

## Manet: New Directions Speaker Bios

**Kathleen Adler** is a freelance writer, teacher, and curator living in London. She was the director of education at the National Gallery, London, for 11 years, and is the author of monographs on Manet and Morisot (with Tamar Garb). She curated *Americans in Paris* at the National Gallery in 2006, and curated an exhibition on Renoir in Rome in 2007, and a Van Gogh show in Milan in 2014.

**Hollis Clayson** is professor of art history and Bergen Evans Professor in the Humanities at Northwestern University. Her scholarship has centered on Paris-based art practices. Her books include *Painted Love: Prostitution in French Art of the Impressionist Era* (1991), *Paris in Despair: Art and Everyday Life Under Siege (1870-71)* (2002), *Is Paris Still the Capital of the Nineteenth Century? Essays on Art and Modernity, 1850-1900* (2016), co-edited with André Dombrowski, and *Paris Illuminated: Essays on Art and Lighting in the Belle Époque* (2019). Her current project studies the visibility and reception of the Eiffel Tower.

**André Dombrowski** is associate professor of the history of art at the University of Pennsylvania, specializing in the arts and material cultures of France, England, and Germany in the late 19th century. Author of *Cézanne, Murder, and Modern Life* (2013), a study of the artist's early work, he has written essays on Manet, Monet, Degas, and Menzel, among others. He is currently at work on a book-length study justifying the rise of the Impressionist instant—and painting's presumed new “quickness” more broadly—out of the period's novel time-technologies and forms of time management.

**Stéphane Guégan** is an art historian and critic and special research advisor to the president of the Musée d'Orsay. The author of several books on 19th- and 20th-century painting and literature, from Romanticism to Picasso, he has also organized or co-organized the exhibitions *Chassériau* (Grand Palais, 2002), *From Delacroix to Renoir: French Painters in Algeria* (Institut du Monde Arabe, 2003), *Ingres* (Musée du Louvre, 2006), *Manet: The Man Who Invented Modernity* (Musée d'Orsay, 2011), *Manet. Ritorno a Venezia* (Venice, Palazzo Ducale, 2013), *Bistrot! From Baudelaire to Picasso* (Bordeaux, Cité du Vin, 2016), *The Black Model from Géricault to Matisse* (Musée d'Orsay, 2019) and *Toulouse-Lautrec: Resolutely Modern* (Paris, Grand Palais, 2019).

**Katie Hornstein** is a specialist of 19th-century French art and visual culture and teaches at Dartmouth College. She is author of *Picturing War in France, 1792–1856* (Yale University Press, 2018) and co-editor of *Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture* (University Press of New England, 2017). Her current book project, *Beastly Encounters: Seeing Lions in the Nineteenth Century*, (under contract Yale University Press, expected 2022) examines how visual representations of lions provided the basis for approaching a very human set of questions, including most notably issues related to sovereignty, empire, and spectacle.

**Kathryn Kremnitzer** joined the Art Institute of Chicago in October 2018 as a research associate in the European Painting and Sculpture Department where she worked on the Chicago presentation of *Manet and Modern Beauty* and is helping to prepare forthcoming 19th-century exhibitions and publications. She is a PhD Candidate at Columbia University, where she received her MA in 2016 and MPhil in 2017, and is finishing her dissertation on Manet's watercolors in the 1860s. She was previously a research assistant at the Metropolitan Museum of Art where she worked on the exhibition *Madame Cézanne* (2014–15) and curated a show of Tiepolo drawings from the Robert Lehman Collection (2014).

**Denise Murrell** is an associate research scholar in the Department of Art History and Archaeology at Columbia University in the City of New York. She was the curator of the exhibition *Posing Modernity: The Black Model from Manet and Matisse to Today* at Columbia University's Wallach Art Gallery, and the author of its catalogue (Yale University Press and the Wallach Art Gallery, 2018). She was a co-curator of the exhibition's expansion at the Musée d'Orsay, Paris, *The Black Model from Géricault to Matisse*.

**Margaret Werth** is author of *The Joy of Life: The Idyllic in French Art, circa 1900* (2002), and essays on Matisse, Picasso, the city film of the 1920s, and intermedial representations of the face. She is currently completing a book on Manet's art that considers constellations of works produced and exhibited in the 1870s, with particular attention to his relations with Stéphane Mallarmé, Impressionism, and the comic. Articles related to this book have been published in *Is Paris Still the Capital of the Nineteenth Century? Essays on Art and Modernity, 1850-1900* (2016) and in a special issue on 19th century art in the online journal *nonsite* (2019). She is associate professor of art history at the University of Delaware.