

ILLUSTRATION AND ITS HISTORIES: NEW RESOURCES, NEW VOICES, NEW DIRECTIONS

A SYMPOSIUM ORGANIZED BY THE ROCKWELL CENTER FOR AMERICAN VISUAL STUDIES AND
THE HUNTER COLLEGE DEPARTMENT OF ART AND ART HISTORY

Friday, March 27, 2020, 9:30 a.m. to 5 p.m. online through Zoom Webinar

Panelist Bios in Order of Appearance

Symposium Hosts



Michael Lobel is Professor of Art History at Hunter College and the Graduate Center, CUNY. His publications include three books: *Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art*; *James Rosenquist: Pop Art, Politics and History in the 1960s*; and *John Sloan: Drawing on Illustration*, which was awarded the Smithsonian American Art Museum's Charles C. Eldredge Prize for Distinguished Scholarship in American Art. His research has been supported by grants and fellowships from the Henry Luce Foundation/American Council of Learned Societies, the Rockwell Center for American Visual Studies, and the Getty Research Institute. During the 2020-21 academic year he will be the Terra Foundation for American Art Visiting Professor at the University of Oxford.



Stephanie Haboush Plunkett is Deputy Director and Chief Curator of the Norman Rockwell Museum. The curator of many exhibitions relating to the art of illustration—including *Enduring Ideals: Rockwell, Roosevelt & the Four Freedoms*; *Rockwell and Realism in an Abstract World*; *The Unknown Hopper: Edward Hopper as Illustrator*; and *Ephemeral Beauty: Al Parker and the American Women's Magazine: 1940-1960*—she has held positions at Brooklyn Museum, Brooklyn Children's Museum, and Heckscher Museum of Art, and leads the Rockwell Center for American Visual Studies. The shifting post-war marketplace in *History of Illustration*, and *Drawing Lessons from the Famous Artists School* are recent publications.

New Directions: Immigration and Migration in Illustrating



Karen Fang is a film scholar who writes about the intersection of eastern and western aesthetics. She is the author of *Arresting Cinema: Surveillance in Hong Kong Film* (Stanford University Press 2017), and is Professor of English at the University of Houston, where she also chairs a college initiative in Media and the Moving Image. During this year Fang will be using the Rockwell Center Fellowship to continue research for a book on Chinese American artist and illustrator Tyrus Wong, who helped make the beloved Disney classic, *Bambi*.



Lara Saguisag is Associate Professor of Children's and Young Adult Literature at the City University of New York-College of Staten Island. Her book *Incorrigibles and Innocents: Constructing Childhood and Citizenship in Progressive Era Comics* (Rutgers University Press, 2018) received the Ray and Pat Browne Award for Best Single Work from the Popular Culture Association and the Charles Hatfield Book Prize from the Comics Studies Society and was nominated for an Eisner Award for Best Scholarly/Academic Work. She is currently working on a project that investigates the intersections of children's literature, childhood, and energy regimes.



Edel Rodriguez was born in Havana, Cuba in 1971. In 1980, Rodriguez and his family boarded a boat and left for America during the Mariel boatlift. They settled in Miami where Rodriguez was introduced to and influenced by American pop culture for the first time. Throughout his career, Rodriguez has received commissions to create artwork for numerous book publishers, advertising agencies, and editorial publications. He is a regular contributor to the *The New York Times* Op Ed page and *The New Yorker* magazine. He has created over a hundred newspaper and magazine covers for clients such as *TIME* Magazine, *Der Spiegel*, *Newsweek*, and *The Nation*. Rodriguez has been commissioned to create stamps for the U.S. Postal Service and has illustrated poster and advertising campaigns for many operas, films, and Broadway shows. Rodriguez is the author of two children's books. His memoir will be published by Metropolitan books in 2021.

New Voices: The 19th Century



Susanna Cole works on visual and material culture of eighteenth and nineteenth century Europe, with a focus on Great Britain. She has focused on landscape painting and architecture, visual culture, technology, decorative arts and the history of science. A Brown University B.A., she received her Ph.D. from Columbia University in 2013. Cole's current book project, *Space into Time: English Canals and English Landscape Painting 1760-1835* examines the golden age of canals as the interstice between the early modern period in England and modern industrial England. It is a period in which the development of one technology, the canal, as it was elaborated in the landscape, propelled two generations of artists and artisans to work on the same problem: the visual representation of time in space. The book draws on a range of sources from cartography to popular prints and fiction, landscape painting, pottery, vernacular arts and crafts, lyric poetry, geological treatises and technological manuals.



Julia Hamer-Light is a first-year Ph.D. student interested in art historical discourses surrounding American craft in the late nineteenth- and early twentieth-century. Her research interests also include print culture related to nineteenth-century American imperialism. Julia received her B.A. in American Studies from Yale University (2018), where she used oral histories to consider

geographies of settler colonialism in her intensive senior thesis. At the Yale University Art Gallery, she worked on a developing exhibition of work by self-taught artists from the American South. She has previously held internships at the Toledo Museum of Art and the Minneapolis Institute of Art.



Rebecca Szantyr is a graduate of Vassar College and the Case Western Reserve University/Cleveland Museum of Art program in Art History. She is currently a Ph.D. candidate in the History of Art and Architecture at Brown University, where she is writing her dissertation, *Nicolino Calyo: A Wider View of American Art, 1833-1855*. From 2015-2018, she was the Florence B. Selden Fellow in the Department of Prints and Drawings at the Yale University Art Gallery, where she curated the exhibition *Seriously Funny: Caricature Through the Centuries*. Her research has been supported by the American Antiquarian Society, the Library Company of Philadelphia, and Wintherthur Museum, Garden and Library.



Marina Wells is a third-year doctoral student in the American & New England Studies Program at Boston University. Her examination of gender highlights objects and visuals generated by homosocial male environments. By employing the lens of feminist and queer theory to examine powder horns and nineteenth century scrimshaw, she interrogates historical constructions of masculinity. She has taught and consulted for museums, galleries, and an auction house, while at Boston University she has served as an editorial assistant and teaching fellow.

New Resources: Collecting, Curating, & Archiving Illustration



Kim Conaty is the Steven and Ann Ames Curator of Drawings and Prints at the Whitney Museum of American Art. She curated the 2018 exhibition *Mary Corse: A Survey in Light* and is currently organizing an exhibition on Edward Hopper among other projects. In addition to her work on exhibitions and acquisitions, Conaty co-directs the Whitney's strategic plan for the collection and oversees the Sondra Gilman Works on Paper Study Center. Prior to joining the Whitney in 2017, Conaty served as curator of Brandeis University's Rose Art Museum, where she organized exhibitions on Fred Eversley, Tony Lewis, Sharon Lockhart, and David Shrigley, as well as *Collection at Work* (2017), an exhibition that turned one of the museum's galleries into a publicly accessible work space for cataloguing, digitization, and conservation initiatives. Between 2008 and 2015, Conaty served as assistant curator of drawings and prints at the Museum of Modern Art in New York, where she curated *Abstract Generation: Now in Print* (2013), oversaw the processing of MoMA's Gilbert and Lila Silverman Fluxus Collection Gift, and helped organize several other exhibitions. Conaty has taught, lectured, and published widely on topics including *Avalanche* Magazine, contemporary abstraction, and Fluxus, and on artists Joe Bradley, Mary Corse, Wade Guyton, Nadia Kaabi-Linke, and Gerhard Richter. She earned a doctorate from the Institute of Fine Arts, New York University, a master's degree in art history from Williams College, and a bachelor's degree in art history from Middlebury College. She held a Clark Fellowship in 2014 and was awarded a Fulbright Fellowship to study in Germany in 2003.



Farris Wahbeh is the Benjamin and Irma Weiss Director of Research Resources at the Whitney Museum of American Art. Before the Whitney, he was a Project Archivist in the Rare Book & Manuscript Library at Columbia University, and has held roles at Inuit: The Center for Intuitive and Outsider Art in Chicago, Special Collections of the School of the Art Institute of Chicago, and the Getty Research Institute.



Jonathan Weinberg, Ph.D. is an artist and art historian. He is Curator of the Maurice Sendak Foundation and he teaches at the Yale School of Art, and the Rhode Island School of Design. His most recent book is *Pier Groups: Art and Sex along the New York Waterfront* and he is the lead curator for the touring exhibition *Art After Stonewall, 1969-89* which just opened at the Columbus Museum of Art. He had a mid-career retrospective of his paintings at The Leslie Lohman Museum in 2010 curated by Jonathan David Katz, and his art work has been included in exhibitions at The Metropolitan Museum of Art, The Yale Art Gallery and The Rhode Island School of Design Museum.



Clara Nguyen is the Project Archivist for The Maurice Sendak Collection at the University of Connecticut and responsible for all activities related to The Maurice Sendak Collection, from integrating the collection into the UConn Archives and Library's management and access systems to developing ideas for outreach and educational uses of the collection to preparing, mounting, and documenting exhibitions. Previously, Nguyen was the Archivist at Fergus McCaffrey Gallery in New York where she managed the gallery archives and library for the promotion of the gallery's represented post-war Japanese artists and contemporary European and American artists. Nguyen received her BA and MA in Art History at East Carolina University and The George Washington University, respectively.



Laura Fravel is the Curatorial Research Assistant (American Art) in the Drawings, Prints & Graphic Design Department at Cooper Hewitt, Smithsonian Design Museum. Previously, she was the Exhibition Assistant for "American Watercolor in the Age of Homer and Sargent" at the Philadelphia Museum of Art, where she organized a related exhibition dedicated to "Philadelphia Illustrators" featuring objects in the museum's permanent collection. She has held curatorial positions and fellowships at museums including the Smithsonian American Art Museum, the North Carolina Museum of Art, and the Ackland Art Museum.

New Voices: The 20th Century



Taylor Dow is a game designer, art teacher, and MFA candidate studying Illustration at Washington University in St Louis. In 2016 he received an Indie Groundbreaker Award for his work on *Fall of Magic*, an innovative non-hierarchical storytelling game played on a handmade scroll. As a teacher, his classes center the same principles of collaborative storytelling he implements in his games; Students use mapmaking and improvisation to ground their comics and illustrations in a shared sense of place."



Rachel High is Manager of Editorial Marketing and Rights in the Publications and Editorial Department at The Metropolitan Museum of Art. She has a Master's in Art History from Hunter College, a Bachelor's in Art History from New York University, and is a member of Phi Beta Kappa and the Golden Key International Honour Society. Rachel is an active member of the International Association of Museum Publishers and was a speaker at the 2016 and 2018 National Museum Publishing Seminar. She served as co-editor of *Art=Discovering Infinite Connections in Art History*, which will be published by Phaidon in May 2020.



Marco Polo Juarez Cruz is a Ph.D. student in the Art History program at the University of Maryland College Park. He is studying the consolidation of abstraction in the distinct artistic groups across the Americas, and its relationship with cultural policies, museums, literature, and religion. He received his BA in Architecture and his master's degree in Art History, both from UNAM. He has collaborated in research projects at the Instituto de Investigaciones Esteticas. From 2015 to 2019, he coordinated curatorial projects as Head of the Exhibitions Department at the Museo Nacional de Culturas Populares in Mexico City.