PATRICIA CRONIN

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is
NOT LOST

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with essays by

Helen Molesworth

and

Alexander Nemerov

NEWCOMB ART GALLERY

Tulane University

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FOREWORD *and* ACKNOWLEDGMENTS

Charles M. Lovell
director
NEWCOMB ART GALLERY

Patricia Cronin: All Is Not Lost presents the complete works from the *Harriet Hosmer: Lost and Found* series (2004-2009) alongside the marble sculpture *Memorial To A Marriage* (2002) from one of America's foremost contemporary artists. Her groundbreaking oeuvre, exploring notions of gender as well as gay and lesbian representation, employs classical idioms ably realized in traditional media.

The Harriet Hosmer series, never before seen in its entirety, offers a catalogue raisonné for the largely forgotten American sculptor (1830-1908) who lived and worked in Rome for more than fifty years. Cronin's representations exploit the transparent properties of watercolor to evoke the luminosity of Hosmer's neoclassical forms.

These are combined with *Memorial To A Marriage,* carved in Carrara marble in the tradition of nineteenth-century mortuary sculptures, that presents the artist and her partner Deborah Kass in an eternal embrace.

The Newcomb Art Gallery is proud to bring to New Orleans and Tulane University this compelling exhibition with its powerful commentary on gender and sexuality at a time when such issues occupy a central, and often controversial, place in contemporary American political discourses.

I would like to thank the artist Patricia Cronin for her enthusiastic support and cooperation in making this exhibition available to the Newcomb Art Gallery. The Andy Warhol Foundation for the Visual Arts provided critical funding for the catalogue and exhibit, and I am particularly grateful to foundation President Joel Wachs as well as Program Director Rachel Bers and former Program Director Pamela Clapp. Additional financial support came from Sara Vance Waddell.

We appreciate the insightful essays contributed by Alexander Nemerov, the Vincent Scully Professor of the History of Art at Yale University, and Helen Molesworth, Chief Curator of the Institute of Contemporary Art/Boston. We are also grateful to Michael Plante, Associate Professor, History of Art at Tulane University, for suggesting the exhibition to the gallery, and being involved in the preliminary planning.

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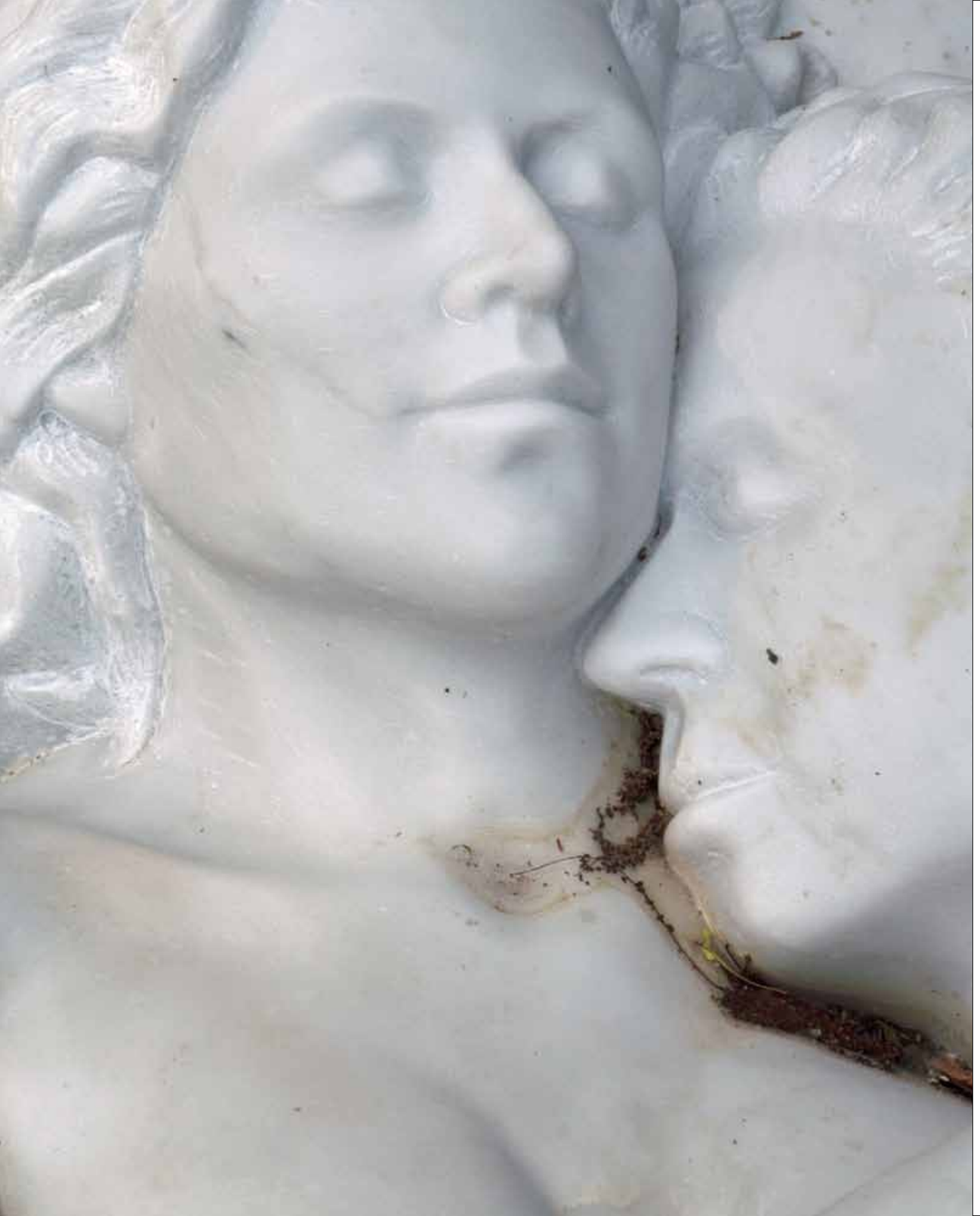
Thanks to our Senior Curator, Sally Main, for her valuable contributions in arranging the loans, producing labels and signage, and exquisitely installing the exhibition.

The catalogue was beautifully designed by Beverly Joel, pulp, ink., New York, and ably edited by our own Teresa Parker Farris, Marketing Coordinator. Finally, special thanks to Arthur Roger for his support behind the scenes.

Memorial To A Marriage, 2004
Bronze, 2/3rds to scale, Brooklyn Museum, Brooklyn, New York



ALL *is* NOT LOST

Love and Death *in* the work *of* PATRICIA CRONIN

Sometime in March of 2005, I was sitting at an airport bar reading the close-captioned feed on the television. Then president, George W. Bush, had interrupted his vacation to fly back to Washington, DC, so he could sign legislation designed to prohibit Terri Schiavo's husband from authorizing her doctors to remove her from life support. Schiavo had been in a persistent vegetative state since 1998, and had been kept alive by virtue of a feeding tube. While her husband wanted to release her from this medical limbo, her parents felt certain that recovery was still possible. Their unfortunate and bruising legal battle became a cause célèbre of the right-to-life movement.

My cocktail-induced epiphany at the bar that day was about the relations between marriage and death. In an ideal world, it seemed to me, when you chose to marry you did so because you had found someone you trusted to take care of you—through sickness and in health—and there was perhaps no greater test of this trust than how that person would handle your affairs if you were, say, in a persistent vegetative state. I realized that marriage is really about death; being married means knowing that the affairs of your death will be taken care of by the person you choose—your spouse—rather than the people who are simultaneously the most permanent and most arbitrary fixtures in your life—your parents. "No wonder people don't want fags to get married," I thought. Not letting queers marry is a way of maintaining the fantasy that gays and lesbians are in a perpetual "stage." Not allowing queers to marry is a way of refusing them their adulthood, a way of keeping them tethered to their parents. It is a form of state-driven infantilization. I realized what made the Schiavo case so deeply perverse was that some politicians' desire to take a right-to-life stance made them, in this instance, willing to overlook the (sacred!) covenant of marriage. But the law prevailed: Schiavo had chosen her husband, and he did not let Washington's meddling in his personal affairs stop his pursuit of justice for his wife. Her feeding tube was removed, and thirteen days later on March 31, 2005, she died a peaceful death.

Patricia Cronin's work traffics in love and death, and in the intimate relations between these two structuring poles of human existence. The exhi-

Helen Molesworth

bition *All Is Not Lost* brings together the two projects that best exemplify these concerns: her funerary sculpture *Memorial To A Marriage* from 2000-02 and a group of more than sixty watercolors based on the work of Harriet Hosmer (1830-1908), an American sculptor who lived most of her adult life as an expatriate in Europe. *Memorial To A Marriage* is a larger-than-life-size sculpture carved in white Carrara marble. It depicts two female figures, intertwined in a sleeping embrace. The figures are nude, their breasts exposed, their hair sexily splayed across the pillows. A sheet drapes across the lower part of their bodies, leaving their feet exposed, and in a particularly

poignant detail—a punctum if you will—their feet delicately touch. It is the detail that emblematizes the love, here imaged as eternal. The work is audacious. A Carrara marble sculpture—really? After Donald Judd? Two women in a postcoital slumber—really? After Gustave Courbet? A mortuary sculpture—really? After Nietzsche? But there it is, installed in New York City's Woodlawn Cemetery; a photo taken of it in the autumn shows it surrounded by dried and dead maple leaves, a few of which are nestled in the folds of the white drapery. Fitting, as fall is the season of death—winter is merely hibernation.

Memorial To A Marriage was made a decade before Patricia Cronin and her partner Deborah Kass were granted the right to marry in their home state of New York. Hence Cronin made a memorial to a legal status that did not exist, just as she arranged for a funeral sculpture before she and her lover had died (or were near death). The time-travel quality of the work is accentuated by how out of fashion it is with the conventions of queer, artistic, and urban life—conventions in which few have embraced the logic of the memorial with its dreams of permanence and greatness, ideas deeply problema-

tized by decades of feminist critique of the machinations of patriarchy. And yet, there it sits in a kind of obdurate grandness, awaiting its ultimate activation, its shift in temporality from anticipatory to eternal.

On the face of it, Cronin's extraordinary project around the neoclassical sculptor Harriet Hosmer seems a radical departure from her previous work: small watercolors of her and her lover in erotic engagement, which culminated in *Memorial To A Marriage*. Leaving behind the libidinous, the Hosmer project seemed almost a step back in the feminist trajectory, to the moment of reclamation. Cronin was doing what a generation of feminist art historians before her had done. She answered Linda Nochlin's question, "Why have there been no great women artists?" with the now familiar answer: "Here's one." She thus presented Harriett Hosmer, a young white woman from

Massachusetts who, against significant odds, became a noted neoclassical sculptor and lived an expatriate life in Rome surrounded by a circle of well-known and well-to-do women, all of whom had eschewed traditional marriage, preferring to live together in a variety of Sapphic arrangements. Upon learning about Hosmer, Cronin was loath to discover that art history had yet to bestow upon her its ultimate act of validation, a catalogue raisonné. So Cronin set out to provide her with one.

She meticulously researched Hosmer's life and oeuvre. She made small delicate grisaille watercolor renderings of all of Hosmer's known works. Accompanying these drawings was a traditional catalogue entry written by Cronin. The entries properly enumerate the provenance of each work, account for its multiple iterations, and their exhibition histories. Each entry contains a description of the work,

along with an explication of its iconography and a restrained version of interpretation, just enough to let us know that Cronin has opinions, but not so emphatically stated that we are not free to muddle around with our own thoughts. For works whose locations are unknown, Cronin made abstract drawings, glowing white forms that suggest a vague shadow of what the original shape might have been. (For instance, a lost fountain sculpture appears as a large vertical shape; a lost portrait medallion burns like a bright sun.) The watercolors are as sentimental—evoking their history as a woman's art form from

the Victorian age—as the text is scholarly, bestowing upon the project a dual affect: sweet and serious, decidedly not ironic. The project, in addition to participating in the recuperative gestures of feminist art history, also participates in two of the dominant modes of contemporary art practice. The work is deeply indebted to the logic of appropriation, in which the artist makes recourse to the images and objects that already exist and resubmits them under her own signature. And it also is a deeply performative work, in

which the artist takes on the roles of art historian and curator, even though she is professionally neither.

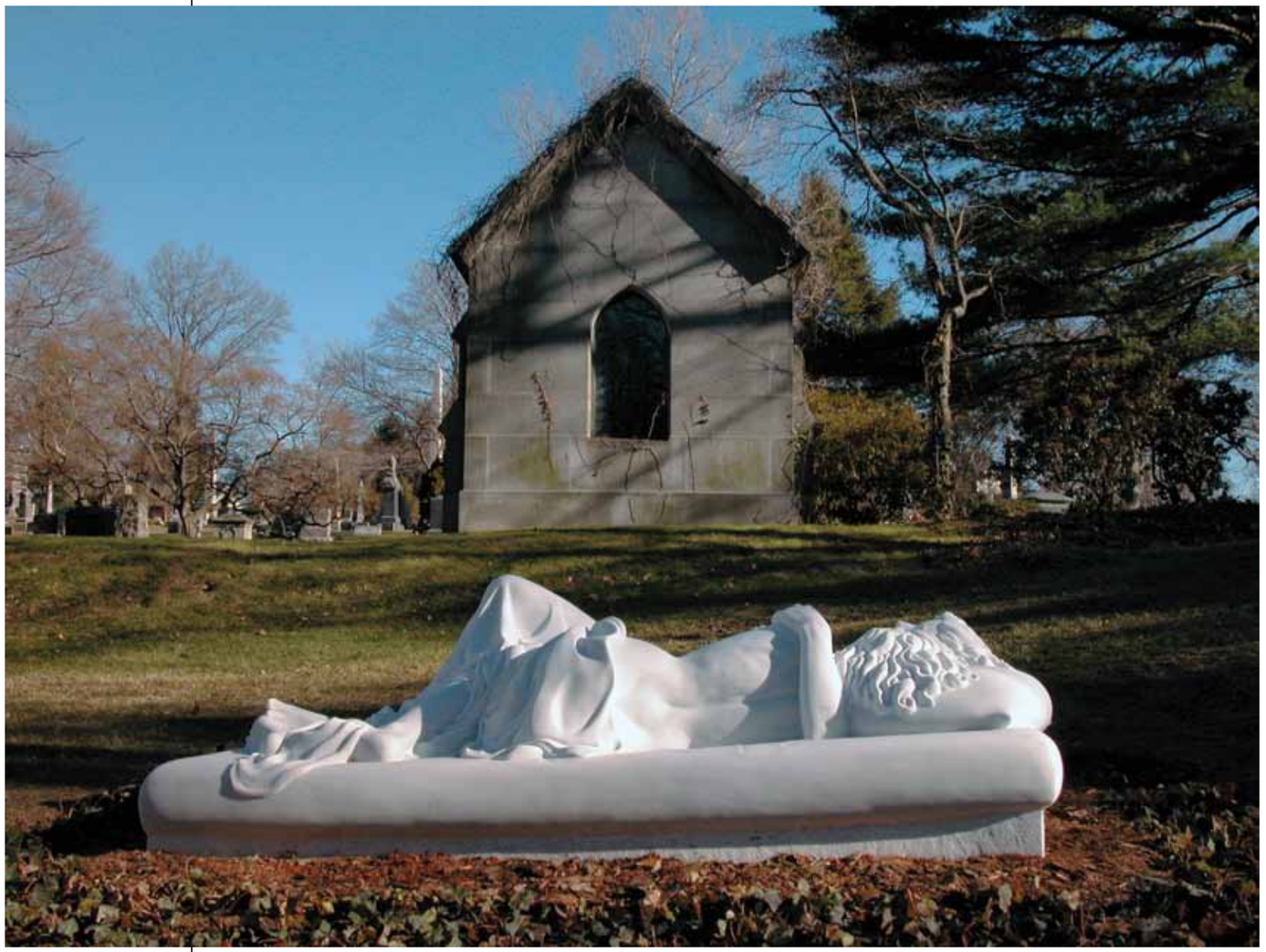
Seeing the Hosmer project as connected to these larger contemporary modes of working helped me think through some of the ways the Hosmer project and *Memorial To A Marriage* amplify one another. Both projects show Cronin's interest in neoclassicism, allowing Cronin to tap into the centuries-long aesthetic pursuit of the ideal—a pursuit, it is worth noting, that holds almost no contemporary interest. The legacy of the movements for social justice that dominated the second half of the twentieth century sought to supplant the ideal with the specific. And yet, I confess that *Memorial To A Marriage*, for all of its radical specificity, is porous enough conceptually that I frequently (and narcissistically) imagine it to be as much a sculpture of me and my lover as it is of Cronin and Kass, which is, I suppose, how the ideal was supposed to work.

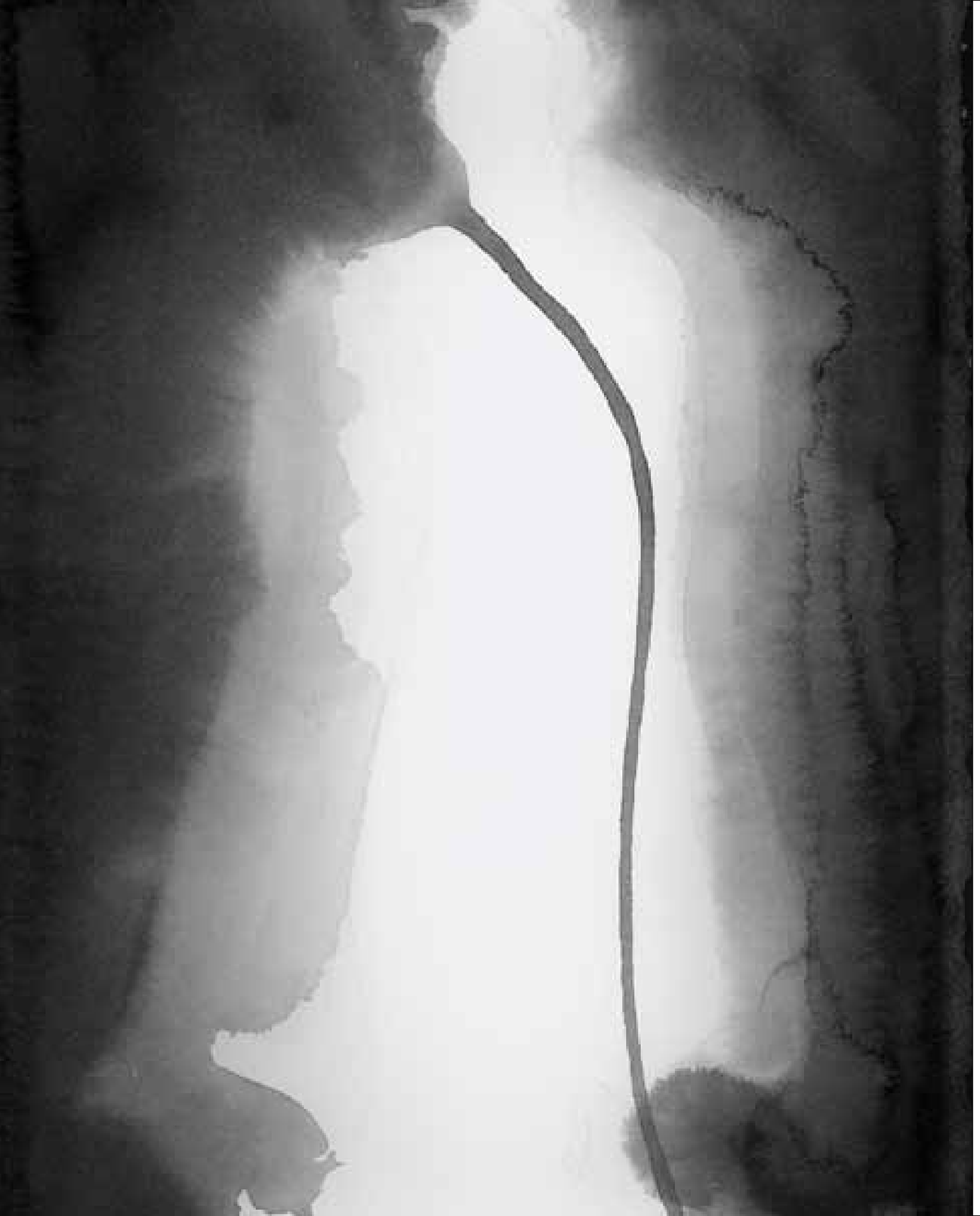
But the most moving part of the Hosmer project for me is Cronin's occupation of the role of art historian/curator. The Latin root of the word curator is *cura*—to care for. This mandate—to care for—was the dominant part of the curator's role for centuries. A curator took care of a collection of objects,

and he did so with the intention of being able to pass his custodianship on to the next generation. A curator was someone who made sure that objects safely traveled through time such that they persevered in ways that humans could not. *Ars longa, vita brevis*. Cronin stepped in to care for Hosmer's legacy. Her project appropriates Hosmer's work and enters it into the discipline of art history under a double signature, as if to ensure its (and her own) preservation through time: either under the umbrella of "Cronin" or "Hosmer," these works will survive. Cronin's appropriation—an appropriation that occurs without irony or distance, but rather through longing and desire—is in essence the performance of an art historical marriage. By performing the role of curator, Cronin brings Hosmer's work into being, just as the utterance of the words "I do" brings one into the state of marriage. Well, if it's legal that is. On July 24, 2011, Cronin and Kass went to City Hall in Manhattan and became legally wed in the State of New York. By doing so, they ensured that they, and they alone, possess the right and responsibility to care for each other 'til death do them part.

But the time travel of history continues: the archivist of New York's city hall will enter the record of their marriage into a database; the groundskeepers at Woodlawn will tend to *Memorial To A Marriage*; and some, as yet, unborn curator will inherit the task of caring for the sixty-odd watercolors that comprise the Harriet Hosmer project, guaranteeing that the work of two women, separated by centuries, but who nonetheless shared a love of the ideal, can survive the transient pleasures of the everyday.

PAGES 16–25
Memorial To A Marriage, 2002
Carrara marble, over-life size
The Cronin-Kass plot, Woodlawn Cemetery,
Bronx, New York





GHOSTS *and* SCULPTURE

Harriet Hosmer
and
Patricia Cronin

In July 1851, at age twenty, Harriet Hosmer wrote of a supernatural experience. It happened one evening when she was returning on horseback from a visit to the house of the writer Lydia Maria Child, near her own in Watertown, Massachusetts. "I came up to a fence with a very long rail resting against the upper bar and close to the entrance of the field where the bars were taken down," Hosmer penned in a letter a few days later. "My attention was directed particularly to the rail, for it was so long and slender. While I was looking at it, it raised itself from the fence and moved around to the outside of the post, a distance of several yards, and then stood upright. Now I do not tell this as a joke, but as a solemn fact, in which light I most religiously view it."

The tale's ghostliness is self-evident. Cornelia Carr, in a footnote to the letter in her 1912 book on the artist, notes, "Miss Hosmer had always more or less of psychic power, and later was deeply interested in the work of the Society for Psychical Research in England." [1] Less clear is the letter's reference to sculpture, but it too is evident. The "very long rail" resting against the fence is a sleeping form that suddenly comes to life—a version of the Pygmalion myth. Appropriately, Hosmer began this same letter with a description of having awakened at three in the morning to continue work on a medallion. From the time she awoke until the time she went to bed, the young sculptor was preoccupied with the challenge of bringing inanimate materials to life. Sculpture for her was a supernatural pursuit.

Maybe this is why Hosmer's sculptures can seem like ghosts. Her *Zenobia*, for example, is one of what art historian Gabrielle Gopinath calls Hosmer's "eerily emotionless sorority" of female figures, "a zombie-like brigade of the living dead." Gopinath persuasively regards the chained *Zenobia* and other Hosmer sculptures of static and ghostly female figures in feminist terms. Each is a sign of the "humbled feminine ambition" that Hosmer, Child, and other free-thinking women of the time would have understood as a heroic and tragic precursor to their own condition of comparative liberty. But these female figures who are "asleep, abandoned, turned into a tree, slaughtered, dead, on the eve of execution, [and] being paraded in chains," to cite Gopinath's list of the sorority, also evoke the life-out-of-death state that simply *was* sculpture for Hosmer. As Gopinath notes, Hosmer's Galateas—having been turned from stone to life—always retained the eerie sense of the inanimate material from which they came. [2]

This death-in-life state takes different forms in Hosmer's art. *Zenobia*, like the resting rail on the Massachusetts fence, is brought to life by the sculp-

Alexander Nemerov

Harriet Hosmer, *Beatrice Cenci*, 1856, marble.
From the Collections of
the St. Louis Mercantile Library at the
University of Missouri – St. Louis.

tor: "The sleeper of sixteen hundred years wakes from her long repose," wrote a critic in 1865, "and stands, calm in her scorn, grand in her grief, proud in her humiliation." [3] Like the rail that "stood upright," *Zenobia* rises from her sleep. Other Hosmer works such as *Beatrice Cenci* and *The Sleeping Faun* portray a resting state like the marble itself prior to having been quickened into still-ghostly life. Meanwhile, Hosmer's suicidal *Oenone* is alive, half-raised, only to the extent that she slumps back to the slumber of a rock. Even Hosmer's much-liked *Puck*, one of her liveliest sculptures, is just a "spirit of another sort," to quote Oberon's lines in Shakespeare's *Midsummer Night's Dream*. That is, he exists as a sweet variation on the chain-clanking ghouls fretting back to their tombs at dawn, as in Puck's own description: "Damnèd spirits all/ That in crossways and floods have burial,/ Already to their wormy beds are gone,/ For fear lest day should look their shames upon" (III.ii.388, 382-85).

Hosmer's works are ghostly in another way. They suggest the future afterlife of her art, construed as a noble journey into historical oblivion. The hostile and benighted passage her figures prepare themselves for, like Zenobia being paraded through the streets of Rome, is implicitly a voyage of time. Similar to the defeated Queen, Hosmer's works implicitly evoke the burden of an alien temporal environment—one that knows them no better than the nineteenth century might have perceived a third-century ruler. For so the distant pasts where Hosmer found her subjects made the supremely historicist nineteenth century itself seem like a ruin waiting to happen. The works, however, bear the burden of this prospective with dignity and resignation.

The *Beatrice Cenci*, *Oenone*, and the tomb sculpture *Judith Falconnet*, for example, succumb in tranquilized states to the rush of years. *Puck* accepts the venture of flying forward, dreaming of eras he will never know beyond the velour of his parlors, poised even if his toadstool balance is no match for the hurricane of time. Other Hosmer sculptures seem like fragile spacecraft ready to set sail upon a voyage of years that the sculptor, hope against hope, arms them for but with no sure sign of success. Swept back, smooth surfaces, hair curled and torches a-flare, they appear to lift off, or get set, for an eternal orbit well beyond the familiar scope of their time and place. Hosmer's *Lincoln Memorial*, had it ever been built, would have been the multi-pillared rocket of an eternal reminiscence, orbiting around the earth at velocities that (we can see now) would have broken it apart the minute this Victorian device left its homeland. All of Hosmer's works, and not just this memorial, were intended for the future. But they sense that they will land in eras that do not recognize them, fated to patrol zones of the temporal unknown.

Which brings me to Patricia Cronin. In 2009, slightly more than one hundred years after Hosmer's death, Cronin published *Harriet Hosmer: Lost and Found*, her artistic catalogue raisonné of the sculptor's work. Composed of beautiful watercolors of sculptures known and unknown, accompanied by Cronin's own thoughtful commentary, *Lost and Found* is an act of recovery. Cronin was dismayed that Hosmer was so little heard-of, and she set about making a record of the artist's work so that others would learn of it. But Cronin's project is also attuned to the innately ghostly state of Hosmer's art. The penumbra of Cronin's watercolors, for example the one of *Medusa*, alerts us to what is un-alert, liquid, and dreamy, in the heroine's look and attitude. Other works (to me the most evocative in the series) portray missing sculptures as ectoplasmic glows, bursting with fretted, brushy edges, contoured dribbles, and snowflake patterns—the splintered spiders of shattered marble knees. Cronin's pictures help us see the erotic melting of even the works that survive. In Cronin's art, as in Hosmer's, what is found remains lost.

Cronin's format, the catalogue raisonné, is itself an exploration of the lost. The artist's scholarship is a Pygmalion's kiss, bringing to life what is loved and hitherto inert. The scholar loves an artist, and the artist—no matter how impressive her work—cannot live without this creative devotion. But again this is more than just an act of finding and saving. The catalogue raisonné is attuned to the peculiarly deathly life awakened by the kiss of scholarship. Finding all the works, tracking them down, summoning them from their hidden places in a latter-day accounting, is a kind of Judgment Day. Eternal life, Cronin knows, is not without its eerie side. As the ghostly washes of her pictures acknowledge, her scholarship is a form of "Psychical Research."

Would Hosmer have wanted her work to be revived in this way? Consider two related anecdotes. In the first, she is a young woman on a steamboat journey up the northern reaches of the Mississippi River. On the Iowa shore, she sees an especially "tall,

precipitous height" among the passing bluffs and wagers several bragging young men that she can climb to the top of it faster than they can. The bet on and the steamboat tied to shore, she makes good on her wager and reaches the summit first. "The place was a wilderness," notes the Iowa man who recounted the story in 1895, but now it is called "Mount Hosmer" in honor of the woman "who is now known throughout the world [but who] was then known only to those whom *she* knew." The man closes with a nod to the future: "Will not Mount Hosmer be a lasting (and fitting) monument to her name and fame?" [4] Yet note what is lost in the elevation to recognition and fame. The scrambling feat of athletic resolve and skill becomes only "a lasting (and fitting) monument." We lose the "wilderness" of the life just then. We lose the intimacy of a person known only to those close to her—"those whom *she* knew"—a life that the monument forgets.

The second anecdote is from J. N. McDowell, Hosmer's teacher of anatomy when she studied in St. Louis in 1850-51. He also mentions the heights of Hosmer's achievement, though not literally the race up the Iowa bluff. Summoning conventional figurative language, McDowell relishes having seen "a woman dare to scale the mountain height of fame, when she has the heroic courage to plant her ladder on a precipice and lean it on a storm cloud." He connects elevation and eternity: "May the snowy peak of the mount of Miss Hosmer's glory ever stand as a beacon to woman's daring." [5] The sentiment is a fitting tribute to all that Hosmer accomplished. But lost in the loftiness of the eternal achievement is, again, the smaller scale of the person's daily life, the "wilderness" of a life as lived.

To monumentalize Hosmer is then a complex task. On the one hand, why should she not have her own careful inscription, writ in the watercolors and words of Cronin's loving tribute? No doubt Hosmer is undeservedly little known. No doubt Cronin is wise to conjure the ghostly blur of the artist's work and the project that would recover it. But even so, I imagine there is something still deeper and more absent about Hosmer and her art. I imagine this absence in the following form: Hosmer and Cronin having a discussion like the figures of the older man and the younger man do in the stories of Henry James.

It goes like this: the wise older person gently acknowledges the well-meaning gesture of the young admirer, but the admirer senses a certain reserve. The veteran artist seemingly wishes to spare the young follower the knowledge of some greater wisdom, some Pandora's Box, that the contained curatorial gesture cannot help but open. "It is just that…"—I imagine Hosmer telling Cronin in Jamesian tones—"It is just that the whole recollection, the care and kindness of it, the detailed recovery and the acknowledgment of loss…it is just that this endeavor should still not find what it was about me, call it the knot, call it the swirl of snakes, call it what you will, there is no proper sign for it, that made me and my work just then, when I was alive, so loved."

1
Harriett Hosmer, Letter to "C," July [1851], and Carr, note, in Cornelia Carr, ed., *Harriet Hosmer: Letters and Memories* (London: John Lane The Bodley Head, 1913), 13.

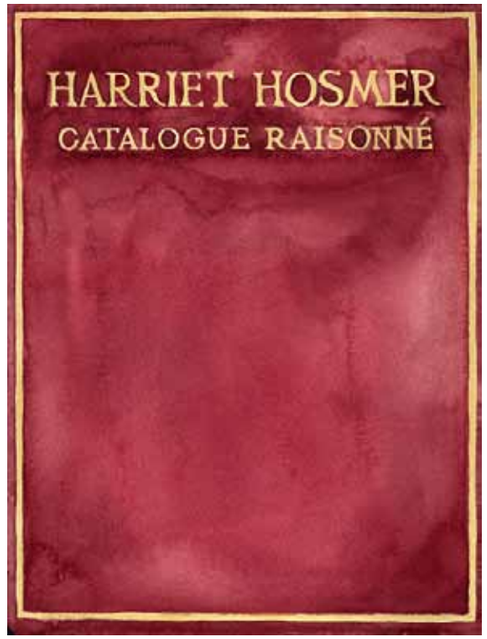
2
Gabrielle Gopinath, "Harriet Hosmer and the Feminine Sublime," *Oxford Art Journal* 28, no. 1 (2005): 69.

3
Hosmer: Letters and Memories, 367.

4
Ibid.,12-13.

5
Ibid., 125-26.

1. BOOK COVER



2. TITLE PAGE

HARRIET HOSMER

CATALOGUE RAISONNÉ

EDITED BY

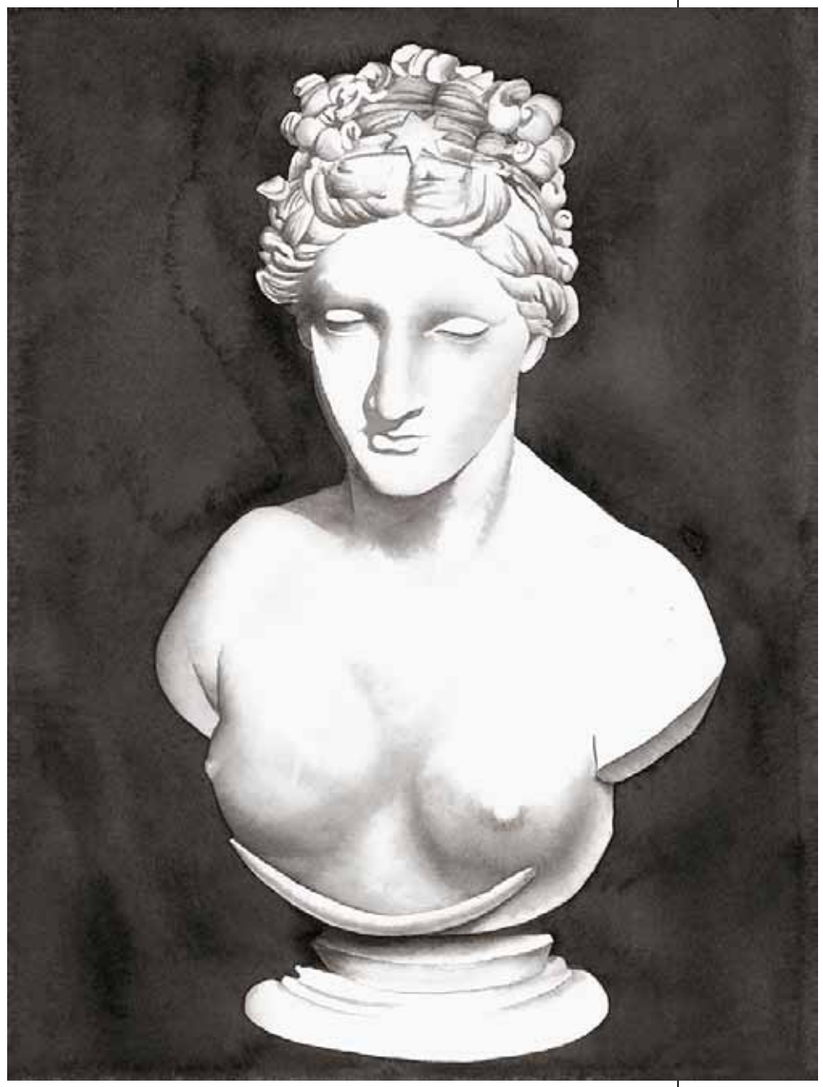
PATRICIA GRONIN

ILLUSTRATED

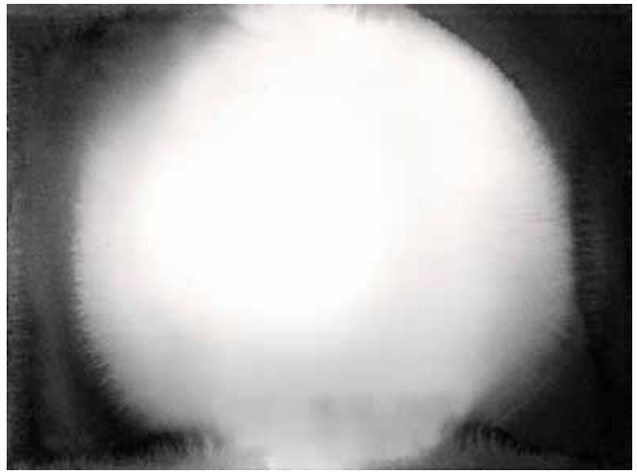
2007

3. FRONTISPIECE

4. HESPER,
THE EVENING STAR



5. DOCTOR MCDOWELL



6. DAPHNE

7. GHOST #2

8. THE CLASPED HANDS OF
ROBERT BROWNING
AND ELIZABETH BARRETT
BROWNING

9. GHOST #3

10. MEDUSA

11. GHOST #4

12. OENONE

13. GHOST #5

14. PUCK

15. GHOST #6

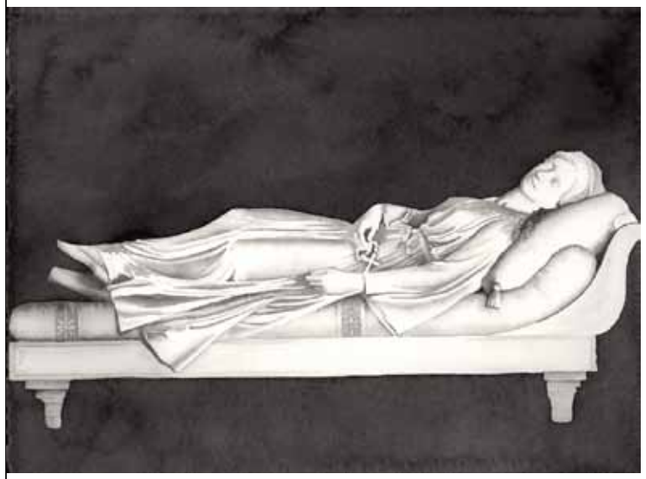
16. BEATRICE CENCI

17. GHOST #7

18. LADY CONSTANCE TALBOT

19. GHOST #9

20. TOMB OF JUDITH FALCONNET



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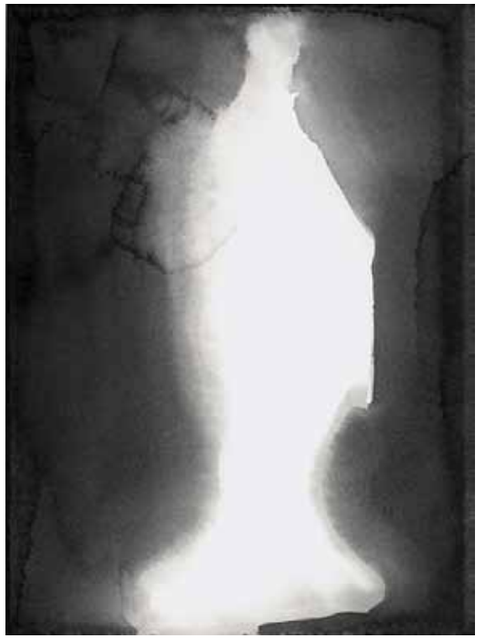


22. WILL O' THE WISP

23. GHOST #12

24. WILL O' THE WISP

25. GHOST #13

26. WILL O' THE WISP

27. THE FOUNTAIN
OF THE HYLAS
AND
THE WATER NYMPHS

28. ZENOBIA IN CHAINS

29. GHOST #14

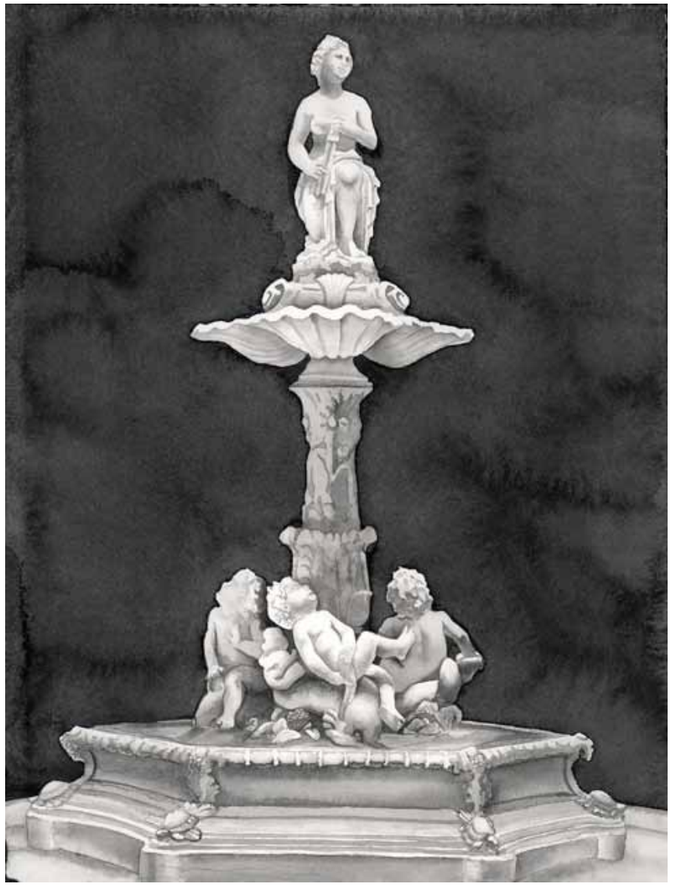
30. ZENOBIA

31. GHOST #15

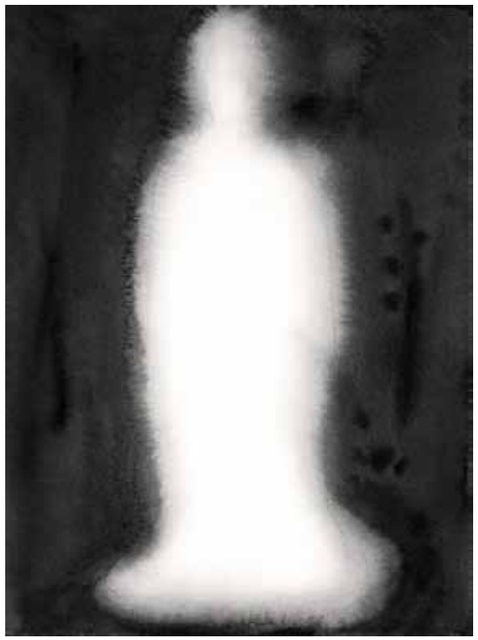
32. PUTTI UPON DOLPHIN

33. GHOST #16

34. THE FOUNTAIN
OF THE SIREN



35. GHOST #17



36. PUTTI UPON DOLPHIN

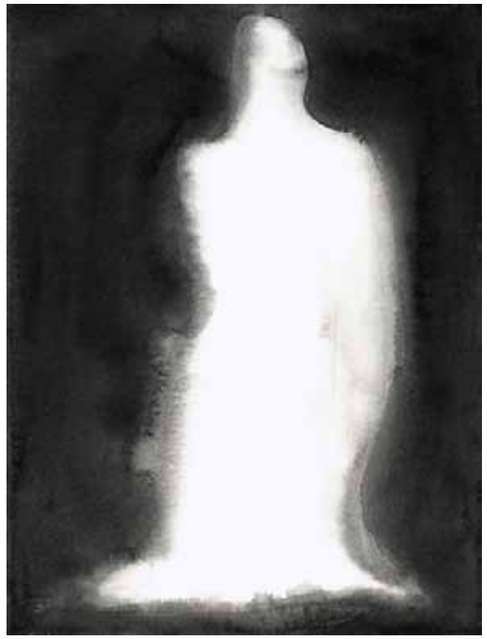
37. GHOST #18

38. THOMAS HART BENTON

39. GHOST #19

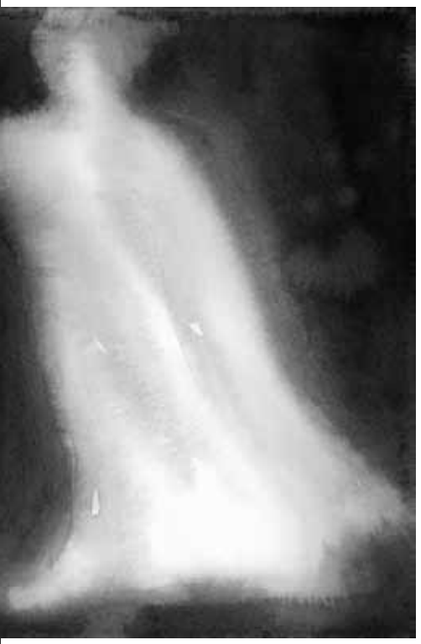
40. GATE FOR AN
ART GALLERY
(PHOSPER AND HESPER
CIRCLING THEIR
DOUBLE STAR)

41. GHOST #20



42. GATE FOR AN
ART GALLERY
(THE FALLING STAR)

43. GHOST #21



44. GATE FOR AN
ART GALLERY
(ZEPHYR DESCENDS)

45.

GHOST #22

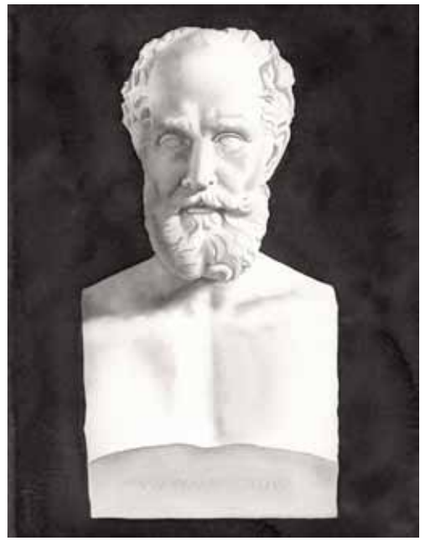
46. GATE FOR AN
ART GALLERY
(NIGHTS RISES WITH
THE STARS)

47. GHOST #23

48. THE SLEEPING FAUN

49. GHOST #24

50. PORTRAIT OF
WAYMAN CROW



51. GHOST #25

52. JOHN GIBSON

53. GHOST #27

54. THE WAKING FAUN

55. LINCOLN MEMORIAL

56. QUEEN OF NAPLES

57. SENTINEL OF POMPEII

58. CRERAR LINCOLN MEMORIAL – THE AFRICAN SYBIL

59. THE STAGHOUND

60. DOLPHIN

FOUNTAIN

61. THE MERMAID'S CRADLE

62. GHOST #28

63. QUEEN ISABELLA OF CASTILE

64. GHOST #29

65. BACK COVER

CHECKLIST *of the* EXHIBITION

Memorial To A Marriage

Memorial To A Marriage, 2000–02
Carrara marble, 27 x 47 x 84 in.

Harriet Hosmer:
Lost and Found series

Unless noted otherwise, all works listed below are watercolor on paper.

Dimensions are listed
height x width.

1. *Book Cover*, 2007,
15 x 12 in.

2. *Title Page*, 2007
Graphite on paper, 15 x 12 in.

3. *Frontispiece*, 2007
Graphite on paper, 15 x 12 in.

4. *Hesper, The Evening Star*, 2007
15 x 12 in.
Collection of Maura Reilly, PhD

5. *Doctor McDowell*, 2007
12 x 15 in.

6. *Daphne*, 2006
15 x 12 in.

7. *Ghost #2*, 2007
15 x 12 in.

8. *The Clasped Hands of Robert Browning and Elizabeth Barrett Browning*, 2006
12 x 15 in.

9. *Ghost #3*, 2007
15 x 12 in.

10. *Medusa*, 2006
15 x 12 in.
Collection of Beth Rudin DeWoody

11. *Ghost #4*, 2007
15 x 12 in.

12. *Oenone*, 2006
12 x 15 in.
Corcoran Gallery of Art, Washington DC, Gift of Lois Plehn

13. *Ghost #5*, 2007
15 x 12 in.

14. *Puck*, 2007
15 x 12 in.

15. *Ghost #6*, 2007
15 x 12 in.

16. *Beatrice Cenci*, 2007
12 x 15 in.
Collection of Sara M. and Michelle Vance Waddell

17. *Ghost #7*, 2007
15 x 12 in.
Collection of
Helen Stambler Neuberger and Jim Neuberger

18. *Lady Constance Talbot*, 2007
12 x 15 in.

19. *Ghost #9*, 2007
15 x 12 in.

20. *Tomb of Judith Falconnet*, 2006
12 x 15 in.

21. *Ghost #11*, 2007
15 x 12 in.

22. *Will o' the Wisp*, 2007
15 x 12 in.
Collection of Debi Sonzogni and A.G. Rosen

23. *Ghost #12*, 2007
15 x 12 in.

24. *Will o' the Wisp*, 2006
15 x 12 in.
Collection of Debi Sonzogni and A.G. Rosen

25. *Ghost #13*, 2007
15 x 12 in.

26. *Will o' the Wisp*, 2007
15 x 12 in.
Collection of Debi Sonzogni and A.G. Rosen

27. *The Fountain of the Hylas and the Water Nymphs*, 2007
15 x 12 in.

28. *Zenobia in Chains*, 2007
15 x 12 in.
Collection of Beth Rudin DeWoody

29. *Ghost #14*, 2007
15 x 12 in.

30. *Zenobia*, 2007
15 x 12 in.
Collection of Mrs. Lois Plehn

31. *Ghost #15*, 2007
15 x 12 in.

32. *Putti upon Dolphin*, 2007
15 x 12 in.
Collection of Debi Sonzogni and A.G. Rosen

33. *Ghost #16*, 2007
15 x 12 in.

34. *The Fountain of the Siren*, 2007
15 x 12 in.

35. *Ghost #17*, 2007
15 x 12 in.

36. *Putti upon Dolphin*, 2007
15 x 12 in.
Collection of Debi Sonzogni and A.G. Rosen

37. *Ghost #18*, 2007
15 x 12 in.

38. *Thomas Hart Benton*, 2007
15 x 12 in.

39. *Ghost #19*, 2007
15 x 12 in.

40. *Gate For An Art Gallery (Phosper and Hesper Circling their Double Star)*, 2007
12 x 15 in.

41. *Ghost #20*, 2007
15 x 12 in.

42. *Gate For An Art Gallery (The Falling Star)*, 2007
12 x 15 in.

43. *Ghost #21*, 2007
15 x 12 in.

44. *Gate For An Art Gallery (Zephyr Descends)*, 2007
12 x 15 in.

45. *Ghost #22*, 2007
15 x 12 in.

46. *Gate For An Art Gallery (Nights Rises with the Stars)*, 2007
12 x 15 in.

47. *Ghost #23*, 2007
15 x 12 in.

48. *The Sleeping Faun*, 2006
12 x 15 in.

49. *Ghost #24*, 2007
15 x 12 in.

50. *Portrait of Wayman Crow*, 2007
15 x 12 in.
Collection of
Beth Rudin DeWoody

51. *Ghost #25*, 2007
15 x 12 in.

52. *John Gibson*, 2007
12 x 15 in.

53. *Ghost #27*, 2007
15 x 12 in.

54. *The Waking Faun*, 2007
12 x 15 in.

55. *Lincoln Memorial*, 2007
12 x 15 in.
Corcoran Gallery of Art, Washington DC, Gift of Lois Plehn

56. *Queen of Naples*, 2007
15 x 12 in.

57. *Sentinel of Pompeii*, 2007
15 x 12 in.

58. *Crerar Lincoln Memorial – The African Sybil*, 2007
15 x 12 in.

59. *The Staghound*, 2007
12 x 15 in.

60. *Dolphin Fountain*, 2007
15 x 12 in.

61. *The Mermaid's Cradle*, 2006
15 x 12 in.

62. *Ghost #28*, 2007
15 x 12 in.

63. *Queen Isabella of Castile*, 2007
15 x 12 in.
Collection of Sara M. and Michelle Vance Waddell

64. *Ghost #29*, 2007
15 x 12 in.

65. *Back Cover*, 2007
15 x 12 in.

BIOGRAPHY

Born

1963
Beverly, Massachusetts

Education

Brooklyn College of the City University of New York
Master of Fine Arts, Painting and Drawing, 1988

Rhode Island College
Bachelor of Fine Arts, *cum laude*, Painting and Printmaking, 1986

Additional Studies
Skowhegan School of Painting and Sculpture, 1991

Yale University, Norfolk Summer School of Art and Music, 1985

Solo Exhibitions

2012
Patricia Cronin: All Is Not Lost, Newcomb Art Gallery, Tulane University, New Orleans, LA (catalogue)

Memorial To A Marriage, Arthur Roger Gallery, New Orleans, LA

Patricia Cronin: Bodies and Soul, Conner Contemporary Art, Washington, DC

2009–10
Patricia Cronin: Harriet Hosmer, Lost and Found, Brooklyn Museum, Brooklyn, NY (catalogue)

2009
Battaglia al Castello di Civitella Ranieri, Civitella Ranieri Gallery, Umbertide, Italy

2007
An American in Rome, American Academy in Rome Art Gallery, Rome, Italy

2004
Patricia Cronin, The Domain of Perfect Affection, 1993 to 2003, UB Art Gallery, University at Buffalo, Buffalo, NY (catalogue)

2002
Memorial To A Marriage, Deitch Projects, New York, NY

Memorial To A Marriage, Grand Arts, Kansas City, MO (catalogue)

1999
The Domain of Perfect Affection, University of North Carolina, Chapel Hill, NC

1998
Tack Room, White Columns, New York, NY

Pony Tales, Arthur Roger Gallery, New Orleans, LA

1997
Pony Tales, Brent Sikkema, New York, NY

Selected Group Exhibitions

2012
Permanent Collection, Kelvingrove Art Gallery and Museum, Glasgow, Scotland

2011
Sentimental Education, Gavlak Gallery, Palm Beach, FL

Annual Summer Exhibition, The Fields Sculpture Park, Omi International Arts Center, Ghent, NY

Sex Drive, Cantor Fitzgerald Gallery, Haverford College, Philadelphia, PA (traveled to Atlanta Center for Contemporary Art, Atlanta, GA)

Put Up or Shut Up, Wilkinson Gallery, New York Academy of Art, New York, NY

2010
The Narcissism of Minor Difference, The Decker Gallery, Maryland Institute College of Art (MICA), Baltimore, MD

Because We Are, Station Museum of Contemporary Art, Houston, TX

Behind the Green Door, Harris Lieberman Gallery, New York, NY

Look Again, Marlborough Gallery, New York, NY

2009
Naked, Paul Kasmin Gallery, New York, NY

Sh(OUT): Contemporary Art and Human Rights, Gallery of Modern Art (GoMA), Glasgow, Scotland

2008
Great Women Artists: Selections from the Permanent Collection, Neuberger Museum of Art, Purchase College/ SUNY, Purchase, NY

Just Different, Cobra Museum, Amsterdam, The Netherlands

If Love Could Have Saved You, You Would Have Lived Forever, Bellwether, New York, NY

30th Anniversary Show, Arthur Roger Gallery, New Orleans, LA

2007
Open House: Cincinnati Collects, Contemporary Art Center, Cincinnati, OH

Trying to Land 2, MACRO (Museo d'Arte Contemporanea di Roma), Rome, Italy

NeoIntegrity, Derek Eller Gallery, New York, NY

Stars and Stripes, Galleria Biagiotti Progetto Arte, Florence, Italy

2006
Twice Drawn, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY

Couples Discourse, Palmer Museum of Art, Penn State University, University Park, PA

The Title of This Show Is Not GAY ART NOW, Paul Kasmin Gallery, New York, NY

2005
High Drama: Eugene Berman and the Legacy of the Melancholic Sublime, McNay Art Museum, San Antonio, TX (traveled to Georgia Museum of Art, Athens, GA, Long Beach Museum of Art, Long Beach, CA, and Allentown Museum, Allentown, PA)

Welcome Home, Arthur Roger Gallery, New Orleans, LA

Very Early Pictures, Luckman Gallery, California State University, Los Angeles, CA (traveled to Arcadia University Art Gallery, Glenside, PA)

2004
Open House: Working in Brooklyn, Brooklyn Museum, Brooklyn, NY

2003
Collaborations with Vincent Katz, Alessandra Bonomo Gallery, Rome, Italy

Patricia Cronin & Kurt Kauper, The Armory Show, Deitch Projects, New York, NY

Arthur Roger Gallery 25th Anniversary Exhibition, Arthur Roger Gallery, New Orleans, LA

BIOGRAPHY

2002
Family, Aldrich Contemporary Art Museum, Ridgefield, CT

Looking at America, Yale University Art Gallery, New Haven, CT

Queer Visualities, University Art Gallery, Stony Brook University/ SUNY, Stony Brook, NY

2001
Faculty Exhibition, LeRoy Neiman Gallery, School of the Arts, Columbia University, New York, NY

2000
Here Kitty, Kitty, Atlanta Contemporary Art Center, Atlanta, GA

The Standard Model: (GAME FACE), Geoffrey Young Gallery, Great Barrington, MA

1999
horsePLAY, Real Art Ways, Hartford, CT

1998
Patricia Cronin & Deborah Kass, Art Resources Transfer, Inc., New York, NY

Work on Paper, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC

Drawings, GRAHAM (formerly John Graham & Sons Gallery), New York, NY

1997
The Name of the Place, Casey Kaplan Gallery, New York, NY

1996
The Strange Power of Cheap Sentiment (or a Bientot to Irony), White Columns, New York, NY

Gender, Fucked, Center on Contemporary Art, Seattle, WA

Patricia Cronin & Lee Gordon, Arthur Roger Gallery, New Orleans, LA

1995
Patricia Cronin & Lee Gordon, Richard Anderson Gallery, New York, NY

Pervert, Irvine Art Gallery, University of California, Irvine, CA

Love in the Time of Post-Feminism, ArtCenter/South Florida, Miami, FL

Way Cool, Exit Art/First World, New York, NY

1994
Up the Establishment: Reconstructing the Counterculture, Sonnabend Gallery, New York, NY

Stonewall 25: Imaginings of the Gay Past, Celebrating the Gay Present, White Columns, New York, NY

The Long Weekend (Ellen Cantor, Patricia Cronin, Marilyn Minter), Trial Balloon, New York, NY

Sworn Statements, Geoffrey Young Gallery, Great Barrington, MA

1993
COMING TO POWER: 25 Years of Sexually X-Plicit Art By Women, David Zwirner, New York, NY (traveled to Real Art Ways, Hartford, CT)

Love In A Cold Climate (21st Century Sex), Dooley LaCappellaine, New York, NY

The Return of the Cadavre Exquis, The Drawing Center, New York, NY

Songs of Retribution, Richard Anderson Gallery, New York, NY

Selected Awards and Fellowships

Civitella Ranieri Foundation Fellowship, 2009

Anonymous Was A Woman Award, 2009

Louis Comfort Tiffany Foundation Grant, 2007

New York Foundation for the Arts, Artist Fellowship, 2007

Deutsche Bank, New York Foundation for the Arts Fellowship, 2007

American Academy in Rome, John Armstrong Chaloner/ Jacob H. Lazarus–Metropolitan Museum of Art Fellowship in Visual Art (Rome Prize), 2006-2007

The Research Foundation of The City University of New York, PSC-CUNY Research Award, 2006, 2009, 2010

Rhode Island College, Distinguished Alumni Award, 2004

Grand Arts Foundation, Artist Award, 2001

Art Matters, Inc. Grant, 1996

Pollock-Krasner Foundation, Inc. Grant, 1995, 1998

Millay Colony for the Arts, Fellowship, 1988

Artists Space, Artist Grant, 1988, 1991

Selected Collections

Corcoran Gallery of Art, Washington, DC

Deutsche Bank, New York, NY

Gallery of Modern Art (GoMA), Glasgow, Scotland

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Selected Books and Catalogues

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Cronin, Patricia. *Harriet Hosmer: Lost and Found, A Catalogue Raisonné*. Milan: Charta Art Books, 2009.

Duncan, Michael. *High Drama: Eugene Berman and the Legacy of the Melancholic Sublime*. Manchester, VT: Hudson Hills Press, 2005.

Ebony, David, Jane Harris, Frances Richard, Meghan Dailey, and Sarah Valdez. *CURVE: The Female Nude Now*. New York: Universe, 2003.

Firmin, Sandra. "Patricia Cronin's XX Portfolio." In *Patricia Cronin: The Domain of Perfect Affection: 1993 to 2003*. Buffalo: UB Art Gallery, University at Buffalo, State University of New York, 2004.

Frankel, David. "Liebestod." In *Patricia Cronin: Memorial To A Marriage*. Kansas City, Grand Arts, 2002.

Franklin, Carmela and Dana Prescott. *American Academy in Rome: The School of Fine Arts 2007*. Rome: Palombi Editori, 2007.

Gross, Jennifer. *Looking At America*. New Haven, CT: Yale University Art Gallery, 2002.

Hammond, Harmony. *Lesbian Art in America*. New York: Rizzoli, 2000.

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Harithas, James and Tim Gonzalez. *Because We Are*. Houston: Station Museum of Contemporary Art, 2010.

Klein, Richard, Jessica Hough, and Harry Philbrick. *Family*. Ridgefield, CT: Aldrich Museum of Contemporary Art, 2002.

Kotik, Charlotta and Tumelo Mosaka. *Open House: Working in Brooklyn*, New York: Brooklyn Museum, 2004.

Lord, Catherine. *Pervert*. Irvine, CA: Irvine Art Gallery, University of California, 1995.

McGlashan, Sean. *Sh(OUT): Contemporary Art and Human Rights*. Glasgow, Scotland: Modern Gallery of Art, 2009.

Reed, Christopher. *Art and Homosexuality: A History of Ideas*. Oxford University Press: New York, 2011.

Robinson, Joyce Henri. *Couples Discourse*. University Park, PA: Palmer Museum of Art, with Pennsylvania State University Press, 2006.

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Smyth, Cherry. *Damn Fine Art: New Art by Lesbians*. London: Cassell Publishers, 1996.

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Wagner, Frank. *Just Different*. Amsterdam: Cobra Museum, 2008.

Interviews

Castro, Jan Garden. "Making The Personal Monumental: A Conversation With Patricia Cronin." *Sculpture* 22, no. 1 (2003).

Cronin, Patricia. "A Conversation on Lesbian Subjectivity and Painting with Deborah Kass." In *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*, edited by Susan Bee and Mira Schor, 79-86. Durham, NC: Duke University Press, 2003.

Kass, Deborah. "Conversation: Patricia Cronin and Deborah Kass." *Art Resources Transfer, Inc.,* 1998.

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Theses

Baker-Vande Brake, Amanda. "Documenting Memory: Patricia Cronin's Memorial To A Marriage." MA thesis, New York University, 2003.

Dunn, Thomas R. "Queerly Remembered: Tactical and Strategic Rhetorics for Representing the GLBTQ Past." PhD dissertation, University of Pittsburgh, 2011.

Zaytoun, Constance. "Enough Already!' Let the Sun Shine-in Where the Sun Don't Shine: A Feminist Nostalgia and A Place for Greatness." PhD dissertation, New York University, 2011.

Selected Articles and Reviews

Asper, Colleen. "If Love Could Have Saved You, You Would Have Lived Forever." *Artcritical*, August 13, 2008. http://www.artcritical.com/2008/09/14/if-love-could-have-saved-you-you-would-have-lived-forever-curated-by-becky-smith/.

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Casadio, Giovanna. "Per La First Lady arte e niente shopping." *La Republica*, June 9, 2007.

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Cronin, Patricia. "Dante's Inferno/The Way of All Flesh." *M/E/A/N/I/N/G*, 2011. http://writing.upenn.edu/epc/meaning/05/meaning-online-5.html#cronin.

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Wolff, Rachel. "Art Talk: Neoclassic Revival." *ARTnews*, Summer 2009.

Wolin, Joseph R. "Patricia Cronin, 'Harriet Hosmer, Lost and Found.'" *Time Out New York*, August 27, 2009.

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