

CURRICULUM VITAE
JUNE ELLEN HARGROVE

Department of Art History and Archaeology
The University of Maryland
College Park, Maryland 20742

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Education:

Ph.D., Institute of Fine Arts, New York University, 1976
Dissertation: The Life and Work of Albert Ernest Carrier-Belleuse
Advisor: H. W. Janson
M.A., Institute of Fine Arts, New York University, 1971
B.A., University of California, Berkeley, 1968

Academic Appointments:

University of Maryland, College Park, Professor Emerita, 2018. Professor, 1991-2017. Chair, 1999-2003. Associate, 1983-1991
Cleveland State University 1974-1983, tenured Associate 1978

Fellowships, Grants, and Honors:

Draper-Isaacson Grant for Scholarship, 2014
Distinguished Teacher of Art History Award, College Art Association, 2013
Pearson Award for Distinguished Teaching, 2013
Chevalier de l'Ordre des Arts et Lettres, 2012
Research and Scholarship Award, University of Maryland, S 2011
Invited Scholar in Residence, The Van Gogh Museum, Amsterdam, and University of Amsterdam, May 2009
University of Maryland, General Research Board Semester Award, F 2006
Centre André Chastel, Paris IV-Sorbonne, Scholar in Residence, 2005-2006
Office of International Programs, University of Maryland, Travel Grant, 2004
Centre allemand d'histoire de l'art/Deutsches forum für kunstgeschichte, Paris, Scholar in Residence, 2003-2004
University of Maryland, General Research Board, Summer Fellowship, 1999
National Endowment for the Humanities, Research Fellowship, 1996-1997
Distinguished Teaching Award, University Parents' Association 1995-1996
University of Maryland, General Research Board Semester Award, 1994
Attingham Study Program in English Country Houses, Summer 1990
Outstanding Teaching Award for the College of Arts and Humanities, University of Maryland, College Park, Fall 1989
University of Maryland, General Research Board Semester Award, 1988
Center for Renaissance and Baroque, University of Maryland, Research Stipend, 1987
University of Maryland, General Research Board Special Grant, 1986
Center for Renaissance and Baroque, University of Maryland, Research Stipend, 1985

University of Maryland, General Research Board Fellowship, 1984
American Council of Learned Societies, Fellowship 1983-84
American Council of Learned Societies, Travel Grant, 1979
Cleveland State University, Research Initiation Grant, 1978
George Gund Foundation, Cleveland, OH, 1977-79
Cleveland State University, Research Initiation Grant, 1976
Samuel H. Kress Foundation Fellow, 1973-74
Ford Foundation Fellow, 1970-73
Richard Bernhard Fellow, New York University, 1969-70
Parke-Bernet Study Grant to Travel Aboard, 1969

Books, Exhibition Catalogues and Films:

Gauguin in the South Seas, Cologne: Taschen Verlag, at press. English, German, and French editions.

Paul Gauguin (1848-1903), Paris: Citadelles et Mazenod, Les Phares, 2017. Chinese edition: Huazhong University Press.

Carrier-Belleuse: le Maître de Rodin, monographic catalogue and exhibition curator, Imperial Palace of Compiègne, May 22-October 27, 2014.

Nationalism and French Visual Culture, 1870-1914, co-edited with Neil McWilliam, Washington, D. C., The Center for Advanced Study in the Visual Arts, National Gallery of Art. Introduction and essay "*Qui Vive? France: Sculpture of the Revanche*," January 2005.

The French Academy: Classicism and its Antagonists, edited volume (Center for Renaissance and Baroque Studies, University of Maryland), Wilmington: University of Delaware Press, 1990.

The Statues of Paris, An Open-Air Pantheon. The History of Statues to Great Men, Antwerp: Mercatorfonds, 1989 (Second English edition, New York: Vendome Press; French edition, Paris: Albin Michel).

Liberty, the French-American Statue in Art and History, American Commissioner, exhibition catalogue, Musée des arts décoratifs, Paris, and the New York Public Library, 1986-1987.

H. W. Janson, Nineteenth-Century Art, New York: Harry N. Abrams, Inc., 1984, edited Sculpture sections.

French Sculpture: 1780-1940, exhibition catalogue, Bruton Gallery, Bruton, England and New York, 1981, Introductory Essay.

Art at the Justice Center, wrote, directed, and produced a fifty-two minute color film, funded by a grant from the George Gund Foundation, 1979.

Sculpture in Cleveland, wrote, directed, and produced a thirty-five minute color film, funded by a grant from the George Gund Foundation, 1979.

The Public Monument and its Audience, exhibition catalogue, Cleveland Museum of Art, Cleveland, OH, 1977.

The Life and Work of Albert Ernest Carrier-Belleuse, New York: Garland Press, 1977.

Chapters in Anthologies and Catalogues:

“All men could be Buddhas: Paul Gauguin’s Marquesan Diptych,” Gauguin’s Challenge: New Perspectives After Postmodernism, edited by Norma Broude, New York: Bloomsbury Academic Publishing, 2018, pp. 203-25.

“Paul Gauguin: Sensing the Infinite” in Sensational Religion: Sense and Contention in Material Practice, edit. Sally Promey, Yale University Press, 2014, 341-54.

Preface for Christel Sniter, Les femmes célèbres sont-elles des grands hommes comme les autres?, Paris: Creaphis, 2012, 5-7.

“Paul Gauguin, *Sunflowers in an Armchair*,” Mélanges offerts à Arnauld Brejon de Lavergnée, Paris: Maison de la Science, 2012, 202-3.

“Beyond identity: international perspectives on the public monument,” Histoire de l’art du XIXe siècle (1848-1914): bilans et perspectives, Musée d’Orsay, École du Louvre Colloque, 2011, 379-93.

“La metamorfosi di un maestro nella sua genesi: Rodin nell’atelier di Carrier-Belleuse” (The Metamorphosis of a Master in the Making: Rodin in Carrier-Belleuse’s Studio), Rodin Le origini del genio (Rodin before Italy), exhibition catalogue, Legnano, Italy, Museum of Art, November 2010, 77-109.

“The Paradox of Degas,” The Complete Sculptures of Edgar Degas, Herakleidon Museum, Athens, Greece, 2009, 160-169.

“Paul Gauguin’s *Poemes barbares: Song of Creation, Song of Doom*,” Naissance de la Modernité. Mélanges offerts à Jacques Vilain, Paris, Editions du relief, 2009, 147-152.

“Gauguin’s bust of *Meyer de Haan*: ‘la nature à travers le voile de l’âme’,” Mélanges pour Anne Pingeot, Paris: Musée d’Orsay/Chardonnet, 2008, 330-338.

“Paul Gauguin and his Muses: the Feminine Ideal as ‘Other’ in the myth of the Artist,” L’Artiste et sa muse. Mythification du créateur et de son modèle XIX-XX siècles, Rome, Académie de France, Villa Medici, 2006, 117-139.

“Modern Melancholy : Degas’s portrait of *Edmond Duranty in his study*,” Etudes transversales, mélanges en l’honneur de Pierre Vaisse, eds. Leila El-Wakil, Stéphanie Pallini, and Lada Umstätter-Mamedova, Lyon: Presses universitaires de Lyon, 2005, 171-178.

“Les monuments de la guerre de 1870-1871 et la représentation politique,” La République en représentations autour de l’oeuvre de Maurice Agulhon, eds. Annette Becker and Evelyne Cohen, Paris: Publications de la Sorbonne, 2006, 173-181.

“Degas’s *Little 14-year-old Dancer: Madonna of the III Republic?*” Horizons, Essays on Art and Art Research, ed. Hans-Jörg Heusser, Zurich: Swiss Institute for Art Research, 2001, 147-156 (expanded from article below).

“The Role of the Sculptor-Painters and Polychromy in the Evolution of Modernism,” The Colour of Sculpture, exhibition catalogue, the Van Gogh Museum, Amsterdam, Holland, 1996, 103-114.

“Les Statues de Paris,” Les Lieux de Mémoire, ed. Pierre Nora, volume II, La Nation, Paris: Gallimard, 1986, 243-282. (Korean edition, Nanam, 2010, 389-440.)

“La sculpture Néo-gothique du XIX siècle et la ville de Dinan,” Dinan au Moyen Age, Dinan, France, 1986, 282-298.

“The Public Monument,” in The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections, eds. Peter Fusco and H. W. Janson, exhibition catalogue, Los Angeles County Museum, 1980, and entries.

Articles:

“L’oeil qui écoute’: Paul Gauguin’s *Contes barbares*,” Revue de l’Art, no. 169/2010-3, 25-37.

“Gauguin’s vision of Meijer de Haan: Maverick Sage,” Van Gogh Studies: Current Issues in 19th-Century Art, vol. 3, 2010, 86-111.

“Against the Grain: the sculpture of Paul Gauguin in the context of his contemporaries,” Van Gogh Studies: Current Issues in 19th-Century Art, vol. 1, 2007, 72-121.

“*Woman with a Fan: Paul Gauguin’s Heavenly Vairaumati—a Parable of Immortality*,” The Art Bulletin, September 2006, LXXXVIII, no. 3, 552-66.

“Gustave-Joseph Chéret’s *Day*,” Cleveland Studies in the History of Art, The Cleveland Museum of Art, volume 8, 2003, 214-221.

“Marcello’s Bianca Capello,” La Collection Bianca, exhibition catalogue, Kunsthalle, Berne, Switzerland, 2002, 84-87.

“Les hommes illustres,” and “Militaires et appelés,” Art ou politique? Arcs, statues et colonnes de Paris, exhibition Paris, Institut Néerlandais, Action Artistique de la ville de Paris, 1999, 168-174, 185-188.

“Auguste Bartholdi,” “Carrier-Belleuse,” in The Dictionary of Art, ed. Jane Turner, 34 volumes, London: Grove Press, volume 3, 289-91; volume 5, 878-80.

“Degas and the World of Pantomime,” Apollo Magazine, February 1998, 15-22.

“Degas’s *Little 14-year-old Dancer: Madonna of the III Republic?*” Sculpture Journal, volume 2, 1998, 97-105.

“Auguste Bartholdi,” in Swiss Historical Dictionary, Zurich, 1996.

Entries in A Dictionary of Nineteenth-Century World History, John Belchem and Richard Price, eds., Oxford: Blackwell Publishers, 1994, “painting,” 444-449, “romanticism,” 534-536, “sculpture,” 553-555.

“Shaping the National Image: the cult of statues to Great Men in the Third Republic,” Nationalism in the Visual Arts, ed. Richard Etlin, Washington, D.C.: National Gallery of Art, 1991, 48-63.

“Production industrielle et création artistique: les monuments funéraires commémoratifs de Bretagne,” Archéologie industrielle en Bretagne, Rennes: arts de l’ouest, 1991, 213-220.

“From the Year II to the Centenary: Rousseau to Marat in Bronze,” Culture and Revolution: Cultural Ramifications of the French Revolution, ed. George Levitine, College Park: University of Maryland, 1989, 143-159.

“Les personnages célèbres de la III République: la création non-préméditée d'un fonds de sculpture,” La Sculpture du XIXe siècle, une mémoire Retrouvée, Actes du colloque, Paris: Réunion des Musées Nationaux, 1986, 157-167.

“Liberty: Bartholdi's Quest for a Visual Metaphor,” The World and I, July 1986, 284-291.

“Les monuments au tribut de la gloire,” La Bataille, l'Armée, et la Gloire, Actes du colloque de l'Université de Clermont-Ferrand (1983), Clermont-Ferrand: 1985, 561-592.

“Maquettes for the Sculpture at the Paris Opera,” La Scultura nel XIX secolo (Nineteenth-century Sculpture), vol. 6, 24th International Congress of Art Historians (1979), Bologna, Italy: 1984, 153-159.

“Souviens-toi,” Bulletin des Monuments Historiques, number 124, January 1983, 59-65.

“L'hôtel de la Païva,” Bulletin des Monuments Historiques, number 102, April 1979, 71-76.

“Accent of Architecture: Trends in Contemporary Architecture,” Dialogue, January/February, 1979, 27-28.

“Sculptures et dessins d'Albert Carrier-Belleuse aux Musée des Beaux-Arts de Calais,” Revue du Louvre et des musées de France, no. 5/6, 1976, 411-24.

“Carrier-Belleuse, Clésinger and Dalou: French Nineteenth-Century Sculptors,” The Minneapolis Institute of Arts Bulletin, volume LXI, 1974, 28-43.

Reviews:

“Antoinette Le Normand-Romain: Rodin et le bronze, catalogue des oeuvres conservées au musée Rodin,” Revue de l'Art, 2008-4, number 162, 111-113.

“Jean-Loup Champion, ed. Mille Sculptures des Musées de France, Paris, Gallimard, 1998,” CAAReviews.org.

“Christopher M.S. Johns, Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe, Berkeley: UCB Press, 1998,” CAA.Reviews.org

“Vers l'Age d'Airain: Rodin en Belgique, Paris, Musée Rodin, 1997,” Nineteenth - century French Studies, volume 26, number 3&4, Spring-Summer, 1998, 483.

“Paris/Bruxelles, Paris, Grand Palais, and Auguste Preault, sculpteur romantique, Paris, Musée d'Orsay,” Historians of Nineteenth-century Art Newsletter, volume 5, number 1, spring 1998, 2-4.

“David Bindman and Malcolm Baker, Roubiliac and the eighteenth-century Monument, Sculpture as Theatre, Yale University Press, 1995, and Marie Busco, Sir Richard Westmacott: Sculptor, Cambridge University Press, 1995,” Albion, volume 28, number 3, 1996, 503-508.

“Building Utopia” [review of Space and Revolution: Projects for Monuments, Squares, and Public Buildings in France, 1789-1799 by James Leith], Queen's Quarterly, volume 101/3, Fall 1994, 613-622.

“Anne Middleton Wagner, ‘Jean-Baptiste Carpeaux: Sculptor of the Second Empire,’” Art Bulletin, volume LXIX, December 1987, 664-665.

“Iconographical Index to Stanislas Lami’s *Dictionnaire des Sculpteurs de l’Ecole Française aux Dix-Neuvième siècle*,” Art Documentation, Summer 1983, 122.

“Un Voyageur Romantique: Turner en France,” Latitude, November 15, 1981, 27.

“Outdoor Sculpture in Ohio,” Dialogue, November 1980, 12-13.

“Japonisme: Japanese Influence on French Art, 1854-1910,” Art Journal, volume XXXVII, number 1, Fall 1977, 96-100.

“A Review of Japonisme,” Decorative Arts Newsletter, Society of Architectural Historians, volume I, number 1, Fall 1975, 5-6.

Symposia and Conferences:

Amsterdam, van Gogh Museum, Nov. 1-2, 2018

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Amsterdam, van Gogh Museum, Oct. 23, 2017

Orsay Museum, Oct. 19, 2017

Chicago Art Institute, Sept. 7, 2017

French monuments in America, Festival des Arts, Fontainebleau, June 3, 2017

New York, Frick Collection, Terracotta Study Day, Nov. 10, 2014, discussion participant.

Paris, the Fondation Singer-Polignac, Sculpture. 1850 – 1880, May 26-29, 2014, organizing committee, president sessions May 27, visit/lecture May 29 for participating scholars at Carrier-Belleuse: le Maître de Rodin, exhibition at the Imperial Palace of Compiègne

The University of Maryland, College Park, Reading Comparatively: Theories, Practices, Communities, “‘L’oeil qui écoute’: Paul Gauguin’s *Contes barbares*,” Nov. 4, 2010.

Paris, Institut national d’histoire de l’art, “La table-ronde pour ‘les 40 ans de la Revue de l’art’,” 3 December 2008.

Paris, Musée d’Orsay, École du Louvre Colloque, “Beyond identity: international perspectives on the public monument,” Histoire de l’art du XIXe siècle (1848-1914): bilans et perspectives, 13-15 September 2007.

Rutgers, NJ, Zimmerli Art Museum, “The sculpture of Paul Gauguin and his contemporaries,” Breaking the Mold: Sculpture in Paris from Daumier to Rodin, October 22, 2005.

Rome, Académie de France, Villa Medici, L’Artiste et sa muse. Mythification du créateur et de son modèle XIX-XX siècles, “Paul Gauguin and the Muse in the myth of the Artist as Other,” March 2-4, 2005.

Paris, Universités X (Nanterre) et VII (Denis Diderot), Figures de la République, Les Mariannes de Maurice Agulhon, “Le paysage politique des monuments aux morts après 1870,” and president of the section “Image politique et Histoire de l’art,” February 13-14, 2004.

Philadelphia, PA, Philadelphia Museum of Art, Degas and the Dance, “Degas: Mime and Mimesis,” February 10, 2003.

Paris, Centre allemand d’histoire de l’art/Deutsches forum für kunstgeschichte, Mapping the Experience of Modernity: French Drawings and Sculpture from 1800 to 1900, “Marcello: Bianca Capello,” April 29-30 2002.

Washington, D. C., The Center for Advanced Study in the Visual Arts, National Gallery of Art, Nationalism and French Visual Culture, 1870-1914, co-organized symposium and presented paper, “*Qui Vive? France: Sculpture of the Revanche*,” February 1-2, 2002.

Oslo, Norway, the International Conference of the World History Association, Panel respondent, “Art and Propaganda in the Public Monument,” August 2000.

Los Angeles, CA, College Art Association, “Gauguin: Calling the Earth to Witness,” 15 February 1999.

Los Angeles, CA, College Art Association, Association of Nineteenth-Century Historians of Art, Chair of Panel, "Cultural In(ter)ference," 15 February 1999.

Baltimore, MD, Baltimore Museum of Art, "Degas's Little Dancer, new interpretations," October 3, 1998.

Washington, D.C., National Gallery of Art, "The Working methods and techniques of Edgar Degas," Curatorial Colloquy VIII, May 18-20, 1998.

London, University of London, Sculpture and Word, "Gauguin, the *Maison du Jour* and the pleasure of words," June 20-21, 1997.

Regina, Saskatchewan, Canada, Symposium honoring James Leith, "Degas's *Little Dancer*, Madonna of the Third Republic," September 18-22, 1996 (abstract published).

Zurich, Switzerland, Swiss Art Research Institute, Symposium honoring Hans Lüthy, "Sex and the Single Girl: Degas's *Fourteen-Year-Old-Dancer*," January 19, 1995.

New York, Bard Graduate Center, Prussia in the Age of Biedermeier, "Nineteenth-century German Sculpture Reconsidered," January 20, 1994.

Philadelphia, PA, Rodin Museum, Rodin Scholarship Today, "The Impact of Rodin on the Contemporary Public Monument," May 1991.

Columbia, MO, Museum of Art and Archeology, University of Missouri, The Art of the July Monarchy, "Liberty or Compromise: Sculpture during the July Monarchy," October 1989.

College Park, MD, University of Maryland, Culture and Revolution: Cultural Ramifications of the French Revolution, "From the Year II to the Centenary: Rousseau to Marat in Bronze," November 1987 (Publication listed above).

Baltimore, MD, Center for the Advanced Study of the Visual Arts, National Gallery of Art, Washington, D.C. and Johns-Hopkins University, Symposium, Art and Nationalism from the Renaissance to the Twentieth Century, "Shaping the National Image: the cult of statues to Great Men in the Third Republic," September 1987 (Publication listed above).

Paris, Louvre Museum, Ecole du Louvre, La Sculpture du XIXe siècle, une mémoire Retrouvée, "Les personnages célèbres de la III République: la création non-préméditée d'un fonds de sculpture," April 1986 (Publication listed above).

New York, Institute of Fine Arts, New York University, Symposium in Memory of H.W. Janson, "Resignation, Resistance, Revenge: the French Monuments aux morts after 1870," November 1983.

Champaign, IL, Krannert Art Museum, "European sculpture in the Beaux-Arts Tradition," January 1983.

Clermont-Ferrand, France, Université de Clermont-Ferrand, La Bataille, l'Armée, et la Gloire, "Les monuments au tribut de la gloire," June 1983 (Publication listed above).

Boston, MA, Museum of Fine Arts, "Creations of Conflict Monuments of the U.S. Civil War and the Franco-Prussian War," August 1981.

Bologna, Italy, International Congress of Art Historians, Sculpture of the Nineteenth Century, "Maquettes for the Sculpture at the Paris Opera," September 1979 (Publication listed above).

Pisa, Italy, International Congress for the Society of Eighteenth-Century Studies, "The Monument and Urbanism in the Eighteenth Century," August 1979.

Cleveland, OH, the Cleveland State University, "Cleveland-Toronto Exchange," April 1978.

Cleveland, OH, the Cleveland Museum of Art, "Art Criticism: Uses and Abuses," March 1977.

Toledo, OH, American Society for Eighteenth-Century Studies, Regional Meeting, "The Philosophy of the Enlightenment and its Effect on the Public Monument," October 1976.

Detroit, MI, College Art Association, "The Candelabra at the Paris Opera by Carrier-Belleuse," January 1974.

Invitational:

"Paul Gauguin, American art history in France," Festival des Arts, Fontainebleau, June 2, 2017

"Gloria Victis: from the Defense to the *Revanche*," University of Lausanne, Department of Art History, May 31, 2017

"Rodin and Barye," the Baltimore Museum of Art, May 8, 2017

"Resonances: Degas and Gauguin across the Arts," Detroit Institute of Arts, Detroit, MI, November 20, 2014.

“*Primitive Tales* : Paul Gauguin in the Marquesas Islands,” Allbritton Art Institute, Baylor University, Waco, Texas, September 23, 2014.

“Carrier-Belleuse: le Maître de Rodin,” Imperial Palace of Compiègne, France, 23 exhibition lectures between May 22-October 27, 2014.

“Gloria Victis: from the Defense to the *Revanche*,” The McNay Art Museum, San Antonio, Texas, March 23, 2014

“La Statue de la Liberté, Naissance d’un symbole,” Mark Daniels, ARTE (French & German television channel), February 15, 2014, consultant and interviewed on screen.

“The Listening Eye: Paul Gauguin's *Primitive Tales*,” The Frick Collection, May 29, 2013.

“The Eye that Listens: Paul Gauguin in the Marquesas,” National Gallery of Art, May 15, 2011.

“Gauguin’s Muses, the artist and his feminine ‘Other’,” Amsterdam, The Van Gogh Museum, 23 May 2009.

“Against the Grain: the Sculpture of Paul Gauguin and his Contemporaries,” Philadelphia, PA, Department of Art, Temple University, 7 December 2006.

“The Sculpture of Paul Gauguin in Context,” Geneva, Switzerland, Département de l’histoire de l’art, Université de Genève, 13 December 2005.

“Les Monuments aux Morts en France après la Guerre de 1870,” Paris, Centre allemand d’histoire de l’art/Deutsches forum für kunstgeschichte, 7 July 2004.

“New Perspectives on Gauguin in the South Pacific,” Paris, Centre allemand d’histoire de l’art/Deutsches forum für kunstgeschichte, 10 December 2004.

“Gauguin/Tahiti,” Paris, Grand Palais, sponsored by the Centre allemand d’histoire de l’art/Deutsches forum für kunstgeschichte, 3 November 2003.

“Degas and the Dance,” Philadelphia, PA, Philadelphia Museum of Art, Alumni Association for the Colleges of Arts and Humanities and for Behavioral Sciences, March 23, 2003.

“Degas: Mime and Mimesis,” Philadelphia, PA, Philadelphia Museum of Art, Symposium, Degas and the Dance, February 10, 2003.

“The Influences of Maori Culture on Gauguin,” South Pacific, Celebrity Lecturer in the Flagship Series, Holland-America Lines, Prinsendam, December 2-21, 2002.

“Rodin in Perspective: From Clodion to Brancusi,” Philadelphia, PA, Philadelphia Museum of Art, Rose Susan Hirschhorn Behrend Lecture, 21 November 2002.

“Gauguin, *decorateur*,” Cleveland, OH, Cleveland Museum of Art, Trideca Society, October 7, 2001.

“Gauguin, Post-Impressionism and the Decorative Arts,” Detroit, MI, Detroit Institute of Arts, the Coleman Mopper Memorial Lecture, April 8, 2000.

“Torments and Conflicts: Sculpture of the Nineteenth Century,” New York, Dahesh Museum, November 29, 1999.

“Gauguin and the Construction of Paradise”; “Gauguin and the De-Construction of Paradise”; “Gauguin and Matisse: Black and White in Color”; “Gauguin Revisited: German Expressionists in the South Pacific,” French Polynesia, Celebrity Lecturer, Cunard Lines, Vistafjord, February 17-March 5, 1999.

“Gauguin and the Decorative Arts,” Baltimore, MD, Evergreen House, the Arts Seminar, January 26, 1999.

“Gauguin in the South Pacific,” French Polynesia, Celebrity Lecturer, Cunard Lines, Vistafjord, March 23-April 7, 1998.

“Gauguin's last years as a *Gesamtkunstwerk*,” New York, Institute of Fine Arts, New York University, November 6, 1997.

“Gauguin as *decorateur*,” New York, Bard Graduate Center, October 17, 1997.

“The Context for Sèvres Porcelain from the Directoire to the end of the July Monarchy,” New York, Bard Graduate Center, Susan Weber Soros Benefit for the Scholarship Fund, October 15, 1997.

“Heroes and Monuments: The Shaw Memorial and Its Place in History,” Washington, D.C., National Gallery of Art, September 21, 1997.

“Spontaneous Combustion: painting and sculpture from Canova to Picasso,” Charlottesville, VA, University of Virginia, McIntire Lectures, October 17, 1996.

“Polychromy in the Nineteenth Century,” Detroit, MI, Detroit Institute of Art, April 1996.

“An Open-air Pantheon: sculpture in Paris,” Detroit, MI, Detroit Institute of Art, May 1996.

“American Sculpture in a European Context,” Washington, D.C., Corcoran Museum of Art, October 3, 1995.

“The Gilt Complex: Sculptor-Painters of the Nineteenth Century,” Middlebury, VT, Middlebury Art Museum, October 1994.

“Rodin and the Public Monument: the Case of the Missing Master,” Savannah, GA, Telfair Academy of Arts and Sciences, December 1991.

“Napoleon: the Art of Ascent,” Baltimore, MD, Walters Art Gallery, March 1991.

“The city of Paris as a museum: Public Homage in Marble and Bronze,” Richmond, VA, Saint-Christopher's School, March 1990.

“The unity of the arts from 1750 to 1850,” Washington, D.C., The Sotheby's European Fine Arts Program, November 1989.

“Public Monuments in the District of Columbia,” Washington, D.C., The Sotheby's Program for American Art, April 1989.

“Construction as Performance: The Statue of Liberty,” national tour: Boston, Chicago, New York, Washington, among others, 1986-1987.

“The New Rome: French Sculpture Around Canova,” Chicago, IL, Chicago Art Institute, February 1985.

“The Public Monument in Nineteenth-Century Sculpture,” Oklahoma City, OK, Art Museum, September 1984.

“The Monument in Nineteenth-Century France,” Hamilton, Ontario, Canada, Queen's University, March 1981.

“Monuments to the Individual,” Detroit, MI, Detroit Institute of Arts, December 1980.

“A Touch of Genius,” Los Angeles, CA, Los Angeles County Museum of Art, March 1980.

“Sculpture of the Second Empire,” Detroit, MI, Detroit Institute of Arts, February 1979.

“The Public Monument in Cleveland,” Cleveland, OH, Cleveland Museum of Art, January 1978.

“Public Sculpture: Roots and Extensions,” Cleveland, OH, the New Gallery of Contemporary Art, Fall 1977.

“Carrier-Belleuse and his Contemporaries,” Louisville, KY, the Speed Art Museum, May 1975.

Professional Service (recent):

Nineteenth Century Art Worldwide, Advisory Board, 2004 to present

Revue de l’Art, comité scientifique, Paris, 2008 to present

Studiolo, journal of the Academy of France in Rome, Villa Medici, editorial board, 2006 to present

French Sculpture Census, Advisory Committee, 2009 to present

Association of the Historians of Nineteenth-Century Art, Board (founding member), 1997-2006

Acquisitions Committee, Baltimore Museum of Art, 2000-2003

Steering committee, Centre National de Recherche Scientifique, Paris, International Symposium on Commemorative Art, 2002.

Strasbourg, France, the Conseil de l’Europe, Mémoire sculptée de l’Europe et de ses aires d’influence XVIIIe-XXe siècles, Steering Committee, December 2001.

Professional Memberships:

College Art Association
Association of Historians of Nineteenth-Century Art
ICOM (International Council of Museums)
Public Monument and Sculpture Association

University Service:

Nomination for Linda Mabbs for President’s Medal, Chair, 2017
Graduate School GS Endowed Award Selection Committee, 2014
Honors Faculty Council, 2002-2005

Libraries, Search for head of Art Library, 2002
Senate Executive Committee, 2000-2001
Distinguished Lecturer Series, the Graduate School, 1990-1998, Chair 1991-1995
Personnel Review of the Director of the Libraries, 1995-1996

College:

Collegiate Council, 2013-15
David Driskell Center Steering Committee, 1999-2001
Music School Chair Review, 2000
Johns-Hopkins Collaboration Committee, 1999-2000
College Committee for Appointment, Promotion and Tenure, 1998-1999
Associate Dean Search, 1996
Art Librarian Search, 1996
Portfolio project, Center for Teaching Excellence, 1994-1995
Center for Renaissance and Baroque Studies, External Review, 1991-1992
Academic Affairs, 1986-1987
Center for Renaissance and Baroque Studies, The French Academy, Symposium 1984

Department:

Commencement address, 2008, 2010, 2017
Appointments, Promotion and Tenure Committee, 1984-1989, 1991-1996, 2004-2005, 2007-2013, 2015-16, 2017
Pressly Forum, "Swimming with Sharks: How not to Write a Book," April 5, 2017
Library Liaison, 2016, 2017
Collegiate Council, 2013-2015
External Fellowships, 2013-2017
Faculty Mentor, 2006-2017
Language Exams, every year in residence to 2017
Five-Year Review, 2009-2010, Chair (and every previous review since 1983)
Graduate Admissions, 1984, 1985, 1992, 1995, 1999, 2002, 2005, 2008, 2009
Performance Review Committee: 1995, 1998, 2005, 2009, 2017
Department Chair, 1999-2003
Senate, 1998-2001 (Senate Steering Committee, 1999-2001)
Search Committees, 1984-1988, 1990-1991, 1998-2001, 2004-2005
Art Gallery, Advisory Board, 1995-1996, 1997-1998, 1999-2001
Associate Chair, 1998-1999
Curriculum Committee, 1983, 1985-1991; Chair, 1987-1991, 1995-1999
Library Committee, 1983, 1985-1987, 1993-1999
Organization Committee: chair, 1996, 1997
Building Renovation Committee, 1993-1994, 1994-1996

Visual Resources Committee, 1990, 1994-1996
Mid-Atlantic Symposium, 1994
Director, Graduate Studies, 1992

Course numbers taught in the last five years:

201: Art of The Western World After 1300
345: European 19th-century Art until 1850: Neoclassicism Through Romanticism
346: European 19th-century Art after 1850: Tradition and Modernity
488, 488B, 488F, 488 B: Undergraduate Seminar (topic changes every year)
749: Nineteenth-century Graduate Seminar (topic changes every year)

Recent Graduate Students Directed (UMD):

Kishan Mistry, M.A. 2013
Kate Kula, M.A. 2013
Childs, Adrienne, Ph.D. 2008
Crosson, Dena, Ph. D. 2009
Lee, Jung-Sil, Ph. D. 2009
Orfila, Jorgelina, Ph.D. 2007
Andrew Eschelbacher, Ph.D. 2013
Caroline Shields, Ph.D. 2017

Recent External principal outside reader: soutenance de thèse:

Florence Rionnet, Paris IV—Sorbonne, 2007
Claire Garcia, Paris X - Nanterre, and EduLouvre, 2012
Claire Barbillon, Bordeaux, These d'Etat HDL 2013
Vassili Joseph, Paris IV—Sorbonne, 2014
Camille Orensanz, Paris IV—Sorbonne, 2014

I certify that my curriculum vitae is current and correct.

June Hargrove May 9, 2017, 2017