

Nina L. Dubin

University of Illinois at Chicago
Department of Art History (M/C 201)
935 West Harrison Street
Chicago, Illinois 60607
dubin@uic.edu

Education

- Ph.D. 2006 University of California, Berkeley, Department of the History of Art
Dissertation: *Futures and Ruins: The Painting of Hubert Robert*
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

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

National Fellowships, Grants 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 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)

Publications

Book

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*

Selected Articles and Essays

“Revival and Risk: Renoir and the Epistolary Theme,” in Andre Dombrowski, ed., *The Wiley Blackwell Companion to Impressionism* (Chichester, West Sussex, UK: Wiley Blackwell, forthcoming in 2019)

“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

- 2018 “Master of the World.” Harvard University Department of History of Art and Architecture, Cambridge; Sterling and Francine Clark Art Institute, Williamstown
- 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
- 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,” Department of Art and Art History, University of California, Davis, 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, Philadelphia; 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.; Department of Art History, New York University, 2013; Department of Fine Arts and Art History, George Washington University, Washington, D.C., 2012
- 2010 “Futures & Ruins in Eighteenth-Century Paris.” Department of Art History, University of Illinois at Urbana-Champaign; versions also given at the Visual Arts Department, University of California, San Diego, 2009 and Institute for the Humanities, University of Illinois at Chicago, 2008
- 2006 “Urban Disasters, Entrepreneurial Aesthetics & the Modern Cult of Ruins.” Department of Art History, University of Illinois at Chicago; versions presented to the University of Chicago Working Group on the *Speculum Romanae Magnificentiae*, and the Department of Art History, University of Chicago, 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 and Roundtables

- 2019 Gallery Talk. For annual North American Society for the Study of Romanticism Conference, Art Institute of Chicago (forthcoming)

- 2019 “Master of the World.” For workshop “Beyond the Art Market: New Approaches to the Study of Art and Money.” Univ. of CA, Irvine (forthcoming)
- 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 (forthcoming)
- 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, The 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
- 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,” Department of the History of Art, Yale University
- 2002 “The Picturesque after Thermidor.” For conference “Posing Models: The Question of Beauty and its Status in the History of Art,” Department of Art and Archaeology, Princeton University

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

Workshops, Symposia and Conference Sessions Chaired

2017 “Early Modern Epistolary Culture,” workshop organizer. Institute for the Humanities, University of Illinois at Chicago

2016 “Eros and Enlightenment,” panel co-chair. 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