

Nina L. Dubin

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Education

- Ph.D. 2006 University of California, Berkeley, Department of the History of Art
Dissertation: *Futures and Ruins: The Painting of Hubert Robert* (Darcy Grimaldo Grigsby, advisor; T. J. Clark, second reader)
- M.A. 2000 University of California, Berkeley, Department of the History of Art
- B.A. 1996 Columbia College, Columbia University (*cum laude* and honors in the Department of Art History and Archaeology)

Teaching Positions

- 2012-present Associate Professor, Department of Art History, University of Illinois at Chicago;
Affiliate of the Department of French and Francophone Studies
- Spring, 2018 Robert Sterling Clark Visiting Professor, Williams College, Williamstown, MA
- 2006-2012 Assistant Professor, Department of Art History, University of Illinois at Chicago

National Fellowships and Awards

- Fall, 2017 Florence Gould Foundation Fellowship, Sterling and Francine Clark Art Institute
- 2013-2014 Samuel H. Kress Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
- 2013-2014 Stanford University Humanities Center External Faculty Fellowship (declined)
- 2013-2014 Mellon Fellowship, The Huntington Library (declined)
- Fall, 2013 Sterling and Francine Clark Art Institute Fellowship (declined)
- 2005-2006 Getty Research Institute Residential Fellowship, Los Angeles
- 2002-2005 David E. Finley Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
- 2002-2003 Fulbright Award (declined)

Internal Fellowships and Awards

- 2021-2022 Institute for the Humanities, University of Illinois at Chicago
- 2019, '12, '09 Dean's Research Prize, College of Architecture, Design and the Arts, UIC
- 2018, '16, '10, '09 Faculty Scholarship Support Program, UIC
- 2014 Office of the Vice Chancellor for Research, UIC
- 2007-2008 Institute for the Humanities, University of Illinois at Chicago
- 2002 Dean's Normative Time Fellowship, University of California, Berkeley
- 1999 Dean's Fellowship, University of California, Berkeley
- 1998 History of Art Department Fellowship, University of California, Berkeley

Exhibition

“Fortune and Folly in 1720,” The New York Public Library. September 17, 2021-January 8, 2022. Co-curator, with Madeleine C. Viljoen and Meredith Martin

Publications

Books

Meltdown! Picturing the World’s First Bubble Economy. Co-written with Meredith Martin and Madeleine C. Viljoen (Turnhout, Belgium: Harvey Miller/Brepols, 2020). Includes solo-authored essay, “Welcome to the Empire of the Imagination!” (pp. 22-48), solo-authored short essays on “Mercury,” “Fame” and “Fortuna” (pp. 66-71; 82-85; 90-94), and co-authored introduction (“Modernity Begins with a Meltdown,” pp. 10-18).

Futures & Ruins: Eighteenth-Century Paris and the Art of Hubert Robert (Los Angeles: Getty Research Institute, 2010; released in paperback, 2013). Reviewed in *Choice*; *H-France Review*; *New Perspectives on the Eighteenth Century*; *European Review of History--Revue européenne d’histoire*; *caa.reviews*; *The Burlington Magazine*; *Oxford Art Journal*; *Romantic Textualities: Literature and Print Culture, 1780-1840*

Edited Volumes

“1720.” Special issue of *Journal18*, no. 10, Fall, 2020. Co-editor (with Meredith Martin). <https://www.journal18.org>. includes co-authored introduction.

Articles and Essays

“Revival and Risk: Renoir, Fragonard and the Epistolary Theme,” in Andre Dombrowski, ed., *The Wiley Blackwell Companion to Impressionism* (Chichester, West Sussex, UK: Wiley Blackwell, forthcoming in 2021)

“Fortune and Folly: A Pandemic Reminiscence,” co-written with Meredith Martin and Madeleine C. Viljoen, *Eighteenth-Century Studies* 54, no. 1 (Fall 2020): 13-21.

“Man of Numbers,” in Frederick Ilchman, Thomas Michie, C. D. Dickerson III, and Esther Bell, eds., *Casanova: The Seduction of Europe*, exh. cat. (Boston: Museum of Fine Arts; Fort Worth: The Kimbell Art Museum; San Francisco: Fine Arts Museums, 2017), 238-253.

“Ruine,” in Wolfgang Cillessen, Martin Miersch and Rolf Reichardt, eds., *Lexikon der Revolutions-Ikonographie in der europäischen Bildpublizistik, 1789-1889* (Münster: Rhema Verlag, 2017), 3:1730-1741.

“The Catiline Conspiracy and the Credibility of Letters in French Revolutionary Art,” in Gesine Manuwald, ed., *The Afterlife of Cicero* (London: The Institute of Classical Studies, 2016): 177-198.

“Anti-Edifice: Jean Barbault’s *Rome Moderne*,” in Rebecca Zorach, ed., *The Virtual Tourist in Renaissance Rome: Printing and Collecting the Speculum Romanae Magnificentiae* (Chicago: The University of Chicago Press, 2008), 85-93.

“Robert des Ruines,” *Cabinet* 20 (January, 2006): 92-97.

Reviews

“Classicisms,” exhibition on view Feb. 16-June 11, 2017 at the David and Alfred Smart Museum of Art, Chicago, *caa.reviews*, March, 2018.

URL: <http://www.caareviews.org/reviews/3263#.WrFA3GbMw1g>

Hubert Robert, 1733-1808: Un peintre visionnaire, exh. cat., ed. Guillaume Faroult (Paris: Musée du Louvre and Washington: National Gallery of Art, 2016), *Zeitschrift für Kunstgeschichte* 79, no. 3 (2016): 427-29.

Richard Taws, *The Politics of the Provisional: Art and Ephemera in Revolutionary France* (College Park, PA: Pennsylvania State University, 2013), *Critical Inquiry* (Autumn, 2016): 213-214.

URL: http://criticalinquiry.uchicago.edu/nina_dubin_reviews_the_politics_of_the_provisional/

Clare Haru Crowston, *Credit, Fashion, Sex: Economies of Regard in Old Regime France* (Durham, NC: Duke Univ. Press, 2013), *French Studies* 2015 69 (4): 532-533. URL:

<http://fs.oxfordjournals.org/cgi/content/full/knv172?ijkey=45cqFma10jdX571&keytype=ref>

Hubertus Kohle and Rolf Reichardt, *Visualizing the Revolution: Politics and Pictorial Arts in Late Eighteenth-Century France* (Chicago: Reaktion Books, 2008), *caa.reviews*, August, 2009.

URL: <http://www.caareviews.org/reviews/1314>.

Invited Lectures

2020 “Fortune & Folly in 1720: Picturing the World’s First Bubble Economy” (with Meredith Martin and Madeleine C. Viljoen). For “Panic & Plague in 1720 and 2020” series, University of Minnesota Center for Early Modern Studies, Department of History; version also forthcoming in 2021 for Françoise and Georges Selz Endowed Lectures in 18th- and 19th-century French Decorative Arts and Culture, Bard Graduate Center, New York

2018 “Master of the World.” Harvard University, Department of the History of Art and Architecture, Cambridge; version also given at Sterling and Francine Clark Art Institute, Williamstown, MA

- 2017 “Love, Trust, Risk: Epistolary Pictures in Eighteenth-Century France.” For Comini Lecture Series, Southern Methodist University, Department of Art History, Dallas; version also given at University of California, Berkeley, Department of the History of Art
- 2016 “Hubert Robert at the Flower-Strewn Abyss.” Keynote lecture on occasion of “Hubert Robert: 1733-1808” exhibition, The National Gallery of Art, Washington, D.C.; version also given for Templeton Lecture Series on “The Life and Afterlife of Roman Architecture,” University of California, Davis, Department of Art and Art History, 2017
- 2014 “Love, Trust, Risk: Painting the ‘Papered Century’.” Johns Hopkins University, Department of German and Romance Languages and Literatures, Baltimore. Versions also given at the University of Pennsylvania, Department of Art History; Aspen Art Museum (for “Art Has Always Been Contemporary” lecture series); Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.; New York University, Department of Art History, 2013; George Washington University, Department of Fine Arts and Art History, Washington, D.C.; 2012
- 2010 “Futures & Ruins in Eighteenth-Century Paris.” University of Illinois at Urbana-Champaign, Department of Art History; versions also given at the University of California, San Diego, Visual Arts Department, 2009 and Institute for the Humanities, University of Illinois at Chicago, 2008
- 2006 “Urban Disasters, Entrepreneurial Aesthetics & the Modern Cult of Ruins.” University of Illinois at Chicago, Department of Art History; versions presented to the University of Chicago Working Group on the *Speculum Romanae Magnificentiae*, and the University of Chicago, Department of Art History, 2007
- 2006 “The Ruin, the Future & the Market.” Getty Research Institute, Los Angeles
- 2004 “Profits & Ruins: Hubert Robert and the Art of Speculation.” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.; version also presented at the American Society for Eighteenth-Century Studies Annual Conference, Las Vegas, 2005

Conference, Workshop and Symposium Papers, Roundtables, Gallery Talks

- 2020 “Rags to Riches: Paper Culture in the Age of Bubbles.” For conference “Paper Ecologies in the Early Modern World.” Huntington Library, San Marino
- 2020 “Eros, Inc.: Cupid, Corporate Form, and the Crash of 1720.” For conference “Art and the Actuarial Imagination.” Huntington Library, San Marino (*cancelled due to pandemic*)
- 2019 Gallery Talk. For annual North American Society for the Study of Romanticism Conference, Art Institute of Chicago

- 2019 “Love, Trust, Risk: Epistolary Pictures and the Culture of Credit in Eighteenth-Century France.” For workshop “Beyond the Art Market: New Approaches to the Study of Art and Money.” University of California, Irvine, Institute for Money, Technology, and Financial Inclusion and the Department of Anthropology
- 2019 “Cupid’s Bubbles: Love, Capital, and the Culture of Credit.” College Art Association Annual Conference, New York
- 2018 “The Allegorical and the Actuarial: Bernard Picart and the Bubbles of 1720.” For workshop meeting of “Art and the Actuarial Imagination,” McGill University, Montreal
- 2018 “‘Master of the World’: Love and Other Inconstancies in Eighteenth-Century French Art.” For conference “Art and Architecture in the Long Eighteenth Century: HECAA at 25,” Southern Methodist University, Dallas
- 2017 “Beauty is a Letter of Credit.” For conference “Thinking Women: Art and Representation in the Eighteenth Century,” Harn Museum of Art, University of Florida, Gainesville
- 2017 “Banknotes and *Billets-Doux*: Epistolary Pictures in Eighteenth-Century France.” For workshop “Early Modern Epistolary Culture,” University of Illinois at Chicago
- 2017 “Capricci and Credibility in the Age of the Grand Tour.” For conference “In the Shadow of the Grand Tour: Object Narratives and Cultural Resonances in Britain (17th-19th centuries),” Franke Institute for the Humanities, University of Chicago
- 2016 “Eros versus Hymen: Marriage Contracts in Eighteenth-Century French Art.” For workshop “Art and the Actuarial Imagination,” McGill University, Montreal
- 2016 “Love, Trust, Risk: Epistolary Pictures, Then and Now.” For conference “Art and the Monetary,” Columbia University, New York
- 2015 “Loving Ironically.” For conference “Contextualizing Irony: Change and Continuity from the Eighteenth Century to the Present,” University of Illinois at Chicago
- 2015 “History Painting and Credibility in Revolutionary France.” For colloquium “The Evolution of a Genre: History Painting, Traditional and Modern,” The Sterling and Francine Clark Art Institute, Williamstown, MA
- 2015 “Cicero, Moitte, Janinet: The Catiline Conspiracy and the ‘Papered Century’.” For conference “The Aftermath of Cicero,” The Warburg Institute, London
- 2015 “French Caricature: A Brief History.” For roundtable “Charlie And Context,” Institute for the Humanities, University of Illinois at Chicago
- 2015 “Epistolarity at the Salon of 1793: Cicero, Moitte, Janinet.” American Society for Eighteenth-Century Studies Annual Conference, Los Angeles

- 2014 “Love, Trust, Risk: Painting the ‘Papered Century’.” Center for Renaissance Studies’ Eighteenth-Century Seminar, The Newberry Library, Chicago
- 2013 “Paris en ruines: considerations sur les risques et désastres de l’époque modern.” For symposium “Villes en ruines. Images, mémoires, métamorphoses,” Musée du Louvre, Paris
- 2013 “Love, Trust, Risk: Epistolary Painting in ‘The Age of Paper’.” American Society for Eighteenth-Century Studies Annual Conference, Cleveland
- 2012 “Letter Paintings and the Culture of *Confiance* in Eighteenth-Century France.” Annual Eighteenth-Century Workshop, Center for Eighteenth-Century Studies at Indiana University, Bloomington
- 2011 “Epistolary Painting and the Culture of *Confiance* in Eighteenth-Century France.” For symposium “New Scholarship in Eighteenth-Century French Art History in honor of the 25th anniversary of Thomas E. Crow’s *Painters and Public Life in Eighteenth-Century Paris*,” La Maison Française, New York University, New York
- 2009 “The Time of Hell.” College Art Association Annual Conference, Los Angeles; version presented at The Chicago Consortium for Art History Workshop, The Art Institute of Chicago, 2008
- 2008 “The Past and the Futures Market.” American Society for Eighteenth-Century Studies Annual Conference, Portland
- 2007 “Anti-Edifice.” For conference “The Virtual Tourist in Renaissance Rome: Printing and Collecting the *Speculum Romanae Magnificentiae*,” University of Chicago
- 2007 “Landscape and Improvisation: The Case of the French ‘Piranésiens.’” Congress of the International Society for Eighteenth-Century Studies, Montpellier, France
- 2006 “Entrepreneurial Aesthetics & Urban Disasters in Pre-Revolutionary Paris.” College Art Association Annual Conference, Boston
- 2003 “Real Estate and the Aesthetics of Speculation.” For symposium “Play and Art in the Eighteenth Century,” Columbia University Institute for Scholars at Reid Hall, Paris
- 2003 “Demolishing the City: Hubert Robert and the Urban Sublime.” For conference “Constructing the City,” Yale University, Department of the History of Art, New Haven
- 2002 “The Picturesque after Thermidor.” For conference “Posing Models: The Question of Beauty and its Status in the History of Art,” Princeton University, Department of Art and Archaeology

1999 “Rembrandt's Contour.” For Samuel H. Kress Symposium, University of California, Berkeley, Department of the History of Art

Conferences and Workshops Organized and Sessions Chaired

- 2021 “Paper Trail: 1720, Financial Disaster and the Visual Arts,” conference co-organizer (with Meredith Martin and Madeleine Viljoen). New York University and The New York Public Library (forthcoming)
- 2019 North American Society for the Study of Romanticism, organizing committee member. University of Chicago and University of Illinois at Chicago
- 2017 “Early Modern Epistolary Culture,” workshop co-organizer (with Shira Brisman). Institute for the Humanities, University of Illinois at Chicago
- 2016 “Eros and Enlightenment,” panel co-chair (with Herica Valledares). College Art Association Annual Conference, Washington, D.C.
- 2015 “The Mobile Body: Social Identity and Visual Dynamics,” panel chair. For “Motion and Emotion in the French Enlightenment” conference, University of Chicago
- 2013 “Trust and Credit in the Eighteenth-Century Anglo-American World,” panel chair (as invited substitute). American Society for Eighteenth-Century Studies Annual Conference, Cleveland
- 2010 “Eighteenth-Century European Art,” panel chair. College Art Association Annual Conference, Chicago
- 2009 Annual Midwestern Graduate Student Conference, moderator. The Art Institute of Chicago
- 2000 “Theorizing the Spectacle,” moderator. The Berkeley Symposium. Department of the History of Art, University of California, Berkeley

Research Workshops Led

“The Mississippi Bubble: Unpacking an Early Modern Economic Catastrophe,” workshop co-leader (with Analú López). Research Method Workshop for Graduate Students and Early Career Researchers. Newberry Library, 2020 (forthcoming)

Teaching

Courses

AH 111/undergraduate lecture

World Art, Renaissance to the Present

AH 207/undergraduate lecture	<i>From Rococo to Revolution</i>
AH 260/undergraduate lecture	<i>European Art, 1750-1900</i>
AH 301/undergraduate seminar	<i>Theories and Methods in Art History</i>
AH 303/undergraduate seminar	<i>Writing in Art History</i>
AH 404/graduate/undergraduate seminar	<i>Love Letters, from Vermeer to Sophie Calle</i>
AH 460/graduate/undergraduate seminar	<i>Impressionism and Post-Impressionism</i>
AH 460/graduate/undergraduate seminar	<i>Eros & Enlightenment</i>
AH 510/graduate seminar	<i>Historiography of the Visual Arts, 1750-1960</i>
AH 511/graduate seminar	<i>Toward New Histories of the Visual Arts, 1960 to the Present</i>
AH 550/graduate seminar	<i>Art & Risk in the Early Modern World</i> <i>Early Modern Paper Culture</i>
AH 560/graduate seminar	<i>Paris, Capital of the Nineteenth Century</i>
AH 560/graduate seminar	<i>The Ruin</i>

Advising

- 3 Ph.D. students (on eighteenth-century French print culture—supervisor; on eighteenth-century French libertine material culture—supervisor; on Dutch and Chinese civic architecture in Indonesia – committee member)
- 13 M.A. Qualifying Papers (on post-WWII French fashion; make-up in eighteenth-century aesthetic and social thought; Gustave Caillebotte; Berthe Morisot; Camille Pissarro; pornographic photography surrounding Édouard Manet’s *Olympia*; late 19th c. French family portraits; pro-clerical postcard propaganda in turn-of-the-20th-century France), four as second reader (on photographer Antoin Sevruguin; German Expressionism; poster art in 1968; the nineteenth-century lithographer Jules Cheret)
- 7 M.A. Theses (on modern art and sexual violence--second reader; on François Boucher, at Williams College—first reader; French-Vietnamese artistic relations in the late nineteenth century—first reader (winner of UIC’s excellent thesis award); on eighteenth-century genre painting—second reader; on early-modern British collectors in Rome—second reader; on hairwork in 19th c. America and early 20th-century French fashion journals, both as third reader)
- 4 Ph.D. examination committees (1 on eighteenth-century art; 3 on twentieth-century art)
- 8 graduate student independent study projects (on the picturesque in 19th c. North America; the contemporary sublime; eighteenth-century British portraiture; 3 on French eighteenth-century art; affect theory and contemporary art; Giuseppe Vasi)
- 2 undergraduate student independent study projects (on 19th c. French art; 19th c. Scottish art)
- 2 undergraduate honor’s thesis (2nd reader, on contemporary installation art; and 1st reader, on Elisabeth Vigée-Lebrun)

Service and Committees

University of Illinois at Chicago

Director of Undergraduate Studies, Art History, Spring, 2021; 2016-2017
Educational Policy Committee, School of Art and Art History, 2020-2021
Administrative Review Committee, School of Art and Art History, 2020-2021
Director of Graduate Studies, Art History, 2012-2013, 2014-2015, 2018-2020
Executive Committee, School of Art and Art History, 2018-2020
Co-Chair, Personnel Committee, School of Art and Art History, spring 2017
Tenure Paper Preparer, Art History, 2012, 2017
Personnel Committee, School of Art and Art History, 2015-2017
BA in IDeAs working group, 2015-2017
Personnel Committee, Art History, 2012
Search Committees (for two Modern and Contemporary open-rank positions, Art History, 2011-2012; for Director of Museum and Exhibition Studies Program, Art History, 2011-2012; for Assistant Professor of French, Department of French and Francophone Studies, 2011-2012; for two-year visiting instructor of contemporary art, Art History, 2009)
Graduate Program Committee, Art History, 2011-2012; 2007
University Senate, 2010-2012
Educational Policy Committee, College of Architecture and the Arts, 2010-2012
Executive Committee, Art History Department, 2009-11
Lectures and Events Committee, Art History Department, 2009-11
Diversity Committee, College of Architecture and the Arts, 2009-10
Undergraduate Policy Committee, Art History Department, 2008
Undergraduate Policy Committee, 2006-2007
Executive Committee, College of Art and Architecture, 2006

Professional Service

Peer Reviewer

Journal18

Routledge

Architectural Theory Review

Open Cultural Studies

The Getty Research Institute

Classical Receptions Journal

Amsterdam University Press

Source: Notes in the History of Art

Grant Application Reviewer

Leverhulme Trust

Juror

Historians of Eighteenth-Century Art and Architecture Dora Wiebenson Prize

Professional Affiliations

American Society for Eighteenth-Century Studies

College Art Association

Historians of Eighteenth-Century Art and Architecture