



Newsletter

**volume 21 / number 2
fall 2008**

Remarks from the AHAA Co-Chairs:

We have been busy since our last newsletter!

Please join us at CAA in Los Angeles in February 2009. We have both scholarly and professional sessions planned, as well as our regular lunchtime business meeting (which will include a light lunch). The scholarly session, "Agents of Civilization: Civic Art and the National Body at the Turn of the Twentieth Century," will be chaired by Sarah Moore of the University of Arizona, and the professional session, "Crosstalk: The Pedagogy of the Object in the Academy and in the Museum," by Andrea Pappas of Santa Clara University. We are excited to have such a strong presence at CAA, and we would like to particularly thank Conference Sessions Coordinator Vivien Fryd and AHAA Secretary Melissa Dabakis for coordinating these events. The collegial fellowship we have established over the years has been welcomed by all in the field. Plans are already underway for CAA in Chicago in 2010.

As agreed at the February 2008 business meeting, the spring 2009 issue of AHAA's newsletter will be our last in hard copy. As our web presence grows it makes sense for the newsletter to be entirely online, and the savings in printing and postage costs will support other projects to benefit our membership.

We conducted an online member survey in June 2008, and we would like to thank all who responded. The total of 217 respondents represents an outstanding participation rate of 45 percent. The survey covered three areas: grants and awards, the website, and general suggestions. Please visit <http://www.ahaaonline.org/membersurvey.html> for a detailed breakdown of the results and member comments.

Two of AHAA's board members are completing their terms of service. Co-Chair Betsy Fahlman and Sessions Coordinator Vivien Fryd will step down in February. We are seeking volunteers to run for the elected position of Co-Chair and to volunteer to be Sessions Coordinator. Please contact either of the Co-Chairs if you would like to do this, or feel free to nominate someone (please consult them first).

Thank you all. We appreciate your input, and we look forward to an exciting year.

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Kimberly Orcutt
Associate Curator of American Art
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Membership Report

In this my inaugural report as AHAA's Membership Coordinator, I am delighted to report that we have welcomed 28 new members since the spring, bringing our membership to a total of 624, a record for our organization. If you have not yet renewed your membership for 2008, please use the form on the last page of the newsletter. I also encourage you to check the box opting to receive the newsletter and directory via email as pdf files. Printing and mailing costs for the two publications are AHAA's largest expenses, and reducing these costs will allow us to expand the services we offer to members. If you are unsure of your membership status, check the mailing label on this newsletter, which reflects your membership status as of September 15, 2008. If you receive the newsletter as a pdf and you have questions about your membership, please contact me at kmurphy@huntington.org.

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Statement of Editorial Policy

The purpose of the AHAA newsletter and website is to facilitate the study of American art through the publication of information about exhibitions, symposia and conferences, new publications, major acquisitions, personnel changes, and other news; queries; book reviews; and calls for papers. 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 website and the aims of AHAA.

Submissions

For detailed guidelines for submission of material for either the newsletter or the website, visit ahaonline.org. Accepted submissions will appear both in the newsletter and on the website, with the exception of information about time-sensitive events or deadlines, which may appear only on the website.

Please include "AHAA" in your subject line in all email correspondence relating to the newsletter or the website, and expect an acknowledgement of receipt.

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AHAA-sponsored CAA Sessions: Los Angeles, February 25-28, 2009

Professional Session: **Crosstalk: The Pedagogy of the Object in the Academy and in the Museum** is the subject of AHAA's Professional Session at the 2009 CAA Annual Conference in Los Angeles. The session is chaired by Andrea Pappas, Santa Clara University. Details on time and place will be posted shortly on AHAA's website, ahaaonline.org.

Art history has one thing we all share in our pedagogy—the object. We all agree this is unique and important, and the scholarly conversation engages the object from an epistemological standpoint. But we rarely discuss the object pedagogically. When we address pedagogy we almost always center these discussions on writing assignments, but the pedagogical dimensions of the object are essentially unexamined and need exploring.

The traditional model for looking at pedagogy uses texts instead of objects. At a minimum we need to think about differences between object- and text-based pedagogies. What is unique? What is similar? How do we exploit these differences and similarities? Oddly, art history is behind the curve in this area: there is a large, developed pedagogy in science education which may be helpful because it is object-based in ways that composition and education are usually not. Likewise, museums may be ahead of the academy due to theorizing around object-based learning.

Museums and the academy need different pedagogical techniques because of their dissimilar audiences: this creates disparate starting points, structures of control, and assessment methods. The kind of learning sought differs between the academy and the museum as do the kinds of pedagogical tools that can be deployed in each situation. However, the museum and the classroom are not so different that they cannot help each other; there are some goals in common as well as the object as a primary target of inquiry.

The study of American art has a history of fruitful scholarly exchanges between the museum and the academy. We should extend this conversation to another area vital to the mission of both institutions: pedagogy. How can we learn from each other as teaching scholars? How does thinking about teaching and learning vary between the academy and the museum? What techniques, methods, and strategies have we developed in isolation from each other that we can share? How do we assess their effectiveness? This session will address such questions.

Speakers:

Marian Wardle, Brigham Young University Museum of Art: "Jules Prown Meets Fred Wilson: Which Object in Which Space?"

John S. Weber, The Tang Teaching Museum and Art Gallery at Skidmore College: "Interdisciplinary Exhibitions at the Tang Teaching Museum"

Sarah Vure, Long Beach City College: "The Real Thing: Art Objects and Museum Pedagogy"

Scholarly session: **Agents of Civilization: Civic Art and the National Body at the Turn of the Twentieth Century** is the theme of AHAA's scholarly session at the CAA Annual Conference, chaired by Sarah J. Moore, Associate Professor of Art History, School of Art, University of Arizona. Details of time and place will be posted shortly on AHAA's website, ahaaonline.org.

During the Progressive Era in the United States, roughly 1880 to 1920, civic art participated in a broad cultural construction of social cohesion and national identity and acted as an analgesic for neutralizing the striking heterogeneity that characterized America at the turn of the twentieth century. As if to counteract the centrifugal forces of a radically diverse population and to diminish the impact of dislocations and transformations brought about by vigorous immigration, industrialization, the rise of corporate capitalism, shifting roles of women, economic instability,

urbanization, and labor disputes, among other things, civic art articulated an idealized view and was designed to give tangible form to such vaguely defined but profoundly resonant concepts as citizenship, patriotism, democracy, progress, nationalism, and unity. Paralleling the Progressive Era's mandate for social reform, optimistic belief in change through democratic cooperation, and the often soaring rhetoric of idealism, civic artworks from the period functioned as "agents of civilization," as playwright and pageant organizer Percy MacKaye noted in 1912.

Although marked by profound and defining transformations, the Progressive Era embraced the notion of what Benedict Anderson has called an "imagined community" in which racial, cultural, religious, ideological, and other differences were neutralized and reconstructed as the very fabric in which American identity was woven. On a cultural level, the assumption of an imagined community called for the construction of public memory that would diminish discordant interests of diverse social groups and unite them into a conceptually cohesive body politic. Emphasizing national consolidation and social cohesion over pluralism and competing vernacular interests, civic art of all kinds—from international exhibitions to pageants to mural cycles to the construction of public libraries—was staged during the Progressive Era in which the topography of public memory and the national body was inscribed and debated and the rituals of civilization were enacted.

Speakers include Annelise K. Madsen, Stanford University; Evie Terrono, Randolph-Macon College; Rachel Iannacone, University of Minnesota; and Kate Elliott, University of Iowa. The discussant is Sally Webster, Graduate Center, City University of New York.

Vivien Green Fryd, Conference Sessions Coordinator
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AHAA CALL FOR PROPOSALS FOR FUTURE CAA CONFERENCES

As an affiliated society of CAA, AHAA sponsors two sessions at the CAA annual conference: a two-and-a-half-hour "scholarly" session and a one-and-a-half-hour professional session. In compliance with CAA's mandates, proposals for scholarly sessions must be submitted two years in advance of the conference date, and those for professional sessions must be submitted a year in advance. Proposals for AHAA-sponsored sessions are reviewed by the AHAA Sessions Committee under the guidance of the Conference Sessions Coordinator, and the final selection must be approved by AHAA's Co-Chairs.

AHAA seeks to include new voices, and younger scholars are encouraged to make submissions. Chairs of AHAA-sponsored sessions must be current members of both AHAA and CAA. Proposals should include a title for and short description of the session along with the proposer's CV and a statement of expertise in the topic or area proposed. For examples of appropriate topics, see the list of past AHAA-sponsored CAA sessions.

Professional Session proposals for the 2010 CAA Conference in Chicago are due March 1, 2009; successful applicants will be notified by May 1, 2009. Scholarly session proposals for the 2011 CAA Conference are due April 1, 2009, with notification by June 1, 2009. Send proposals to AHAA Conference Sessions Coordinator Vivien Green Fryd at vivien.g.fryd@vanderbilt.edu.

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EXHIBITIONS

compiled by Alicia Longwell and Graham Boettcher

Allentown Art Museum Allentown, PA / 610.432.4333 / allentownartmuseum.org

Stephen Antonakos Retrospective / through Jan. 11, 2009

American Folk Art Museum New York, NY / 212.265.1040 / folkartmuseum.org

The Seduction of Light: Ammi Phillips / Mark Rothko Compositions in Pink, Green, and Red / Oct. 7, 2008-Mar. 29, 2009

Martin Ramirez: The Late Works / through Apr. 12, 2009

Amon Carter Museum Fort Worth, TX / 817.638.1933 / cartermuseum.org

Sentimental Journey: The Art of Alfred Jacob Miller / through Jan. 11, 2009

Arthur Ross Gallery University of Pennsylvania, Philadelphia, PA / 215.898.3617 / upenn.edu/ARG

The Making of a Room: Louis Kahn Furniture and Interiors / Feb. 7-Mar. 29, 2009

Birmingham Museum of Art Birmingham, AL / 205.254.2566 / artsbma.org

Body Image: American Art and the Human Form / Jan. 13-Apr. 26, 2009

Boston Athenaeum Boston, MA / 617.227.0270 / bostonathenaeum.org

Albert Wein, American Modernist / through Nov. 29, 2008

Peter Vanderwarker's Pantheon / Feb. 11-May 2, 2009

Bowdoin College Museum of Art Brunswick, ME / 207.725.3275 / bowdoin.edu/art-museum

Lewis deSoto's Paranirvana / through Jan. 25, 2009

Brandywine River Museum Chadds Ford, PA / 610.388.2700 / brandywinemuseum.org

Double Lives: American Painters as Illustrators, 1850-1950 / through Nov. 23, 2008

Brigham Young University Museum of Art Provo, UT / 801.422.8287 / moa.byu.edu

Turning Point: The Demise of Modernism and the Rebirth of Meaning in American Art / through Jan. 3, 2009

Brooklyn Museum Brooklyn, NY / 718.638.5000 / brooklynmuseum.org

Votes for Women / through Nov. 30, 2008

Bush Holley Historic Site Cos Cob, CT / 203.552.5329 / hstg.org

Carved with Rasps and Chisels: The Sculpture of Margaret Brassler Kane, 1909-2006 / through Jan. 11, 2009

Cedar Rapids Museum of Art Cedar Rapids, IA / 319.366.7503 / crma.org

Malvina Hoffman: Rodin's Last Student / Mar. 1-Dec. 15, 2009

Chrysler Museum Norfolk, VA / 757.664.6200 / chrysler.org

The Old Order and The New: P. H. Emerson and Photography, 1885-1895 / through Nov. 9, 2008

American Chronicles: The Art of Norman Rockwell / Nov. 9, 2008-Feb. 1, 2009

Corcoran Gallery of Art Washington, DC / 202.639.1700 / corcoran.org

Maya Lin: Systematic Landscapes / Mar. 14-July 12, 2009

EXHIBITIONS / continued

- Crocker Art Museum** Sacramento, CA / 916.264.5423 / crockerartmuseum.org
American Pop: Featuring Andy Warhol's Athletes from the Richard Weisman Collection / through Nov. 2, 2008
The Art of Warner Bros. Cartoons / Nov. 14, 2008-Jan. 18, 2009
- Dayton Art Institute** Dayton, OH / 937.223.5277 / daytonartinstitute.org
Children in American Art / through Jan. 4, 2009
- Farnsworth Museum and Wyeth Center** Rockland ME / 207.596.6457 / farnsworthmuseum.org
Alex Katz and Friends / through Oct. 26, 2008
Louise Nevelson / through Feb. 1, 2009
- Florence Griswold Museum** Old Lyme, CT / 860.434.5542 / flogris.org
Bessie Potter Vonnoh: Sculptor of Women / through Jan. 11, 2009
- Georgia Museum of Art** Athens, GA / 706.542.GMOA / uga.edu/gamuseum
Everett Gee Jackson/San Diego Modern, 1920-1955 / through Oct. 26, 2008
- Georgia O'Keeffe Museum** Santa Fe, NM / 505.946.1000 / okeeffemuseum.org
Georgia O'Keeffe and the Camera: The Art of Identity / through Feb. 1, 2009
Modernists in New Mexico / Feb. 13-May 3, 2009
- Grand Rapids Art Museum** Grand Rapids, MI / 616.831.1000 / gramonline.org
Richard Avedon: Larger than Life / through Jan. 4, 2009
- High Museum of Art** Atlanta, GA / 404.733.HIGH / high.org
The Treasure of Ulysses Davis / Dec. 6, 2008-Apr. 5, 2009
- Huntington Library, Art Collections, and Botanical Gardens** San Marino, CA / 626.405.2111 / <http://www.huntington.org/>
A 'New and Native' Beauty: The Art and Craft of Greene & Greene / Oct. 18, 2008-Jan. 26, 2009
Reopening of the Virginia Steele Scott Galleries of American Art / May 30, 2009-ongoing
- Jane Vorhees Zimmerli Art Museum** New Brunswick, NJ / 732.932.7237 / zimmerlimuseum.rutgers.edu
Selections from the Limited Editions Club: A Contemporary Prints and Photographs Donation in Honor of Ralph Voorhees / Nov 21, 2008-July 5, 2009
Pop Art and After: Prints and Popular Culture / through Dec. 14, 2008
Picture Play: Illustrations Made for Young Booklovers / through Jan. 11, 2009
Selections from the Henderson Collection of American Stained Glass Design / ongoing
- Katonah Museum of Art** Katonah, NY / 914.232.9555 / katonahmuseum.org
Lichtenstein: In Process / Mar. 29.-June 28, 2009
- Kresge Art Museum** Michigan State University, East Lansing, MI / 517.353.9834 / artmuseum.msu
Artists of the Great Lakes, 1910-1960 / through Nov. 2, 2008
Edgar Yaeger Drawings for WPA Murals, 1935-1942 / through Oct. 19, 2008
- Long Island Museum of American Art, History & Carriages** Stony Brook, NY / 631.751.0066 / longislandmuseum.org
Country Scenes for City Patrons: Works by William Sidney Mount / through Jan. 4, 2009
- Los Angeles County Museum of Art** Los Angeles, CA / 328.857.6000 / lacma.org
Vanity Fair Portraits: Photographs 1913-2008 / Oct. 26, 2008-Mar. 1, 2009
- Memphis Brooks Museum of Art** Memphis, TN / 901.544.6200 / brooksmuseum.org
Photographs from the Memphis World, 1949-1964 / through Jan. 5, 2009
Pieced and Patterned: Southern Quilts, 1840-1940 / Feb. 21-May 17, 2009

EXHIBITIONS / continued

Mennello Museum of American Art Orlando, FL / 407.246.4278 / mennellomuseum.org

Donald De Lue: America's Sculptor / through Oct. 12, 2008

The World of John Sloan / Nov. 7, 2008-Feb. 24, 2009

Earl Cunningham's America / Mar. 6-Aug. 2, 2009

Metropolitan Museum of Art New York, NY / 212.535.7710 / metmuseum.org

New York, N. Why?: Photographs by Rudy Burckhardt, 1937-1940 / through Jan. 24, 2009

Walker Evans and the Picture Postcard / Feb. 3-May 25, 2009

American Wing Renovation, Phase II: The Charles Engelhard Court and Second- and Third-Floor Period Rooms / opens spring 2009

Milwaukee Art Museum Milwaukee, WI / 414.224.3200 / mam.org

The Finest in the Western Country: Wisconsin Decorative Arts 1820-1900 / through Jan. 4, 2009

Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna of America / Dec. 18, 2008-Mar. 22, 2009

Minneapolis Institute of the Arts Minneapolis, MN / 612.870.3131 / artsmia.org

Eero Saarinen: Shaping the Future / through Jan. 4, 2009

Play and Ceremony: Cherished Items for Children / through Mar. 8, 2009

Masterpiece Photographs from the Minneapolis Institute of Arts: The Curatorial Legacy of Carroll T. Hartwell / through Jan. 25, 2009

Robert Rauschenberg: Prints/Editions 1962-1978 / through Mar. 15, 2009

Sleeping in Style: Textiles for the Bedroom / Dec. 6, 2008-May 31, 2009

Noble Dreams & Simple Pleasures: American Masterworks from Minnesota Collections / Feb. 22-May 3, 2009

Mississippi Museum of Art Jackson, MS / 601.960.1515 / msmuseumart.org

John James Audubon: American Artist and Naturalist / through Jan. 4, 2009

The Mississippi Story / ongoing

Mobile Museum of Art Mobile, AL / 251.208.5200 / mobilemuseumofart.com

Picturing Health: Norman Rockwell and the Art of Illustration / Mar. 6-May 24, 2009

Montclair Art Museum Montclair, NJ / 973.746.5555 / montclairartmuseum.org

Philip Pearlstein: Objectifications / Oct. 19, 2008-Feb. 1, 2009

Early Twentieth-Century American Figurative Art: The Soyer Bequest / Oct. 19, 2008-Feb. 1, 2009

Montgomery Museum Of Fine Arts Montgomery, AL / 334.240.4333 / mmfa.org

Ancestry and Innovation: African American Art from the American Folk Art Museum / Feb. 7-April 12, 2009

Bessie Potter Vonnoh: Sculptor of Women / Feb. 7-May 10, 2009

Morris Museum of Art Augusta, GA / 706.724.7501 / themorris.org

J. C. Leyendecker: America's "Other" Illustrator / Nov. 1, 2008-Jan. 11, 2009

Mount Vernon Estate & Gardens Mount Vernon, VA 22121 / 703.780.2000 / mountvernon.org

Setting the President's Table: American Presidential China from the Robert L. McNeil, Jr., Collection / through Jan. 21, 2009

Munson-Williams-Proctor Arts Institute Utica, NY / 315.797.0000 / mwpai.org

Reinstallation of Nineteenth-Century Fine and Decorative Arts Collections / opens fall 2008

Musée d'Art Américain Giverny Giverny, France / 33 (0) 2 32 51 94 65 / maag.org

At Leisure: American Paintings / through Oct. 31, 2008

American Art on the Silver Screen / through Oct. 31, 2008

Musée des Beaux-Arts de Bordeaux Bordeaux, France / 33 (0) 5 56 10 20 56 / culture.gouv.fr/culture/bordeaux/

Portrait of a Lady: American Paintings and Photographs in France, 1870-1915 / through Jan. 5, 2009

EXHIBITIONS / continued

Museum of Contemporary Art Chicago, IL / 312.280.2660 / mcachicago.org
Alexander Calder in Focus / through Feb. 2009

Museum of Fine Arts, Boston Boston, MA / 617.267.9300 / mfa.org
Winslow Homer: American Scenes / through Jan. 4, 2009
Photographic Figures / Nov. 19, 2008-May 10, 2009

Museum of Fine Arts Houston, TX / 713.639.7300 / mfah.org
Celebrating 10 Years of the Design Council / through Jan. 4, 2009.
Color Into Light: Selections from the MFAH Permanent Collection / Dec. 13, 2008-Mar. 22, 2009

Museum of the City of New York New York, NY / 212.534.1672 / mcny.org
Campaigning for President: New York and the American Election / through Nov. 4, 2008
Catholics in New York, 1808-1946 / through Dec. 31, 2008
Paris / New York: Design / Fashion / Culture 1925-1940 / through Feb. 22, 2009
Eudora Welty in New York / Nov. 7, 2008-Feb. 16, 2009

National Academy Museum New York, NY / 212.369.4880 / nationalacademy.org
The Unknown Blakelock / through Jan. 4, 2009
George Tooker: A Retrospective / through Jan. 4, 2009

National Gallery of Art Washington, DC / 202.842.6353 / nga.gov
Crosscurrents: American and European Masterpieces from the Permanent Collection / through Jan. 2009
George de Forest Brush: The Indian Paintings / through Jan. 4, 2009
Oceans, Rivers, and Skies: Ansel Adams, Robert Adams, and Alfred Stieglitz / Oct. 12, 2008-Mar. 15, 2009
Looking In: Robert Frank's "The Americans" / Jan. 18-Apr. 26, 2009

National Museum of Women in the Arts Washington, DC / 800.222.7270 / nmwa.org
Mary Cassatt: Friends and Family / Nov. 21, 2008-Jan. 25, 2009

National Portrait Gallery Washington, DC / 202.633.8300 / npg.si.edu
Herblock's Presidents: "Puncturing Pomposity" / through Nov. 30, 2008
Four Indian Kings / through Jan. 25, 2009
Ballyhoo! Posters as Portraits / through Feb. 8, 2009
Women of Our Time: Twentieth-Century Photographs / Oct. 10, 2008-Feb. 1, 2009
Tokens of Affection and Regard: Photographic Jewelry and Its Makers / Oct. 24, 2008-June 21, 2009
One Life: The Mask of Lincoln / Nov. 7, 2008-July 5, 2009
Presidents in Waiting / Jan. 20, 2009-Jan. 3, 2010
Inventing Marcel Duchamp: The Dynamics of Portraiture / Mar. 27-Aug. 2, 2009
Reflections/ Refractions: Self-Portraiture in the Twentieth Century / Apr. 10-Aug. 16, 2009

National Sporting Library Middleburg, VA / 540-687-6542 / nsl.org
The Voss Family, Artists of American Sporting Life / through Feb. 28, 2009

Nelson-Atkins Museum of Art Kansas City, MO / 816.751.1278 / nelson-atkins.org
Art in the Age of Steam: Europe, America and the Railway, 1830-1960 / through Jan. 18, 2009
Homer Page: The Guggenheim Year / Feb. 14-June 14, 2009

New-York Historical Society New York, NY / 212.873.3400 / nyhistory.org
Victor Prevost: Early Photographer of New York / through Oct. 19, 2008
Drawn by New York: Six Centuries of Watercolors and Drawings at the N-YHS / through Jan. 7, 2009
Grant and Lee in War and Peace / Oct. 17, 2008-Mar. 29, 2009

EXHIBITIONS / continued

- Newark Museum** Newark, NJ / 973.596.6550 / newarkmuseum.org
Paths to Impressionism: French and American Landscape Paintings from the Worcester Art Museum / through Jan. 4, 2009
Small But Sublime: Intimate Views by Durand, Bierstadt, and Inness / through Feb. 22, 2009
The Lenox Legacy: America's Greatest Porcelain, 1889-2005 / through 2009
- New Britain Museum of American Art** New Britain, CT / 860.229.0257 / nbmaa.org
Double Lives: American Painters as Illustrators, 1850-1950 / Dec. 10, 2008-Feb. 22, 2009
- The North Carolina Museum of Art** Raleigh, NC / 919.839.6262 / ncartmuseum.org
Modern American Paintings from the Bequest of Fannie and Alan Leslie / ongoing
Highlights of the American Collection / Feb. 15, 2009-tba
- Norton Museum Of Art** West Palm Beach, FL / 561.832.5196 / norton.org
Georgia O'Keeffe and Ansel Adams: Natural Affinities / Jan. 25-May 3, 2009
Landscapes from the Age of Impressionism / Feb. 6-May 10, 2009
- Oakland Museum of California** Oakland, CA / 510.238.3402 / museumca.org
The Art and History of Early California / ongoing
- Oklahoma City Museum of Art** Oklahoma City, OK / 800.579.9ART / okcmoa.com
American Impressionism: Paintings from the Phillips Collection / Nov. 6, 2008-Jan. 18, 2009
Harlem Renaissance / Feb. 5-April 19, 2009
- Palmer Museum of Art** Pennsylvania State University, University Park, PA / 814.865.7672 / psu.edu/dept/palmermuseum
New York Cool: Painting and Sculpture from the NYU Art Collection / through Dec. 14, 2008
Selling the Susquehanna / Sept. 27-Dec. 21, 2008
Breathing Motions: Figure Studies by Arthur B. Davies / Feb. 3-May 3, 2009
- Parrish Art Museum** Southampton, NY / 631.283.2118 / parrishart.org
Modern Photographs—The Machine, the Body and the City: Selections from the Charles Cowles Collection / through Nov. 30, 2008
- Peabody Essex Museum** Salem, MA / 978.745.9500 / pem.org
To the Ends of the Earth, Painting the Polar Landscape / Nov. 8, 2008-Mar. 1, 2009
- Pennsylvania Academy of the Fine Arts** Philadelphia, PA / 215.972.7600 / pafa.org
"Peace, Liberty, and Independence": 225 Years After the Treaty of Paris / through Oct. 19, 2008
Peter Saul: A Retrospective / Oct. 18, 2008-Jan. 4, 2009
George Tooker: A Retrospective / Jan. 30-Apr. 5, 2009
- Philadelphia Museum of Art** Philadelphia, PA / 215.763.8100 / philamuseum.org
Calder Jewelry / through Nov. 2, 2008
American Folk Painting from the Collection / through Dec. 2008
Philadelphia Treasures: Eakins's Gross Clinic and Saint-Gaudens's Angel of Purity / through Feb. 2009
The Fix on Colonial Philadelphia Furniture: A Secret Guide to Cabinetmakers' Prices / through Apr. 2009
James Castle: A Retrospective / Oct. 14, 2008-Jan. 4, 2009
Thomas Chambers (1808-1869): American Marine and Landscape Painter / through Dec. 28, 2008
- Philbrook Museum of Art** Tulsa OK / 918.749.7941 / philbrook.org
The Eugene B. Adkins Collection / through Dec. 31, 2008
Seeing Ourselves: Masterpieces of American Photography from the George Eastman House Collection / Feb. 1-Apr. 26, 2009

EXHIBITIONS / continued

- Phillips Collection** Washington, DC / 202.387.2151 / phillipscollection.org
The Great American Epic: Jacob Lawrence's Migration Series / through Oct. 26, 2008
- Phoenix Art Museum** Phoenix, AZ / 602.257.1880 / PhxArt.org
Edward Weston: Mexico / through Nov. 15, 2008
Elihu Vedder's Drawings for the Rubáiyát / Nov. 15, 2008-Feb. 10, 2009
In Contemporary Rhythm: The Art of Ernest L. Blumenschein / Mar. 14-June 15, 2009
- Pollock-Krasner House and Study Center** East Hampton, NY / 631.324.4929 / pkhouse.org
Lee Krasner: Little Image Paintings, 1946-1950 / through Oct. 31, 2008
- Portland Museum of Art** Portland, ME / 207.775.6148 / portlandmuseum.org
American Menagerie / through Nov. 9, 2008
André Kertész: On Reading / through Nov. 16, 2008
Landscapes from the Age of Impressionism / Oct. 23, 2008-Jan. 4, 2009
Lynne Drexler—Painter / Dec. 6, 2008-Mar. 1, 2009
The Coldest Crucible: Arctic Exploration in American Culture / Mar. 14-June 21, 2009
- Princeton Art Museum** Princeton, NJ / 609.258.3788 / artmuseum.princeton.edu
Jasper Johns: Light Bulb / through Jan. 4, 2009
- Reynolda House Museum of American Art** Winston Salem, NC / 336.758.5150 / reynoldahouse.org
A Country Takes Shape / through Dec. 1, 2008
Early American Portraits / through Mar. 16, 2009
Seeing the City: Sloan's New York / through Jan. 4, 2009
American Impressions: Selections from the National Academy Museum / Feb. 28-June 28, 2009
- St. Louis Art Museum** St. Louis, MS / 314.721.0072 / slam.org
Abstraction in American Photography / through Dec. 14, 2008
Action/Abstraction: Pollock, de Kooning, and American Art, 1940-1976 / Oct. 19, 2008-Jan. 11, 2009
- Seattle Art Museum** Seattle, WA / 206.654.3100 / seattleartmuseum.org
Edward Hopper's Women / Nov. 13, 2008-Mar. 1, 2009
Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery / Feb. 26-May 24, 2009
George de Forest Brush: The Indian Paintings / Feb. 26-May 24, 2009
- Smart Museum of Art** University of Chicago, Chicago IL / 773.702.0200 / smartmuseum.uchicago.edu
The "Writing" of Modern Life: The Etching Revival in France, Britain, and the U.S., 1850-1940 / Nov. 18, 2008-Apr. 19, 2009
Your Pal, Cliff: Selections from the H.C. Westermann Study Collection / Feb. 19-June 14, 2009
- Smithsonian American Art Museum** Washington, DC / 202.633.1000 / americanart.si.edu
Local Color: Washington Painting at Midcentury / through Oct. 13, 2008
Georgia O'Keeffe and Ansel Adams: Natural Affinities / through Jan. 4, 2009
The Honor of Your Company is Requested: President Lincoln's Inaugural Ball / through Jan. 10, 2009
Graphic Masters I: Highlights from the Smithsonian American Art Museum / Nov. 27, 2008-May 25, 2009
- Smithsonian American Art Museum Renwick Gallery** Washington DC / 202.633.2850 / americanart.si.edu/renwick
The Art and Craft of Greene & Greene / Mar. 13-June 7, 2009
- Smithsonian Institution, Archives of American Art** Washington, DC / 202.633.7970 / aaa.si.edu
Staff Favorites from the Archives of American Art / through Oct. 15, 2008

EXHIBITIONS / continued

- Speed Art Museum** Louisville, KY / 502.634.2700 / speedmuseum.org
Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery / through Jan. 4, 2009
American Art at the Speed / through Feb. 28, 2009
- Spencer Museum of Art** The University of Kansas, Lawrence, KS / 785.864.4710 / spencerart.ku.edu
Quilts: Flora Botanica / through Oct. 12, 2008
Time/Frame / through Dec. 14, 2008
- Stark Museum of Art** Orange, TX / 409.886.ARTS / starkmuseum.org
Thirtieth Anniversary Treasures / through Oct. 29, 2008
Bluebonnets and Beyond: Julian Onderdonk, American Impressionist / Feb. 10-May 24, 2009
- Sterling and Francine Clark Art Institute** Williamstown, MA / 413.458.2303 / clarkart.edu
Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly / through Oct. 19, 2008
Homer and Sargent from the Clark / through Oct. 26, 2008
- Telfair Museum of Art** Savannah, GA / 912.790.8800 / telfair.org
Painters of American Life: The Eight / through Nov. 30, 2008
Freedom's March: Photographs of the Civil Rights Movement in Savannah by Frederick C. Baldwin / through Jan. 11, 2009
- Tyler Museum of Art** Tyler, TX / 903.595.1001 / tylermuseum.org
Eva Zeisel: The Shape of Life / through Dec. 9, 2008
Texas in My Soul: A.C. Cook and the Hock Shop Collection / through Oct. 26, 2008
The Elegant House: Paintings & Decorative Art from the Graham Williford Collection / Nov. 16, 2008-Feb. 22, 2009
- University of Kentucky Art Museum** Lexington, KY / 859.257.5717 / uky.edu/artmuseum
Masterworks by Kentucky Painters: 1819-1935 / through Nov. 30, 2008
Jesta Bell: J. B. Armstrong Discovered / through Nov. 30, 2008
Robert Motherwell and Jasper Johns: Poetic Works as Metaphor / Jan. 11-Mar. 1, 2009
- University of Virginia Art Museum** Charlottesville, VA / 434.924.3592 / virginia.edu/artmuseum/
Gabriel Laderman: Unconventional Realist / through Oct. 12, 2008
- Virginia Museum of Fine Arts** Richmond, VA / 804.340.1400 / vmfa.state.va.us
George Caleb Bingham: The Making of "The County Election" / Dec. 28, 2008
- Wadsworth Atheneum** Hartford, CT / 860.278.2670 / wadsworthatheneum.org
At Home with Gustav Stickley: Arts and Crafts from the Stephen Gray Collection / Oct. 11-Dec. 31, 2008
- Washington County Museum of Fine Arts** Hagerstown, MD / 301.739.5727 / wcmfa.org
Bell Pottery / through Nov. 2, 2008
One Hundred Stories: Highlights from the Washington County Museum of Fine Arts / Oct. 4, 2008-Jan. 4, 2009
- Westmoreland Museum of American Art** Greensburg, PA / 724.837.1500 / museumaa.org
Painting in the United States / through Oct. 19, 2008
Scalp Level Revisited / Nov. 9, 2008-Feb. 1, 2009
- Whitney Museum of American Art** New York, NY / 800.WHITNEY / whitney.org
"Progress" / through Nov. 30, 2008
Alexander Calder: The Paris Years, 1926-1933 / Oct. 16, 2008-Feb. 15, 2009
William Eggleston: Democratic Camera, Photographs and Video, 1961-2008 / Nov. 7, 2008-Jan. 25, 2009

EXHIBITIONS / continued

Williams College Museum of Art Williamstown, MA / 413.597.2429 / wcma.org
The Long Night and the New Day: Lithographs by Benton Spruance / through Oct. 5, 2008
THE ABCDs of SOL LEWITT / Nov. 14, 2008-May 17, 2009
Manifestos: American Dreams and Their Founding Documents / ongoing

Wolfsonian Museum Miami Beach, FL / 305.531.1001 / wolfsonian.fiu.edu
Art and Design in the Modern Age: Selections from the Wolfsonian Collection / ongoing
Thoughts on Democracy / through Dec. 7, 2008
A Bittersweet Decade: The New Deal in America, 1933-43 / through Jan. 19, 2009
American Streamlined Design: The World of Tomorrow / Oct. 23, 2008-May 17, 2009

Yale University Art Gallery New Haven, CT / 203.432.0600 / artgallery.yale.edu
First Doubt: Optical Confusion in Modern Photography / through Jan. 4, 2009

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ANNOUNCEMENTS

The Smithsonian American Art Museum invites nominations for the 2009 **Charles C. Eldredge Prize**, an annual award for outstanding scholarship in American art history. Single-author books devoted to any aspect of the visual arts of the United States and published in the three previous calendar years are eligible. To nominate a book, send a letter explaining the work's significance to the field of American art history and discussing the quality of the author's scholarship and methodology. Self-nominations and nominations by publishers are not permitted. The deadline for nominations is December 1, 2008. Please send them to: The Charles C. Eldredge Prize, Smithsonian American Art Museum, P.O. Box 37012, Victor Building MRC 970, Washington, DC 20013-7012, email: eldredge@si.edu; fax: 202.633.8372. Further information may be found at americanart.si.edu/Eldredge.

The **Dayton Art Institute** has announced the appointment of Will South as the museum's chief curator. South has been Curator of Collections for the Weatherspoon Art Museum at the University of North Carolina at Greensboro since 2000. Prior to that, he was a curator at the Utah Museum of Fine Arts at the University of Utah. South has a Ph.D. in Art History from the City University of New York, an MA in Art History from the University of Utah, and a BA in Studio Art from Loyola Marymount University. He is the author of several books and exhibition catalogues including works on American Modernist Stanton Macdonald-Wright and American Impressionist James T. Harwood. He has organized exhibitions on such diverse topics as American Modernism, Georgia O'Keeffe, and Japanese prints.

The 2008-2009 Lecture Series of the **University of Delaware's Art History Department**, entitled "Making, Displaying, and Collecting Art," features numerous lectures by prominent curators of American art. These include: Carrie Barratt of the Metropolitan Museum, on "Collecting, Caring for, and Displaying American Art at the Metropolitan Museum: A Historical Perspective," on November 5, 2008; Kathleen Foster of the Philadelphia Museum of Art, on "The Museum and the Marketplace," on November 18, 2008; and Frank Goodyear of the National Portrait Gallery, on "Creating a Market for Fine Art Photography in America," on February 18, 2009. All lectures are free and open to the public. Lectures are held at 5:30pm on the University's campus in Newark, Delaware. For specific locations, a complete list of lectures and events, and further information visit www.udel.edu/ArtHistory/newslecture.html, or phone 302.831.8415.

ANNOUNCEMENTS / continued

The **Georgia O'Keeffe Museum** has announced its 2008-2009 Research Center Scholars, who include: Jim Cocola, Lecturer, PhD Candidate, English Department, University of Virginia: "Topopoiesis: Contemporary American Poetries and the Imaginative Making of Place"; Huey Copeland, Assistant Professor, Art History Department, Northwestern University: "Impossible Objects: Figuring Slavery in Postmodern America"; Hsiu-ling Lin, Assistant Professor, English and Art Department, National Taiwan Normal University: "Georgia O'Keeffe and Asia/Georgia O'Keeffe and Asian Art"; Susan Erin Richmond, Assistant Professor, Welch School of Art & Design, Georgia State University: "Lynda Benglis: Making a Difference 1968-1976"; Francine Weiss, PhD Candidate, Art History/American Studies, Boston University: "Visual Verses: Modernist Collaborations of American Artists and Poets, 1921-1946."

The **Georgia O'Keeffe Museum Research Center** has received funding from several anonymous donors to help fund a major book prize. The first award of \$5,000 will be given in 2009. The prize will be awarded every three years to the author(s) of a book on some aspect of American Modernism (1890s-present), including architecture, criticism, design, methodology, painting, photography, sculpture, and related subjects. The award will be based on excellence, originality, quality of writing and scholarship, contribution to knowledge, and significance to the field. The winner will be selected by a committee of scholars not affiliated with the Georgia O'Keeffe Museum Research Center. Please submit nominations before March 1, 2009 for the first award, which will be made in September of 2009, to Book Prize, Georgia O'Keeffe Museum Research Center, 217 Johnson Street, Santa Fe, NM 87501. For additional information, please contact the Georgia O'Keeffe Museum Research Center at: 505.946.1002, or visit researchcenterbookprize@okeeffemuseum.org.

Jerry Glenn and Edward Paxton Harris, retired professors at the University of Cincinnati, have launched the **John Hauser Project** aimed at compiling a biography and a catalogue raisonné of American artist John Hauser (1859-1913). Hauser is best known for his depictions of the American West made between 1890 and 1910. Glenn and Harris have published a 30-page booklet about Hauser available free of charge on request; the booklet may also be downloaded from the project's website at www.johnhauserproject.com. Inquiries are also welcome at: The John Hauser Project, 3309 Morrison Ave., Cincinnati, OH 45220, or by email to epharris@cinci.rr.com.

The **Pennsylvania Academy of the Fine Arts** is pleased to announce the Distinguished Lecturer Series. During the 2008-2009 season, the lecturer will be Dr. William H. Gerdtz, PAFA's Senior Advisor for American Art. Dr. Gerdtz's lectures will cover a broad range of topics in art history and will take place from October 2008 through May 2009. For more information, visit http://www.pafa.org/About/Press-Room/Press-Room/235/vobld_1405/.

Art historians Sarah Burns, Cheryl Finley, Paul Staiti, and Katherine Manthorne are collaborators on the website **Picturing United States History: An Online Resource for Teaching with Visual Evidence** recently launched by the American Social History Project/Center for Media Learning, City University of New York Graduate Center, with support from the National Endowment for the Humanities as part of its "We, The People" initiative. Representing a unique collaboration between historians and art historians, "Picturing U.S. History" is based on the belief that visual materials are vital to understanding the American past. Visitors to the new website will find web-based guides, essays, case studies, classroom activities, and online forums to assist high school teachers and college instructors to incorporate visual evidence into their classroom practice. The website supplements other U.S. history resources with visual materials, analysis, and activities that allow students to engage in the process of interpretation in a more robust fashion than through text alone. The website's debut features a series of public online forums guest-moderated by noted scholars of American history and culture. In October, Professor David Jaffee of the Bard Graduate Center will moderate a discussion on visual evidence and Jacksonian America. In November a discussion on Colonial America will be led by Professor Peter Mancall of the University of Southern California. Visit "Picturing U.S. History" at <http://www.picturinghistory.gc.cuny.edu>. To sign-up for the Picturing U.S. History forums on Jacksonian America and Colonial America, visit <http://www.picturinghistory.gc.cuny.edu/viewforums.php>.

The International Institute for Conservation of Historic and Artistic Works has awarded the prestigious Keck Award to the Lunder Conservation Center, which is jointly administered by the **Smithsonian American Art Museum** and the **National Portrait Gallery**. The Lunder Conservation Center, which opened July 2006, is the first art conservation facility in the United States that allows visitors to the museums permanent, behind-the-scenes views of crucial preservation work. Five conservation labs are visible through floor-to-ceiling glass walls, which allow the public to see aspects of conservation work that traditionally take place out of view at other museums and conservation centers. The 10,200-square-foot center includes laboratories and studios equipped to treat paintings, prints, drawings, photographs, sculptures, folk art objects, decorative arts, and frames.

The **Terra Foundation for American Art** is sponsoring a \$3-million Chicago-wide initiative entitled “American Art American City” in partnership with 30 cultural organizations throughout the city. The initiative, which runs through December 2008, actively promotes increased awareness of and appreciation for historical American art among Chicago residents and visitors. “American Art American City” includes more than 100 American art activities, including exhibitions and tours of important and rarely seen collections, special events, lectures, and television programming. The initiative also encourages exploration of American art treasures housed in permanent collections and gracing public spaces around Chicago. In illuminating the programs available at partner institutions throughout the city, “American Art American City” demonstrates that Chicago is a rich place for seeing and learning about American art. Additional information is available at www.americanartamericacity.org, a resource that includes a searchable calendar of events with descriptions, an e-newsletter, and special offers.

The Henry Luce Foundation has awarded a \$200,000 grant to the **Virginia Museum of Fine Arts** for reinstalling and reinterpreting its collection of historical American art—from painting, sculpture, and works on paper to the decorative arts of furniture, silver, glass, and ceramics. VMFA is in the midst of a massive expansion project that will add more than 165,000 square feet of space to the existing 320,000-square-foot museum. The expansion, expected to be completed in late 2009, will increase the museum’s gallery space by 50 percent and will cost \$130 million.

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GRANTS AND FELLOWSHIPS

The **American Antiquarian Society** offers about a dozen short-term fellowships for the study of American visual culture. The collections are rich in materials issued through the 1870s, including photography, ephemera, prints, and illustrated books and periodicals. Please visit the Collections portion of the AAS website for additional information. Applications are due on January 15, 2009. Additional information is available at: <http://www.americanantiquarian.org/acafellowship.htm>. Scholars who are no more than three years beyond receipt of the doctorate are particularly invited to apply for the year-long residential Hench Post-Dissertation Fellowship, which is intended to provide the recipient with time and resources to extend research and/or to revise the dissertation for publication. Further information about the fellowship, along with application materials, is available at <http://www.americanantiquarian.org/post-diss.htm>. Questions about the fellowship may be directed to Paul Erickson, Director of Academic Programs at AAS, at perickson@mwa.org. The deadline for application for a Hench Post-Dissertation Fellowship to be held during the 2009-2010 academic year is October 15, 2008.

The **Amon Carter Museum's** Davidson Family Fellowship provides support for scholars working toward the PhD or at the postdoctoral level to research topics in the history of American art that relate to objects in the museum's permanent collections. Candidates should have a demonstrated knowledge of the history of American art and culture in areas represented by the museum's collections: paintings, sculpture, drawings, prints, and illustrated books from 1835 to 1950, and photography from its beginning to the present. Proposals from qualified individuals in disciplines other than art history are also welcome. Awards are based on merit and are open to all qualified individuals. More information, including an application form and deadlines, is available at: <http://www.cartermuseum.org/library/davidson-family-fellowship>. The deadline for receipt of applications for the 2009-2010 award is March 15, 2009.

The Georgia O’Keeffe Museum Research Center offers fellowships for periods of three to twelve months. Scholars at both pre- and postdoctoral levels are eligible; in addition, one fellowship may be awarded to a museum curator or otherwise qualified individual interested in organizing an exhibition for the Georgia O’Keeffe Museum pertaining to American modernism. While in residence, fellows give a public lecture on their project subject matter, participate in conferences, and conduct research in the archival materials housed in the museum Research Center Library. More information and application instructions are available at okeeffemuseum.org/center/scholarships.html or by phoning 505.946.1002. The application deadline is December 1, 2008.

The Massachusetts Historical Society will offer about 35 research fellowships for the academic year 2009-2010, including at least two MHS-NEH Long-Term Research Fellowships made possible by the National Endowment for the Humanities. The Society also offers Short-Term Research Fellowships; The Suzanne and Caleb Loring Research Fellowship on the Civil War, offered jointly with the Boston Athenaeum; and participates in the New England Regional Fellowship Consortium. For more information about all the Society’s research fellowships visit www.masshist.org/fellowships/, or contact Jane Becker, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215; by email to fellowships@masshist.org, or by phoning 617.646.0518. Application deadlines: MHS-NEH fellowships, Jan. 15, 2009; New England Regional Fellowship Consortium Fellowships, February 1, 2009; Suzanne and Caleb Loring Fellowship, February 15, 2009; MHS Short-Term Fellowships, March 1, 2009.

The **National Sporting Library** is seeking applications for the John H. Daniels Fellowship for 2009. The Library is a center for research in horse and field sports located just 42 miles west of Washington, D.C. The Fellowship will provide financial assistance and housing to recipients. Researchers are asked to submit an application proposing a research project to be conducted at the Library. Researchers must demonstrate in their proposals what collections and books they will consult. For more information visit www.nsl.org/fellowship.html or contact Elizabeth Tobey, Director of Communications and Research, at fellowship@nsl.org or 540.687.6542, ext. 11. The application deadline is February 1, 2009. Successful applicants will be notified by the end of March.

The **Philadelphia Museum of Art** invites applications for summer 2009 and academic year 2009-10 curatorial fellowships in American art supported by its Center for American Art and the Barra Foundation. For complete information visit philamuseum.org/cfaa. The deadline for all applications is February 16, 2009.

The Smithsonian American Art Museum Renwick Gallery invites applications for research fellowships in art and visual culture of the United States. A variety of predoctoral, postdoctoral, and senior fellowships are available. Fellowships are residential and support independent and dissertation research. The stipend for a one-year fellowship is \$27,000 for predoctoral fellows and \$42,000 for senior and postdoctoral fellows, plus research and travel allowances. Postdoctoral and senior Terra Foundation for American Art Fellows are eligible for a substantial stipend supplement to assist with research, relocation, and housing costs. The standard term of residency is twelve months but shorter terms will be considered; stipends are prorated for periods of less than twelve months. The deadline is January 15, 2009. For information and an application, visit www.AmericanArt.si.edu/fellowships or contact the SAAM Fellowship Office at 202.633.8353 or by email to saamfellowships@si.edu.



SYMPOSIA AND LECTURES

Like Breath on Glass Public Colloquium will be held on October 18, beginning at 9am, at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. American and European scholars, prompted by the exhibition "Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly" on view at the Clark, will delve into the notion of "painting softly" to investigate how evocation, memory, and touch work together in these paintings. The colloquium marks the conclusion of the exhibition. Participants include: Joyce Hill Stoner, Anna Greutzner Robins, Rachael Z. DeLue, Fronia Wissman, Sarah Burns, Veerle Thielemans, Kathleen Pyne, Marc Gotlieb, Rainer Judd, and Stephen Hannock. Moderators include: Ken Myers, Alan Wallach, Michael Leja, Margaret Werth, and Marc Simpson. For more information, visit www.clarkart.edu or phone 413.458.2303.

The Center for Historic American Visual Culture and the Program in the History of the Book in American Culture at the American Antiquarian Society are sponsoring a conference in Worcester, Massachusetts, on November 14-15 on **Home, School, Play, Work: The Visual and Textual Worlds of Children**. The Center is also collaborating with The Cotsen Children's Library at Princeton University to offer a second conference in early February 2009. The papers focus on the intersection of text and images with children in their books, school and domestic spaces, at work, and in public spaces. Among the genres of print being discussed are games, maps, ephemera, paintings, prints, books, periodicals, and educational materials. Patricia Crain will deliver the twenty-sixth James Russell Wiggins Lecture in the Program in the History of the Book in American Culture on November 14 at 6pm. The title of her presentation is "*Babes in the Wood: Print, Orality, and Children's Literature in the Nineteenth-Century United States.*" For further information about this conference and registration visit www.americanantiquarian.org.

Alternate American Art Worlds will explore three major exhibitions at the Philadelphia Museum of Art this fall that survey the complex landscape of American art. No longer seen as a tidy narrative with a single "mainstream," the history of American art might be better understood as a network of interconnected worlds, some the size of the community of Gee's Bend, Alabama, or as small as the family circle of James Castle, in Garden Valley, Idaho, or as large as the territory between Baltimore and Boston worked by nineteenth-century marine and landscape painter Thomas Chambers. All three of these art worlds have existed at some point "under the radar" of conventional art history, or have been divided into categories such as "folk" or "self-taught" art. Breaking down these divisions and coming to terms with the accomplishments of these artists is the object of a day-long conference on Saturday, November 15, 2008, from 10am to 3:30pm. Scholars will gather to investigate the issues that unite these three exhibitions, discuss recent approaches to such "alternate" art worlds, and map the new landscape of national and international creative interaction. The event is sponsored by the Center for American Art at the Philadelphia Museum of Art. For more information and to register visit philamuseum.org/cfaa.

The **Nelson-Atkins Museum of Art** in Kansas City, Missouri, announces a day-long symposium to celebrate the reopening of its American galleries. The symposium will be held on April 18, 2009, with a keynote address to kick off the event on the evening of April 17. Nationally renowned scholars of American painting and decorative arts will present papers on key objects in the Nelson-Atkins collection. Further information will be available in November at <http://www.nelson-atkins.org/>.

Clement Greenberg at 100, a two-day symposium hosted by the Department of History of Art and Architecture at Harvard University on April 3-4, 2009, remembers the influential American art critic Clement Greenberg on the 100th anniversary of his birth. The symposium will include eminent art historians and cultural critics who have published on Greenberg's theories and criticism, emerging scholars in the field, and artists. For more information, contact the symposium organizers, Prudence Peiffer and Miguel de Baca, at Greenberg100@gmail.com. See *Calls for Papers below*.

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CALLS FOR PAPERS

Destined for Men: Visual Materials for Male Audiences, 1750-1880 will be the theme of the American Antiquarian Society's Center for Historic American Visual Culture conference on October 16-17, 2009, in Worcester, Massachusetts. Paper proposals are invited. Topics might include men's clubs as collectors or male patrons of the arts; prints and photographs of working class men or celebrities; advertisements designed for men, such as grooming products, clothing, cigars, beer and other spirits, machinery, guns and ammunition, real estate, accoutrements for the home such as pipes and billiard tables, yachts, stables, race horses, etc.; depictions of female celebrities and "pin-ups"; runaway slave advertisements; political prints and city views; subscription records for prints; illustrated periodicals and publications directed to a male readership; advertisements for popular entertainments. Send a one-page proposal and two-page résumé to gbarhill@mwa.org by December 15, 2008.

The Art and Architecture Area of the **American Culture Association** is seeking papers on any aspect of the arts of the Americas for the annual conference in New Orleans, April 8-11, 2009. Papers on topics related to the theme of early modernism in the Americas within the broader categories of Latino, Native, African American, and Canadian art and architecture will be considered. We are especially interested in papers offering a cross-disciplinary perspective. For further information on the conference visit <http://www.pcaaca.org>. Proposals should be submitted by e-mail to Robert Sheardy at RobertSheardy@ferris.edu. Mention ACA in the Subject Line and paste a 250-word proposal in the cover letter, which should also include a one-paragraph CV, a note on AV needs, and up-to-date contact information. Any attachments must be in Microsoft Word, uncompressed. Proposals must be received by November 30, 2008.

Paper proposals are invited for the 25th Annual **Boston University Graduate Student Symposium on the History of Art**, which will take place on March 28, 2009, at the Museum of Fine Arts, Boston, with a keynote address on March 27, 2009, by Robin Kelsey, Harvard University, author of the forthcoming book *Photography and Chance*. This year's symposium theme is chance: it will consider fortune, gambling, luck, and risk as central components of artistic production. Papers may also address these concepts of chance as the subject matter of works of art. Possible topics include, but are not limited to: artists who enter competitions; representations of arbitrary forces, such as the personification of Fortune; the role of accident and spontaneity in the creative process; unexpected encounters that lead to commissions; attempts to eliminate chance; and art lotteries. We welcome submissions from graduate students at all stages of their studies, working in any discipline. Please email your CV and one-page abstract to Keely Orgeman at korgeman@bu.edu by December 1, 2008.

Clement Greenberg at 100, a two-day symposium hosted by the History of Art and Architecture Department at Harvard University on April 3-4, 2009, remembers the influential American art critic Clement Greenberg on the 100th anniversary of his birth. The symposium will include eminent art historians and cultural critics who have published on Greenberg's theories and criticism, emerging scholars in the field, and artists. We are delighted to invite submissions from graduate students, whose papers will be highlighted alongside the contributions of these participants. We particularly seek proposals that extend or challenge traditional notions of Greenberg's art criticism or that propose new ways of understanding Greenberg's influence over the long twentieth century. Topics might include, but are certainly not limited to: avant-garde and "kitsch," distinctions between high and low culture, "decoration," the *Partisan Review*, medium specificity, abstraction versus figuration, multiple modernisms, and modernism's self-reflexivity. Papers may address Greenberg's critical engagement with abstract expressionism, color field painting, and post-painterly abstraction, or his disengagement with "non-art" or postmodernism. We welcome and encourage submissions from graduate students at all stages of their studies, working in any discipline or interdisciplinary program. Papers will be twenty minutes in length. Please email your CV and a one-page abstract to Prudence Peiffer and Miguel de Baca, Symposium Coordinators, at Greenberg100@gmail.com by November 15, 2008. Selected speakers will be notified by January 15, 2009.

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MEMBERS' NEWS

Annette Blaugrund has resigned from the National Academy Museum and is now consulting with museums and foundations across the U.S. She is also writing the biography of Harriet Hubbard Ayer (1849-1903), the first cosmetic mogul and later journalist, who was the subject of portraits by William Merritt Chase and Eastman Johnson. Blaugrund can be reached at 44 West 77th St., New York, NY 10024 or by email at annette@blaugrund.net.

Following recent completion of his two-year term as the Luce Foundation Curatorial Fellow of American Art at the Birmingham Museum of Art, **Graham Boettcher** has been named the museum's William Cary Hulsey Curator of American Art.

Michele H. Bogart's *The Politics of Urban Beauty: New York and Its Art Commission* (Chicago: University of Chicago Press, 2006) won the International Planning History Society's 2008 prize for the most innovative book in planning history written in English and based on new research.

Victor Greene, Emeritus Professor of History, University of Wisconsin-Milwaukee, gave a presentation at the bi-annual American Ethnicity Seminar held May 19-20 at the Jagiellonian University in Krakow, Poland. His topic was drawn from his current research on "Genre Artists' Depiction of American Minorities, 1750 to 1920."

Debra Hanson has been awarded a United States Capitol Historical Society Fellowship for fall 2008. Her research project is "Westward Expansion and National Identity: A Comparative Study of Three Sets of Images in the U.S. Capitol."

Karol Lawson, formerly director of the Maier Museum of Art at Randolph-Macon Woman's College, is Interim Director of Museums and Galleries at Sweet Briar College for 2008-2009. She will also teach there as Adjunct Assistant Professor of Arts Management for the year. In addition, Lawson has been awarded a 2009 Fellowship in Museum Practice at the Smithsonian Institution's Center for Education and Museum Studies, where she will be begin work on a book about deaccessioning crises in American museums. She will present a paper at the 2009 College Art Association annual conference as part of a session on "New Thoughts on Teaching Museum Ethics" (chaired by Janet Marstine, Seton Hall University).

John Ott, James Madison University, received tenure and promotion to Associate Professor. He published "How New York Stole the Art Market: Blockbuster Auctions and Bourgeois Identity in Gilded Age America" in the summer/autumn 2008 issue of *Winterthur Portfolio*, and will present "Geologic Sublime, Managerial Oversight: The Rise of the Mutable Landscape in the Gilded Age" at the 2009 College Art Association Conference in Los Angeles.

Will South is the Dayton Art Institute's new chief curator. He formerly served as curator at the Weatherspoon Art Museum at the University of North Carolina-Greensboro.

Justin Wolff has left Roanoke College and is now Assistant Professor of Art History at the University of Maine in Orono.

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BOOK REVIEWS

edited by Leo Mazow

New Lane Scholarship in Review, continued

In the spring 2008 issue of the newsletter, Lisa N. Peters responded to Charles Colbert's review of James A. Craig, *Fitz H. Lane: An Artist's Voyage through Nineteenth-Century America* (Charleston, SC: History Press, 2006). Craig and Colbert here each offer their own responses to Peters.

James A. Craig:

As the author of the first definitive biography to be published on Fitz Henry Lane in over thirty years I acknowledge that it was within Lisa Peters's purview to comment upon my work. I am a fervent proponent of the academic book review process, and heartily welcome constructive dialogue. However, I believe a need for clarification has arisen concerning some of her comments.

Dr. Peters goes to great pains to attack my theory that the accidental ingestion of jimsonweed may have been a cause for Fitz Henry Lane's lifelong paralysis. My jimsonweed theory is just that: a theory. It is no less valid than any other attempt to explain Fitz Henry Lane's paralysis. The truth is that we probably will never know exactly what robbed this great artist of the use of his legs so early in life, given the lack of physical evidence we find ourselves with today. Having already made my argument within my book as to why I believe jimsonweed poisoning to be a more plausible and credible culprit for Lane's paralysis than polio, I see no need for reiterating it here. The following are just a few of the easily accessible independent sources that offer support to my jimsonweed theory:

<http://gov.ns.ca/agri/rir/weeds/jimson.shtml>

<http://www.economicexpert.com/a/Scopolamine.htm>

<http://extension.missouri.edu/explore/agguides/crops/g04970.htm>

<http://content.herbalgram.org/wholefoodsmarket/HerbClip/pdfs/100277-120.pdf>

http://www.erowid.org/plants/datura/datura_info5.shtml

While Dr. Peters discusses a theory that ultimately cannot be proven or disproven, she does not address numerous other aspects of my research. These involve Lane's early childhood; his employment as a shoemaker at the shop of "Clegg and Dodge"; his career as a lithographer; the intimate personal description of Lane by his friend John Trask¹; the confirmation that he gave art instruction to the great nineteenth-century marine painter William Bradford; the uncovering of Lane forgeries; and the discovery of new, previously unpublished Lane paintings, lithographs, testimonies, and documents. Peters glosses over these discoveries, writing that they are "confined to minor aspects of Lane's biography as reported in John Wilmerding's 1971 book *Fitz Hugh Lane*." She does not mention that my book discusses and corrects several key aspects of Wilmerding's research, including claims by Wilmerding that were either made without the citation of a source or by the selective quoting of a source and that upon examination prove contrary to the historic record. Given their sheer number and the fact that they involve anything but "minor" aspects of Lane's life, these corrections are proving essential in crafting a new understanding of Lane, his art, and his role in the development of a uniquely American cultural identity.

Peters's rejoinder is framed as a comparison between Buck and Dunlap's writings and my book *Fitz H. Lane: An Artist's Voyage through Nineteenth-Century America*, with the implication that she has taken the time to carefully review them with an unbiased eye. Yet she does not mention that the several pieces of scholarship Buck and Dunlap discuss in their work (the architectural precepts behind the designing of Lane's house; the testimony of John Trask; the true nature of Lane's employment within "Clegg and Dodge"; Lane's last will and probate inventory; biographical sketches of Lane's close personal friends, etc.) were all first discussed in my book, which was published and released more than a year before Buck and Dunlap's.

Peters makes no mention in her review that she is the Director of Research and Publications at the Spanierman Gallery, a for-profit institution that produced the exhibition *Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries* in 2007. Nor does she mention that she was the content editor for *Old Mysteries and New*

Discoveries, and that she worked closely with Wilmerding during the production of that exhibition, which he in fact curated. The new research within my book inevitably calls into question Wilmerding's authority on the subject of Fitz Henry Lane. There may thus be a conflict of interest in Peters' criticisms of my book.

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¹ It should be noted that Peters infers that by saying Lane was "dyspeptic" John Trask meant to state that he was brooding. Given that Trask goes on to assert that Lane was "pleasant," "genial," and "a favorite and full of fun," it seems more likely that Trask meant to inform us that Lane was afflicted with indigestion, the primary definition for *dyspeptic*, as offered by *Webster's New Universal Unabridged Dictionary*.

Charles Colbert:

I was gratified to encounter the reference to the recent book on Fitz Henry Lane by Sarah Dunlap and Stephanie Buck in Lisa N. Peters's response to my review of James A Craig's book on this artist.¹ When I wrote the review (spring 2007), their work was in the process of publication and distribution, and I was then unaware of its existence. Their scholarship adds much to our understanding of the artist's career, and among the issues they illuminate, we may now have an answer to questions about Lane's disability. Peters also addresses the matter of his personality, adducing evidence to the effect he was something of a recluse. Her commentary is interesting and she is correct (in my view) in wondering how to reconcile the morose individual who appears in some sources with the man who joined a number of community organizations. Finally, whatever the merits of Craig's occasionally acerbic criticism of earlier scholarship, I would like to take this occasion to acknowledge again his many contributions to the field.

Charles Colbert

¹Sarah Dunlap and Stephanie Buck, *Fitz Henry Lane: Family and Friends* (Gloucester, MA: Cape Ann Museum, 2007).

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