

Crossing Borders, Constructing Canons: Post-Impressionism in Britain, America and Beyond

Speaker Biographies

Susan Behrends Frank

Susan Behrends Frank is curator at The Phillips Collection. Her publications include *David Smith Invents* (2011) and *Made in the USA: American Art from The Phillips Collection* (2013), and *Impressionisti e Moderni: Capolavori dalla Phillips Collection di Washington* (Rome, 2015). She is co-organizing with the Art Gallery of Ontario the upcoming exhibition *Picasso: Painting the Blue Period*, a multi-disciplinary exhibition (October 26, 2021–June 12, 2022) that combines art history and advanced conservation science to reconsider three seminal Blue Period works—*The Blue Room* (1901), *Crouching Beggarwoman* (1902), and *The Soup* (1903).

Paul Bevan

Paul Bevan is Departmental Lecturer in Modern Chinese Literature and Culture at the University of Oxford. From 2018 to 2020 he worked as Christensen Fellow in Chinese Painting at the Ashmolean Museum. His primary research interests concern the impact of Western art and literature on China during the Republican Period. His research on George Grosz, Frans Masereel, and Miguel Covarrubias, all of whom worked for *Vanity Fair*, has resulted in extensive research on both Chinese and Western pictorial magazines. He has written two books: *A Modern Miscellany - Shanghai Cartoon Artists, Shao Xunmei's Circle and the Travels of Jack Chen, 1926-1938*, and *'Intoxicating Shanghai': Modern Art and Literature in Pictorial Magazines during Shanghai's Jazz Age*, both published by Brill.

Elizabeth Childs

Elizabeth C. Childs is the Etta and Mark Steinberg Professor of Art History and Chair of the Department of Art History and Archaeology at Washington University in St Louis. A specialist in modern European art, she has published extensively on art and politics, print culture and caricature, issues of gender in art history, European art and colonialism, and in particular, on the art of Paul Gauguin. She published *Vanishing Paradise: Art and Exoticism in Colonial Tahiti* (University of California, 2014). Her current research focuses on the global reception of Gauguin in the 20th and 21st centuries, among other topics

James Church

James D. W. Church is a third year PhD student at Kingston University, London. His thesis examines the experience of five British and Irish artists who exhibited at the *Annual Exhibitions* of the Carnegie Institute, Pittsburgh, and their engagement with the art world of the United States of America, between 1910 and 1931. Previously, he worked as an architect, having studied architecture at the Bartlett School, UCL, and also studied towards a part-time MA in the History of Art at Birkbeck College, University of London, graduating in 2011.

Craig Clunas

Craig Clunas is Professor Emeritus of the University of Art, University of Oxford. He has written extensively on art in pre-modern and modern China, and his next book, entitled *The Echo Chamber: Transnational Chinese Painting 1897-1935* will be published by OCAT Institute, Beijing, in 2022.

Ilia Doronchenkov

Ilia Doronchenkov is Deputy Director for Research at Pushkin State Museum of Fine Arts, Moscow and Professor in the Department of Art History at European University at St. Petersburg. He has been a visiting professor at Brown University (Providence, R.I.), Albrecht-Ludwigs University (Freiburg), and Venice International University (Venice). He was the recipient of the Getty Grant for Central and Eastern Europe (1993), and was a Senior Fulbright Fellow (1997-98), a fellow at The Clark Art Institute Research (2016), and Ailsa Mellon Bruce Visiting Senior Fellow, CASVA (2019). He was editor of the critical anthology *Russian and Soviet Views of Modern Western Art. 1890s to mid-1930s*. University of California Press, 2009. His major area of research is modern Western art in Russia and the Soviet Union in 1890-1930s.

Frances Fowle

Professor Frances Fowle is Chair of Nineteenth-Century Art, University of Edinburgh and Senior Curator, French Art, National Galleries of Scotland. She is also Chair of the Association for Art History and Senior Trustee of the Burrell Collection. Her publications include *Van Gogh's Twin: the Scottish Art Dealer Alexander Reid* (2010) and *Globalising Impressionism: Reception, Translation and Transnationalism* (2020). She has curated numerous exhibitions, including *Van Gogh and Britain: Pioneer Collectors* (2006), *Impressionism and Scotland* (2008), *Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880-1910* (2012), *Inspiring Impressionism: Daubigny, Monet, Van Gogh* (2016) and *Toulouse-Lautrec and the Art of Celebrity* (2018).

Anna Gruetzner Robbins

Anna Gruetzner Robbins is Professor Emerita in History of Art, University of Reading. She has published widely on Walter Richard Sickert, James McNeill Whistler, and also aspects of the interconnection between the British and French art world. She served on the Selection Committee and contributed to the catalogue for the exhibition *Post-Impressionism Cross-Currents in European Painting*, London and Washington, 1979-80. She was the curator and sole author of the catalogue for the exhibition *Modern art in Britain 1910 and 1914*, London, 1997, and she has contributed to numerous other exhibitions including *Degas, Sickert, Toulouse Lautrec, London and Washington*, 2005-06 and *Van Gogh in Britain*, London, 2019.

John Klein

John Klein is Professor of Art History at Washington University in St. Louis. In addition to his work published in numerous articles and book chapters on a variety of topics in modern and contemporary art, he is a specialist in the work of Henri Matisse, with two books on the artist: *Matisse Portraits* (Yale UP, 2001) and *Matisse and Decoration* (Yale UP, 2018). The latter considers for the first time the great range of projects the artist

undertook in such diverse applications as stained glass, ceramic murals, decorative glass design, tapestries and other textiles.

Christina Lodder

Christina Lodder is President of the Malevich Society, and co-editor of Schöningh / Brill's Russian History and Culture series. Her publications include *Russian Constructivism* (1983); *Constructing Modernity: The Art and Career of Naum Gabo* (co-author with Martin Hammer, 2000); *Gabo on Gabo: Texts and Interviews* (co-editor with Martin Hammer, 2000); *Constructive Strands in Russian Art* (2005); *Rethinking Malevich* (co-editor with Charlotte Douglas, 2007); *Utopian Reality: Reconstructing Culture in Revolutionary Russia and Beyond* (co-editor with Maria Kokkori and Maria Mileeva, 2013); *Aleksei Gan's Constructivism* (translator, editor, 2013); and *Celebrating Suprematism: New Approaches to the Art of Kazimir Malevich* (editor, 2019).

Katarina Lopatkina

Katarina Lopatkina is an art historian, PhD in Art History. Graduate of St. Petersburg State University (2002), from 2007 to 2017 she worked at the Contemporary Art department of the State Hermitage Museum, Saint-Petersburg. An independent researcher and curator, since 2017 she lives and works in Helsinki. Her book *Bastards of Cultural Relations: International Artistic Contacts in the USSR, 1920-1950s* was published in 2019 by The Garage Museum of Contemporary Art (Moscow). Main topic of her research is international art exchange in XX century and fate of vanguard and modernist art in totalitarian states.

MaryClaire Pappas

MaryClaire Pappas is a PhD Candidate at Indiana University specializing in modern European Art, with an emphasis on Scandinavian paintings, prints, and drawings. Her dissertation, "Imaging Modernity: Modernism between Norway and Sweden, 1910-1920" focuses on transnational artistic networks among Norwegian and Swedish artists in the early twentieth century. MaryClaire holds an MA degree from Queen's University and has previously worked on the Catalogue Raisonné project for Edvard Munch's drawings at the Munch Museum in Oslo. Her dissertation research is funded through the American-Scandinavian Foundation, the Fulbright Student Scholar Program, and the Einar and Eva Lund Haugen Memorial Fellowship.

Gavin Parkinson

Gavin Parkinson is Professor of European Modernism at The Courtauld Institute of Art, London and was editor of the Ashgate and Routledge series Studies in Surrealism. He has published numerous essays and articles, mainly on Surrealism. His books are *Enchanted Ground: André Breton, Modernism and the Surrealist Appraisal of Fin-de-Siècle Painting* (Bloomsbury 2018), *Futures of Surrealism* (YUP 2015), *Surrealism, Art and Modern Science* (YUP 2008), *The Duchamp Book* (Tate Publishing 2008) and the edited collection *Surrealism, Science Fiction and Comics* (LUP 2015). His book *Robert Rauschenberg and Surrealism: Art History, 'Sensibility' and War in the 1960s* is forthcoming from Bloomsbury in 2022.

Anne Robbins

Anne Robbins is Associate Curator of Post 1800 Paintings at the National Gallery, London. She curated or co-curated many exhibitions including *Cézanne in Britain* (2006), *Picasso: Challenging the Past* (2009), *Inventing Impressionism: Paul Durand-Ruel and the Art Market* (2014), *Painters' Paintings: from Freud to Van Dyck* (2016), *Lake Keitele: A Vision of Finland* (2017), and *Courtauld Impressionists, from Manet to Cézanne* (2018-19), and contributed to many publications. She is currently working as co-curator on an exhibition opening next spring, *Aux sources des Nymphéas de Monet: les impressionnistes et la décoration* (Musées d'Orsay et de l'Orangerie, March - July 2022)

Sam Rose

Sam Rose is Lecturer in Art History at the University of St Andrews. He is the author of *Art and Form* (Penn State, 2019), and an article on post-impressionism that will be published in *Art History* next year ('Post-Impressionism: Universal, British, Global').

Andrea Rosen

Andrea Rosen is the curator of the University of Vermont's Fleming Museum of Art. She holds a Masters in art history and museum studies from Tufts University and a Bachelors in studio art from Smith College. Her original research on overlooked American modernist Wood Gaylor resulted in the first monographic museum exhibition and first book-length work on the artist, and her scholarship on Gaylor's career and its intersections with American primitivism continues. Rosen has curated a wide range of exhibitions, including shows on historical and contemporary miniatures, Victorian fashion, cartoonist Alison Bechdel, Afro-Atlantic sacred art, Asian art, and Surrealist photography.

Richard Shiff

Richard Shiff is the Effie Marie Cain Regents Chair at The University of Texas at Austin. He authored the essay on "Impression" for *Global Impressionism* (Yale, 2020) and the essay on "Expression" for *A Companion to Art Theory* (Blackwell, 2002). Several of his publications focus on Roger Fry.

Paul Smith

Paul Smith is Professor of History of Art at Warwick University. He has published widely on nineteenth-century French painting, criticism, and art theory. His books include the monograph, *Seurat and the Avant-Garde* (Yale, 1997) and the edited collection, *Seurat Re-Viewed* (Penn State, 2010). He co-edited *A Companion to Art Theory* (Blackwell, 2000); and his theoretical interests include Wittgenstein, Phenomenology, and neuroscience. His most recent book is *'The Most Beautiful Blue': Painting, Science, and the Perception of Coloured Shadows* (Routledge, 2021). He currently holds a Leverhulme Major Research Fellowship, whose topic is Cezanne's 'personal way of seeing'.

Belinda Thomson

Belinda Thomson, MA Courtauld, specialises in late nineteenth-century French art. Honorary professor at the University of Edinburgh and Chevalier dans l'Ordre des arts et des lettres, she is the author of monographs on *Gauguin* (1987, rev. 2020); *Vuillard* (1988); *Gauguin by Himself* (1994); *Van Gogh Painter* (2007) as well as general introductions, *Post-Impressionism* (1998) and *Impressionism: Origins, Practice,*

Reception (2000). She curated or co-curated the South Bank Centre exhibitions *Vuillard* (1991) and *Bonnard at Le Bosquet* (1994); *Gauguin's Vision* (2005, National Galleries of Scotland) and *Gauguin: Maker of Myth* (2010-11, Tate Modern, National Gallery of Art, Washington).

Joost van der Hoeven

Joost van der Hoeven is a Research Associate at the Van Gogh Museum, where he primarily focusses on the forthcoming collection catalogue of paintings and drawings by Van Gogh's contemporaries. In 2018 he co-curated the exhibition *Gauguin and Laval in Martinique*. He co-authored of the essay 'The Dutch Connection: The Role of Vincent Willem van Gogh and Helene Kröller-Müller in the Presentation of Van Gogh in America,' to be published in the catalogue for the exhibition *Van Gogh in America* (Detroit Institute of Arts, 2022).

Marnin Young

Marnin Young is Associate Professor and Chair of Art History at Stern College for Women, Yeshiva University in New York. He received his Ph.D. from the University of California, Berkeley. Dr. Young's first book, *Realism in the Age of Impressionism: Painting and the Politics of Time*, appeared in 2015. He has published articles on nineteenth-century French painting in *The Art Bulletin*, *Art History*, *The RIHA Journal*, *Nineteenth Century Studies*, and *Nonsite*, where he is a contributing editor. Recent work includes an essay on art criticism in the catalogue for the exhibition *Félix Fénéon (1861-1944)* (Paris, 2019; New York, 2020).

Sandra Zalman

Sandra Zalman is the author of *Consuming Surrealism in American Culture: Dissident Modernism* and the co-editor of *Modern in the Making: MoMA and the Modern Experiment* (Bloomsbury 2020). Her research has been supported by fellowships from the National Endowment for the Humanities, the American Council of Learned Societies and an Arts Writers Grant from the Andy Warhol Foundation. Currently she is at work on a book about how museums of modern art expanded their cultural footprint at mid-century, using innovative architecture to advance competing ideas of modern art. She is Associate Professor of Art History at the University of Houston.