th-century artists such as James McNeill Whistler, Mary Cassatt, Winslow Homer, Walter Launt Palmer, William Glackens, George Bellows, and Georgia O'Keeffe. The exhibition explores the ways in which these new acquisitions address the traditional strengths and gaps of the museum's permanent collection of American works on paper.

Baltimore Museum of Art 10 Art Museum Drive, Baltimore, MD 21218-3898 / 410-396-7100 / www.artbma.org

Architect John Russell Pope's Baltimore / through Aug. 1, 2004

To commemorate the 75th anniversary of the museum's grand neoclassical building, designed by John Russell Pope, a three-gallery exhibition explores the architect's work in Baltimore. It includes original office renderings and plans for the BMA, his first major museum building, and photographs showing how that design influenced future projects, including the National Gallery of Art in Washington, D.C., and the British Museum's Elgin Marble Wing.

Celebration and Vision: The Hewitt Collection of African American Art / May 30-Aug. 22, 2004

One of the most important and comprehensive collections in the field was amassed over fifty years ago by John and Vivian Hewitt, a teacher and a librarian, with an eye for emerging artists; the collection was purchased by Bank of America in 1998. On view are 55 paintings and works on paper by 20 renowned artists, including Romare Bearden, John T. Bigger, Elizabeth Catlett, and others.

Berkeley Art Museum University of California, U Centre Campus, Berkeley, CA 94702-2250 / 510.642.5249 / www.bampfa.berkeley.edu

Carl Heidenreich and Hans Hofmann in Post-War New York / May 21-Oct. 3, 2004

Heidenreich was a student of Hofmann's in Munich in 1915, and years later, Hofmann helped him escape the Nazis and come to America. This exhibition features Heidenreich's watercolors and oils influenced by German Expressionism and Abstract Expressionism, along with Hofmann's work from the same period.

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

Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection / through July 18, 2004

Cleveland native and Grammy-winning record producer Tommy LiPuma and his wife Gill began collecting in the early 1970s and have amassed an extraordinary group of paintings and watercolors by leading American modernists of the early 20th century including Alfred Maurer, Marsden Hartley, John Marin, John Graham, and Arnold Friedman. The exhibition was organized by Berry Hill Galleries, New York.

Denver Art Museum 100 West 14th Avenue, Denver, CO 80204 / 720.865.5000 / www.denverartmuseum.org

Painting a New World: Mexican Art & Life, 1521-1821 / April 3-July 25, 2004

These approximately 50 works, 17 of which come from the museum's Frederick and Jan Mayer Spanish Colonial Art Collection, comprise the largest exhibition of Mexican colonial paintings ever assembled outside of Mexico.

The Harmsen Collection: A Colorado Legacy / through Dec. 31, 2005 (tentative)

Longtime Colorado residents and founders of the Jolly Rancher Candy Company, Dorothy and Bill Harmsen Sr. amassed more than 3000 pieces of western and American Indian art during 40 years of collecting. In June 2001, the Harmsens donated their collection to the Denver Art Museum. This exhibition presents 30 of the collection's most significant paintings and Indian objects, including works by George Catlin, Charles Bird King, N.C. Wyeth, Robert Henri, and others.

Florence Griswold Museum 96 Lyme Street, Old Lyme, CT 06371 / 860.43.5542 / www.flogris.org

"A Pretty Fine Old Town": Childe Hassam in Old Lyme / June 5-Sept. 26, 2004

This exhibition centers on Hassam's time in Old Lyme and includes paintings and archival material from the museum's collection and loans from public institutions and private collections. This is one of three simultaneous exhibitions focusing on Hassam (see Wadsworth Atheneum listing for more information).

Krannert Art Museum University of Illinois at Urbana-Champaign, 500 East Peabody Drive, Champaign, IL 61820 / 217.333.1861 / www.kam.uiuc.edu

Jamming with the Man: Allen Stringfellow, A Retrospective / June 5-Aug. 1, 2004

This important and understudied Champaign native has dedicated his life to the celebration of African American life and culture. Focusing predominantly on the themes of jazz music, dance, and African American history, the exhibition pays tribute to his career and to his facility in working in a variety of media

Changing Rooms: The Creation of Cinematic Space in the Works of Harry Horner / through Sept. 19, 2004

This exhibition spotlights two design sets from the 1940s by Academy Award-winner Harry Horner. Original sketches and other production materials focus on this noted designer's varied approaches in "Corners in Our Town" (1940) and "The Heiress" (1949).

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

A Vision of Her Own: California Modernists at LACMA / through Dec. 2004

This small, focused exhibition documents little-known but highly creative early women modernists who made significant contributions to the avant-garde of the state. Culled primarily from the museum's holdings, the selection includes paintings by Elise, Sophie Harpe, Helen Lundeberg, Agnes Pelton, and Henrietta Shore; many of these works have not been out of storage for decades.

Inventing Race: Casta Painting and Eighteenth-Century Mexico / through Aug. 8, 2004

This show traces the origin and development of 18th-century *casta* painting, a unique pictorial genre depicting race mixing. The works portray the complex process of *mestizaje* or race mixing among the three major groups that inhabited Mexico during the Colonial period: Indian, Spanish, and African. In addition to presenting a typology of human races, *casta* paintings also portray local objects, food products, and flora and fauna, making the works exceptional sources of information about daily life. The exhibition presents approximately 100 of the finest examples by artists Miguel Cabrera, Juan Rodríguez Juárez, and others.

Beyond Geometry: Experiments in Form, 1940s–1970s / June 13–Oct. 3, 2004

The exhibition examines the role of radically simplified form and systematic strategies in the post-war evolution of vanguard art throughout the West (Europe and North and South America). It is the first major museum exhibition to treat these issues art historically, providing U.S. audiences with a rare opportunity to understand central aspects of their recent art history in a broad international context. The approximately 180 works by over 100 artists include examples of such trends as European and South American Concrete Art, Argentine Arte Madí, Brazilian Neo-Concretism, Kinetic and Op art, Minimalism, and various forms of Post-Minimalism, including Process and Conceptual art. Many are accompanied by relevant examples of dance, performance, visual poetry, film, and music.

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

Marius de Zayas & the Stieglitz Circle / March 19-June 27, 2004

Marius de Zayas was an integral member of the avant-garde circle of painters and photographers that showed their work in New York at Alfred Stieglitz's gallery "291." De Zayas's lively caricatures of Stieglitz and other key members (ca. 1909–15) capture the essence not only of their physical appearances but also of their personalities. Exhibited together with photographic portraits from the museum's collection and published documents, this installation of some 30 works conveys the spirited dynamics of the Stieglitz Circle and de Zayas's role as advisor and chronicler.

Childe Hassam, American Impressionist / June 10-Sept. 12, 2004

This first major retrospective on Hassam held in a museum since 1972 includes approximately 120 oil paintings, watercolors, and pastels and some 25 prints. It takes a new look at Hassam's distinctive images in view of the artist's credo that "the man who will go down to posterity is the man who paints his own time and the scenes of every-day life around him." This is one of three simultaneous exhibitions focusing on Hassam (see Wadsworth Atheneum listing for more information).

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

Mark Rothko: The Mural Projects / through May 31, 2004

Celebrating the centenary of the birth of Mark Rothko (1903-1970) is a special installation of nine works related to two mural commissions, the Seagram murals and the Harvard murals, which date from the late 1950s and early 1960s, respectively. Most of these related works have been exhibited at the National Gallery only once before, and showing them together in the open space of the concourse will create an opportunity to examine the process behind these major projects. This special installation also celebrates the 25th anniversary of the East Building.

National Gallery of Art / continued

American Masters from Bingham to Eakins: The John Wilmerding Collection / May 9-Oct. 10, 2004

Showcasing one of the most important private collections of 19th-century American art, this exhibition consists of 51 paintings by 26 artists, including such masters as George Caleb Bingham, Frederic Edwin Church, Thomas Eakins, Alvan Fisher, William Stanley Haseltine, Martin Johnson Heade, Fitz Hugh Lane, John Marin, John F. Peto, and William Trost Richards. The works represent four decades of collecting in an area of particular scholarly interest to Wilmerding.

Palmer Museum of Art Pennsylvania State University, Curtin Road, University Park, PA 16802-2507 / 814.865.7672 / www.psu.edu/dept/palmermuseum/

Arneson and the Object / through May 16, 2004

One of the leading ceramic artists of the twentieth century, Robert Arneson helped elevate ceramic sculpture to the realm of "high art." In constructing ceramic versions of commonplace, household articles, the artist critiqued a twentieth-century modernist philosophy that equated artistic quality with the erasing of the "everyday" as subject matter. This thematically focused investigation is the first to explore his engagement with Funk and also to demonstrate that the artist was a progenitor of—and posed a significant challenge to—Pop Art.

Phillips Collection 1600 Twenty-first Street, NW, Washington, D.C. 20009-1090 / 202.387.2151 / www.phillipscollection.org

Discovering Milton Avery, through May 16, 2004

The exhibition focuses on two of Avery's most important patrons and their personal approaches to collecting: Louis and Annette Kaufman and Duncan and Marjorie Phillips, beginning as early as 1926. The exhibition includes paintings as well as preparatory sketches and prints.

Pollock-Krasner House and Study Center 830 Fireplace Road, East Hampton, NY 11937-1512 / 631.324.4929 / www.pkhouse.org

Ibram Lassaw: Drawings from the Breakthrough Years, 1948-50 / May 1–Aug. 1, 2004

One of America's foremost abstract sculptors, Lassaw (1913-2003) was among the first to take Abstract Expressionism into the third dimension. The web-like welded metal pieces that secured his reputation in the early 1950s were preceded by a series of biomorphic structures and cage constructions that marked the beginning of his mature work. During this period, Lassaw made a series of drawings that reflect his thinking about forms in space. They illustrate the ideas that led to his 1950 masterpiece, "Milky Way," his first fully realized expression of polymorphic space. The exhibition includes a group of 20 drawings, none previously exhibited.

Reuben Kadish: Metamorphosis / Aug. 5–Oct. 30, 2004

Kadish (1913-1992) grew up in Los Angeles and was a close friend of Pollock. In the late 1940s he abandoned painting and left the art world. When he re-emerged in 1958 it was as a sculptor, working primarily in clay, with which he fashioned expressionistic forms that reflect his fascination with mythology, tribal art, and religious symbolism. The exhibition traces Kadish's transition from painter to sculptor through a sampling of his canvases, bronze and clay sculptures, and works on paper.

Solomon R. Guggenheim Museum 1071 Fifth Avenue, New York, NY / 212.423.3500 / www.guggenheim.org

Speaking with Hands: Photographs from The Buhl Collection / June 4-Sept. 8, 2004

Drawn from Henry M. Buhl's extensive private collection, this exhibition consists of 175 photographs devoted to the subject of hands. Spanning the history of the medium, it encompasses a comprehensive range of photographic practices, including scientific, journalistic, and fine-art photography, with a strong component of contemporary art. Alfred Stieglitz's portrait of Georgia O'Keeffe, *Hands with Thimble*, 1920, will be featured, along with portraits by Diane Arbus, Annie Leibovitz, Robert Mapplethorpe, Edward Steichen, Thomas Struth, Andy Warhol, and Edward Weston. Abstract and manipulated work from the 1930s to the 1950s in which the hand appears in a fragmented and fetishized form are represented by the works of Herbert Bayer, André Kertész, Lee Miller, Tina Modotti, and Man Ray.

Tampa Art Museum 600 N Ashley Dr., Tampa, FL 33602 / 813.274.8130 / www.tampagov.net/dept_museum

Tales from the Easel: American Narrative Paintings from Southeastern Museums / April 25-July 11, 2004
This exhibition represents the first-ever comprehensive review of narrative painting from Southeastern art museum collections. Organized by the Columbus Museum and The Speed Art Museum in Louisville, Kentucky, it features more than 70 "stories in paint" by major artists such as Gilbert Stuart, Thomas Moran, Winslow Homer, Edward Hopper, Hale Woodruff and Elihu Vedder. It will travel to the Speed Art Museum and to the El Paso Museum of Art.

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

A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939 / April 17 through June 27, 2004
The exhibition documents the rich transatlantic dialogue of American artists with the Parisian avant-garde on the inter-war years by pairing American with European works. The approximately 150 paintings, sculptures, and works on paper highlight three successive aspects of the Parisian avant-garde: Cubism, Geometric Abstraction, and Surrealism. A fourth section displays portraits of the avant-garde community of French and American artists. The exhibition was organized by the Musée d'Art Américain Giverny, Terra Foundation for the Arts.

Chicago Modern, 1893-1945: Pursuit of the New / July 17-Oct. 31, 2004
The last in the Terra Museum's series of exhibitions on early twentieth-century art and the final show held at the Terra Museum in Chicago presents approximately 80 paintings chronicling artistic responses to the notion of the modern among Chicago artists working in a variety of locales, modes, and styles. Perhaps the least explored of all the in major American urban art centers, Chicago experienced its own, unique flowering of avant-garde painting, sculpture, and architecture between the World's Columbian Exposition of 1893 and the end of the Second World War. The first major museum exhibition to explore the subject, it offers challenges to conventional definitions of modernism while exploring Chicago's vibrant early art history.

Chapter Three: The American Historical Epic / through Oct. 31, 2004
The exhibition features a group of five paintings by Thomas Hart Benton, part of an ambitious mural effort, *The American Historical Epic*, that was conceived as chapters. These five paintings, which include two large, mural-like oil canvases—*Industry (Women Spinning)* and *Slaves*—recently acquired by the Terra Foundation for the Arts, are from the chapter on economic exploitation. This is the first major showing of works by Benton in Chicago since *A Century of Progress*, the 1933-4 Chicago's world's fair, in which Benton's murals decorated the Indiana Pavilion.

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

Childe Hassam and Connecticut Impressionism / June 11-Oct. 3, 2004
Comprising 25 paintings and 25 prints, this exhibition explores Hassam's influence on the style and subject matter of Connecticut Impressionism at the turn of the last century. Works by Henry Ward Ranger, John Henry Twachtman, Willard Metcalf, Charles H. Davis, and Emil Carlsen, shown alongside paintings and etchings by Hassam, reveal their stylistic shift from the muted tonalism of the Barbizon school to Impressionism. This is one of three concurrent exhibitions in Connecticut planned to coincide with the Hassam retrospective at the Metropolitan Museum of Art. The Florence Griswold Museum in Old Lyme and the Historical Society of the Town of Greenwich at Bush-Holly House (Cos Cob) focus on other aspects of Hassam's career.

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

The Winterthur Library Revealed: Five Centuries of Design & Inspiration / May 1-July 25, 2004
This selection of rarely seen treasures from the collection showcases the museum collection in addition to highlighting the extraordinary breadth of Winterthur Library's holdings on American decorative arts and British and European design.

Stagestruck in America: Artists, Entertainers, & Audiences, 1906-56 / through Aug. 15, 2004

This exhibition celebrates the museum's acquisition of two American paintings on the theme of New York City's theatrical life: Everett Shinn's *The Orchestra Pit, Old Proctor's Fifth Avenue Theatre* of 1906 and Walt Kuhn's *Chorus Captain* of 1935. The artists' infatuation with popular entertainment was widely shared in the first half of the twentieth century, as seen in this selection of paintings, drawings, photographs, and prints from the permanent collection. The works capture the glitzy allure of vaudeville, burlesque, music halls, jazz clubs, and early movies. Among the artists represented are Mabel Dwight, Walker Evans, Robert Frank, Lee Friedlander, Reginald Marsh, and James Van Der Zee.

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ANNOUNCEMENTS

The **Columbus Museum of Art** announces the acquisition of the Dr. and Mrs. Philip L. Brewer collection of American works on paper. Combined with the museum's existing collection this make the Columbus Museum a major repository for American drawings of all mediums, with works by artists ranging from John Singleton Copley and Benjamin West to James Valerio and Steven Graber. To celebrate this acquisition, the museum is producing a full-color, scholarly publication (due in early 2006), with an introductory essay by Theodore Stebbins Jr., Fogg Museum, Harvard University, and essays by Townsend Wolfe, Arkansas Arts Center; Douglas Dreishpoon, Albright-Knox Museum of Art; Tom Wolf, Bard College, New York City; Joan Marter, Rutgers University; Ruth Fine, National Gallery of Art; Joann Moser, Smithsonian American Art Museum; Peter Selz, University of California, Berkeley; Constance Lewallen, University Art Museum, University of California, Berkeley; Marilyn Laufer, Auburn University; Stephen C. Wicks, Columbus Museum Curator of Collections and Exhibitions, and Philip Brewer. Publication will be accompanied by a national tour of 120 drawings.

CalArts in Valencia, California, has launched the **Jules Engel Preservation Project** to fund archival conservation of the legacy of one of the foremost early abstract filmmakers in the United States. Engels made more than 33 films of his own and was a beloved teacher of filmmaking at CalArts for more than 30 years. Through the support of individual contributions and institutional grants, and anchored by leadership funding provided by the National Film Preservation Foundation, the project has been able to restore several of his short abstract films. Personal donations in any amount may be made by contacting Cindy Keefer, Director, The Jules Engel Preservation Project, 562-421-6206 or 310-433-4655, or keefco@earthlink.net.

Jessica Sewell has joined the faculty of Boston University with a joint appointment in Art History and the American and New England Studies Program. She received her PhD from the School of Architecture at the University of California/Berkeley, and will be teaching courses on material culture and the built environment.



CALL FOR PAPERS, SYMPOSIA, CONFERENCES

The Terra Foundation for the Arts presents its fourth annual symposium ***New Voices In American Art*** on Saturday, April 24, 2004, from 10am to 12pm, at the Terra Museum of American Art, 664 North Michigan Avenue in Chicago; a reception follows. Presentations by 2003-2004 Terra Fellows include: Michael C. Dooley, University of Iowa: "Citizen Bird: The Art and Photography of the Early Audubon Societies Movement"; Sarah A. Gordon, Northwestern University: "Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's *Animal Locomotion*"; and Donald Sloan, University of Kansas: "'Living on Paper:' The Culture of Drawing and Watercolor in the Stieglitz Circle, 1902—1925." The symposium is free but reservations are required: phone 312.654.2255.

A conference entitled **Abstract Expressionism: An International Language** examining the origins, development and global ramifications of abstract expressionism will take place May 18-19 at Stony Brook Manhattan, 401 Park Avenue South at 28th Street, New York. Speakers include: Donald Kuspit, Stony Brook University; Dore Ashton, The Cooper Union; Gottfried Boehm, University of Basel; Stephen Polcari, College of Wooster; Annie Cohen-Solal, Ecole des Hautes Etudes en Sciences Sociales, Paris; David Anfam, Phaidon Press; Serge Guilbaut, University of British Columbia; Kent Minturn, Columbia University. Registration deadline: May 1. To register, phone the Pollock-Krasner House and Study Center at 631.324.4929.

Remapping the New: Modernism in the Midwest, 1893-1945 is the subject of a symposium on Saturday, Sept. 18, from 9:30am to 5pm, jointly presented by the Terra Museum of American Art and the Union League Club of Chicago. Papers will examine Midwestern art styles and movements of the first half of the twentieth century, illuminating the contribution of Midwestern artists and artistic centers and reclaiming their integral place within the story of American modernism. Speakers include: Erika Doss, University of Colorado at Boulder; Charles C. Eldredge, University of Kansas; Neil Harris, University of Chicago; Karal Ann Marling, University of Minnesota; and William H. Robinson, Cleveland Museum of Art. The symposium will be held at the Union League Club of Chicago, 65 W. Jackson Boulevard in Chicago; a reception will follow at the Terra Museum, 664 N. Michigan Avenue. For further information contact the Education Department, Terra Museum of American Art, at 312.654.2256.

Artists and the Left: A Long Term View is the title of an AHAA-sponsored session chaired by Andrew Hemingway, University College London, and Anthony W. Lee, Mount Holyoke College, at the upcoming CAA annual conference in Atlanta in February, 2005. To date, the history of U.S. artists and political radicalism in the twentieth century remains a series of isolated studies that overlooks important continuities within the traditions of the left. This session aims to bring together papers that span the history of left politics from the pre-World War I years to the 1970s, develop comparisons between different relations artists established with radical movements, the demands those movements tried to place on artists, and the practices artists in turn felt prompted to advance in connection with them. "Left" is understood to encompass the socialist, anarchist, and anarcho-syndicalist tendencies of pre-1917, the CP in its many phases, the various Trotskyist groupings, and the diverse formation of the New Left. Artists' work for political publications and the interplay between criticism and practice may be a key basis for papers, but other lines of inquiry are most welcome. The chairs hope this session marks a first step towards a more synthetic history, one that does justice to the vital and ongoing relationship between U.S. art and political radicalism. For specific guidelines for submitting abstracts for proposed talks, refer to the *CAA News*. Mail to: Andrew Hemingway, Department of History of Art, University College London, 39-41 Gordon Square, London, England WC1E 6BT; and Anthony W. Lee, Department of Art History, Mount Holyoke College, South Hadley, MA, USA 01075, or contact a.hemingway@ucl.ac.uk or awlee@mtholyoke.edu. The deadline is May 14.

Art and visual culture of the U.S. South will be explored in a session sponsored by AHAA at the next CAA annual meeting. The South has a cherished place in the history of U.S. regionalism. From the plantation mythology of the 19th century to the agrarian modernism of the early 20th century to the Bible Belt of the late 20th century, the South has maintained a stubborn hold in national consciousness. This session seeks to illuminate and unravel that regionalist vision. We invite papers that question, contest, or complicate the usual preoccupations of southern regionalism. All topics and time periods are welcome, but some possible themes might include early illustrated publishing, labor photography, the visual culture of southern militarism, contemporary diaspora identities, etc. For specific guidelines for submitting abstracts for proposed talks, refer to the *CAA News*. Mail to: Kirk Savage, 104 Frick Fine Arts, University of Pittsburgh, Pittsburgh, PA 15260, or contact ksa+@pitt.edu. The deadline is May 14.

Art History's Other Modernisms is the title of a seminar to be held at the Modernist Studies Association 6th Annual Conference, hosted by Simon Fraser University and the University of British Columbia, in Vancouver, BC, October 21-24, 2004. Americanists whose research addresses issues of modernism and modernity in a global context are welcome to participate. In art history, modernism has been understood as an urban phenomenon, originating in Western Europe; "modern styles" are seen to follow a developing world system described in terms of rationalization, instrumentalism, global capitalism, and the fragmentation and dislocation of traditional social and aesthetic forms. Recent work by anthropologists and art historians points towards an expanded modernist canon. For this seminar, papers are invited that address "other modernisms" in a global art history, and that consider what theories of alternative modernities contribute to a history of modernist art. For more information on the Modernist Studies Association and the annual conference, and to enroll in the seminar, visit the web site www.sfu.ca/conferences/msa/program.html, or contact Bill Anthes at wanthes@memphis.edu.

The Brigham Young University Museum of Art invites proposals for papers to be presented at a two-day interdisciplinary symposium entitled **Redressing American Modernism** to be held in conjunction with the exhibition "Thoroughly Modern: The 'New Women' Art Students of Robert Henri," which is scheduled to open in February, 2005. The symposium will be held on March 3-4, 2005, at the Brigham Young University Museum of Art, and will address key issues raised by the exhibition and the accompanying publication, "American Women Modernists: The Legacy of Robert Henri, 1910-1945." It is anticipated that accepted definitions of American modernism will be investigated from various cultural and historical perspectives with a view to re-evaluating these constructs in the light of more inclusive scholarship. Contributors to the symposium will include the publication essayists: Sarah Burns, Indiana University; Erika Doss, University of Boulder; Betsy Fahlman, Arizona State University; Helen Langa, American University; Gwendolyn Owens, Canadian Center for Architecture, Montreal; Louise Rudnick, University of Massachusetts, Boston; Marian Wardle, Curator of American Art and organizer of the "Thoroughly Modern" project at Brigham Young University Museum of Art. One-to-two page proposals, along with curriculum vitae, should be submitted by June 30, 2004 to: Dr. Herman Du Toit, Head of Audience Education and Development, Brigham Young University Museum of Art Provo, UT 84606; telephone 801.422.8289 or email herman_dutoit@byu.edu.

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PUBLICATIONS

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FELLOWSHIP AND GRANT OPPORTUNITIES

Postdoctoral academic scholars, independent scholars, and museum professionals pursuing advanced research focusing on post-World War II American art are invited to apply for **The Pollock-Krasner/Stony Brook Research Fellowship**, a residential fellowship, commencing in September 2005, 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. One fellowship is awarded each year, for a term of three to ten months. The deadline for application is Nov. 1, 2004. For more information, visit www.pkhouse.org.

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