

A painting of a person sitting on a cliff overlooking the ocean. The person is seen from behind, sitting on a large rock. The ocean is turbulent with white-capped waves crashing against the shore. The sky is a dark, overcast brown. The foreground shows the texture of the cliffside with some sparse vegetation.

**Defining American Art:
Then and Now**

**April 7
12:30 - 4:30pm**

**What is
the state of
American art?**

LUNDER @ **ADDISON GALLERY
INSTITUTE** OF AMERICAN ART



**COLBY
MUSEUM
OF ART**

SCHEDULE

12:30-12:45: WELCOME & INTRODUCTION

Allison Kemmerer, The Mary Stripp and R. Crosby Kemper Director,
Addison Gallery of American Art

Erica Wall, Director of the Lunder Institute for American Art

12:45-2:00: PANEL 1

Hardeep Dhillon: "The Legal and Bureaucratic Parameters of American
Citizenship"

Andrew McClellan: "American Art @ American Museums, 1900-1925:
Founding Paradigms"

Gordon Wilkins: "*Respice Artem Patriae*: Nationalism and the Founding of the
Addison Gallery of American Art"

2:00-3:00: INTERMISSION

Light refreshments in lobby

Student Exhibitors in Underwood Room:

Phillips Academy Art 510: Photo II: The Advanced Photographic Portfolio with
Hector Membreno-Canales (instructor): Graham Burtle '24, Suvir Virmani '25

New Narratives: Reclaiming Asian Identity through Story, a campus community
digital art project with: Carolyn Barbie '24, Hazel Koh '21, Avery Lin '24,
Solar Liu '24, Corrie Martin (faculty advisor)

3:00-4:30: PANEL 2

Rachel Vogel: "How Do Museums Define American Art?"

Miguel Luciano: "Boricua Rising Signs"

Marina Tyquiengco (CHamoru): "Shifting the Presentation of Native American
Art at the MFA"

Stephanie Sparling Williams: "Toward Joy: New Frameworks for American Art"

4:30-5:30: RECEPTION

Addison Gallery of American Art Museum Learning Center

SPEAKER BIOS

PANEL 1

Hardeep Dhillon is the child of immigrants, a storyteller, and a historian. She is currently Assistant Professor in Asian American History and core faculty in the Asian American Studies Program at the University of Pennsylvania. She is also a member of the Penn Migration Initiative Executive Committee. Professor Dhillon's research focuses on the history of immigration to the United States, and the laws and legal practices that shape immigrant lives. Her current book project, tentatively titled *America's Modern Immigrant Family*, studies the legal construction of the modern immigrant family through the lens of Asian American history. Prior to arriving at Penn, Professor Dhillon completed a postdoctoral fellowship at the American Bar Foundation, an interdisciplinary legal research institute based in Chicago, Illinois. She earned her doctorate at Harvard University in History with a secondary field of study in Gender, Women, and Sexuality Studies. At Harvard, her teaching earned her the Faculty of the Year Award.

Andrew McClellan is Professor of Art History at Tufts University and the author of numerous books and articles on the history of museums and collecting, including *Inventing the Louvre*, *The Art Museum from Boullée to Bilbao*, and *The Art of Curating: Paul Sachs and the Museum Course at Harvard*. His current book project is "Rivals on the Fenway: Isabella Stewart Gardner, the Museum of Fine Arts, Boston, and the Destiny of the American Art Museum."

Gordon Wilkins is the Robert M. Walker Curator of American Art at the Addison Gallery of American Art. Wilkins oversees the care, exhibition, and growth of the Addison's world-renowned collection of American art across media with a particular focus on the art of the nineteenth and early twentieth centuries. He has curated numerous exhibitions on a broad array of topics ranging from European-American perceptions of the natural world in the nineteenth century to 1970s Bay Area conceptual photography. He was also the curator of the critically acclaimed *Rosamond Purcell: Nature Stands Aside*, the first retrospective exhibition devoted to this pioneering photographer and conceptual artist. The accompanying publication, edited by Wilkins, was named one of "this season's outstanding art books" by *Bookforum* and was highlighted by Lucy Sante as one of the best photography books of 2022 in the *New York Times*.

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This Lunder Institute@ The Addison Gallery program is co-presented by the Lunder Institute for American Art, a part of the Colby Museum of Art. Lunder Institute@ invites institutions to be in conversation with one another and challenges them to look critically at American art, its history, its future, and its evolution.

PANEL 2

Rachel Vogel is the Assistant Curator at the Addison Gallery of American Art, where she focuses on modern and contemporary art. Before joining the Addison, Rachel contributed to numerous exhibitions and publications at the Johnson-Kulukundis Gallery at the Harvard Radcliffe Institute, as well as curated exhibitions at Art League Houston and Rice University's Media Center Gallery, among others. Her writing has been published in *American Art*, *Art Journal*, *caa.reviews*, *Oxford Art Journal*, and *Print Quarterly* and in several exhibition catalogues. She received her PhD in Art History from Harvard University, and she has taught courses at Georgetown University, Harvard University, Vassar College, and the Wonderworks pre-college program at Rice University.

Miguel Luciano is a multimedia visual artist whose work explores themes of history, popular culture, social justice and self-determination through painting, sculpture, and socially engaged public art projects. He is the recipient of the Mellon Foundation's Latinx Artist Fellowship (2021), the A Blade of Grass Socially Engaged Art Fellowship, and Joan Mitchell Foundation Painters and Sculptors Award. His work is featured in the permanent collections of the National Gallery of Art, Smithsonian American Art Museum, National Portrait Gallery, National Museum of African American History and Culture, The Brooklyn Museum, El Museo del Barrio, and the Museo de Arte de Puerto Rico. Luciano was an inaugural Artist in Residence in The Metropolitan Museum of Art's Civic Practice Partnership Artist Residency Program (2018–2021) and he is currently a faculty member at the School of Visual Arts and Yale University School of Art.

Marina Tyquiengco is the inaugural Elyn McColgan Associate Curator of Native American Art at the Museum of Fine Arts, Boston. She is a CHamoru scholar who received her MA and PhD from the University of Pittsburgh and her BA from the University of Virginia. She has previously taught at Brown University and University of Pittsburgh. She has published articles in *Feminist Studies*, *Panorama: Journal of the Association of Historians of American Art*, and *Lateral: Journal of the Cultural Studies Association*. Recent curatorial projects at the MFA include *Marking Resilience: Indigenous North American Prints*, a temporary exhibition co-curated with MFA curator Edward Saywell and artist Duane Slick, and *A Little Bit of the Southwest*, the first permanent gallery devoted to Native American art on the 20th century American floor. Her independent curatorial projects include *James Tylor: From An Untouched Landscape* at the George Eastman Museum and the Kluge-Ruhe Aboriginal Art Collection.

Stephanie Sparling Williams is the Andrew W. Mellon Curator of American Art at the Brooklyn Museum. Her curatorial practice is predicated on interdisciplinary research, writing, and teaching on American art, and foregrounds Black Feminist space-making. Her scholarly work is invested in the space of the museum, with a focus on African American art and culture, and the work of U.S.-based artists of color. Related interests include material histories, cross cultural exchange, strategies of address, and contemporary art that engages with the history of the United States.