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STATE OF NEW HAMPSHIRE  
DEPARTMENT of NATURAL and CULTURAL RESOURCES  
STATE COUNCIL on the ARTS

19 Pillsbury Street CONCORD, NEW HAMPSHIRE 03301

December 2, 2019

His Excellency, Governor Christopher T. Sununu  
and the Honorable Executive Council  
State House  
Concord, New Hampshire 03301

**REQUESTED ACTION**

Authorize the Department of Natural and Cultural Resources, Division of the Arts to award a Public Value Partnership Grant in the amount of \$15,000 to Currier Museum of Art (VC #154158), Manchester, NH to strengthen their capacity for affordable diverse arts programs to New Hampshire residents and visitors effective upon Governor and Executive Council approval through June 30, 2020. 100% Federal Funds

Funding is available in account, Federal Arts Partnership Grant, as follows:

03-035-035-353510-41110000-072-500575 – Grants-Federal	FY 2020 \$15,000
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**EXPLANATION**

Public Value Partnerships are awarded to nonprofit arts organizations, with a minimum of 5 years of continuous arts programming and professional staffing, to strengthen their capacity for offering affordable, diverse arts program to New Hampshire's residents and visitors. Grant categories and deadlines are advertised through the divisions' website, social media and electronic newsletters.

At a recent meeting, the NH State Art Councilors unanimously voted to accept the Arts Division's Public Value Partnership Review Panel's recommendations for the partnerships based on its funding priority ranking within a competitive review. The six-member peer panel, facilitated by an Arts Councilor, considered 17 criteria to arrive at a consensus ranking for each application. Each panelist is advised, both individually and collectively, of their obligation to disclose any conflict of interest and themselves from assessment if a conflict is present. The evaluative criteria range from the administrative capacity of the organization, artistic quality, strategic planning, to community impact and accessibility.

The Attorney General's office has approved the agreement as to form, substance and execution.

Respectfully submitted,

Sarah L. Stewart  
Commissioner



NEW HAMPSHIRE STATE COUNCIL ON THE ARTS GRANT AGREEMENT

This agreement between the State of New Hampshire, New Hampshire State Council on the Arts (hereinafter "Council") and Currier Museum of Art (hereinafter "Grantee") is to witness receipt of funds subject to the following conditions:

- GRANT PERIOD: FY2020
- OBLIGATIONS OF THE GRANTEE:
  - The Grantee agrees to accept \$15,000.00 and apply it to the program(s) described in the grant application and approved budget for Investment in Cultural Infrastructure. In the performance of this grant agreement, the Grantee is in all respects an independent contractor and is neither an agent nor employee of the State.
  - Funding credit including Council logo must appear in all programs, publicity, and promotional materials. The following wording and Council logo should be used:
    -  Currier Museum of Art is supported in part by a grant from the New Hampshire State Council on the Arts & the National Endowment for the Arts.
  - The Grantee acknowledges that the NHSCA Program Coordinator may schedule a site visit to the organization and may request a site visit from the NHSCA.
  - The Grantee agrees to abide by the limitations, conditions and procedure outlined herein and in the attached appendices. If appropriated funds for this grants program are reduced or terminated, all payments under this grant may cease. That determination rests within the sole discretion of the Council.
- PAYMENT will be made following the receipt and execution of all required documents and approval of the Governor and Executive Council.
- FINAL REPORT: The Grantee agrees to submit a final financial and narrative report on a form provided by the Council no more than 30 days after the end of the grant period. Failure to submit the final report will render the Grantee ineligible for Council funding for two years.
- SOVEREIGN IMMUNITY: No provision of this contract is to be deemed a waiver of sovereign immunity by the State of New Hampshire.

GRANTING AGENCY APPROVAL

Contracting Officer for State Agency

[Signature] 12/3/19  
Signature Date

Name, Title: v. Sarah L. Stewart  
Commissioner

GRANTEE SIGNATURE

Org/ Name: Currier Museum of Art

Address: 150 Ash St Manchester, NH 03102

Alan Chong  
Printed Name of Authorized Official for Grantee  
[Signature] 10/14/19  
Authorized Official's Signature & Title Date

NOTARIZATION REQUIRED:

STATE OF NEW HAMPSHIRE, COUNTY OF Hillsborough

On the 14<sup>th</sup> day of October 2019 before me the undersigned officer, personally appeared Alan Chong  
(Print name of person whose signature is being notarized)  
or satisfactorily proven to be the person whose name appears above, and acknowledged that s/he executed this document in the capacity indicated.

Paula Ladd Senneville  
Notary Public/Justice of the Peace  
Printed Name: Paula Ladd Senneville  
My Commission expires: 6/15/2021

APPROVED BY ATTORNEY GENERAL

as to form, substance and execution:

[Signature] 12/4/2019  
Office of Attorney General Date



# State of New Hampshire

## Department of State

### CERTIFICATE

I, William M. Gardner, Secretary of State of the State of New Hampshire, do hereby certify that THE CURRIER MUSEUM OF ART is a New Hampshire Trade Name registered to transact business in New Hampshire on March 15, 2007. I further certify that all fees and documents required by the Secretary of State's office have been received and is in good standing as far as this office is concerned.

Business ID: 574306

Certificate Number: 0004606395



IN TESTIMONY WHEREOF,  
I hereto set my hand and cause to be affixed  
the Seal of the State of New Hampshire,  
this 16th day of October A.D. 2019.

A handwritten signature in black ink, appearing to read "William M. Gardner".

William M. Gardner  
Secretary of State

**Board Resolution**

President

I, Stephen Dupray, hereby certify that I am duly elected ~~Clerk/Secretary~~ of  
(Name)  
Carrier Museum of Art  
Board of Trustees. I hereby certify the following is a true copy of a vote taken at  
(Name of Organization)

a meeting of the Board of Directors/shareholders, duly called and held on September 23, 2019  
at which a quorum of the Directors/shareholders were present and voting.

VOTED: That Alan Chong, CEO is duly authorized to enter a  
(Name and Title)

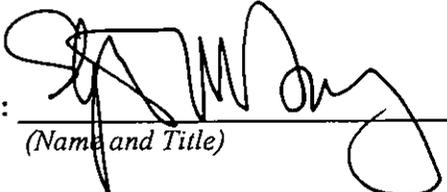
Contract on behalf of Carrier Museum of Art with the  
(Name of Organization)

NH State Council on the Arts State of New Hampshire and further is  
(Name of State Agency)

Authorized to execute any documents which may in his/her judgment be  
desirable or necessary to effect the purpose of this vote.

I hereby certify that said vote has not been amended or repealed and remains in full  
force and effect as of the September 23, 2019. I further certify that it is understood that the  
State of New Hampshire will rely on this certificate as evidence that the person listed above currently  
occupies the position indicated and that they have full authority to bind the corporation to the specific  
contract indicated.

DATED: 10/2/19

ATTEST:   
(Name and Title)



# CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)  
12/19/2018

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

**IMPORTANT:** If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

<b>PRODUCER</b> Weczorek Insurance 166 Concord St. Manchester NH 03104	<b>CONTACT NAME:</b> Cheryl Lapointe <b>PHONE (A/C No. Ext):</b> (603) 688-3311 <b>FAX (A/C, No):</b> (603) 688-8413 <b>E-MAIL ADDRESS:</b> cheryl@wizinsurance.com
	<b>INSURER(S) AFFORDING COVERAGE</b> <b>INSURER A:</b> Citizens Insurance Company of America <b>NAIC #</b> 31534
<b>INSURED</b> Currier Museum of Art, DBA: Currier Gallery of Art 150 Ash Street Manchester NH 03104	<b>INSURER B:</b>
	<b>INSURER C:</b>
	<b>INSURER D:</b>
	<b>INSURER E:</b>
	<b>INSURER F:</b>

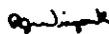
**COVERAGES**      **CERTIFICATE NUMBER:** 18-19 Basic      **REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL SUBR INSD WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS
A	<input checked="" type="checkbox"/> <b>COMMERCIAL GENERAL LIABILITY</b> <input type="checkbox"/> CLAIMS-MADE <input checked="" type="checkbox"/> OCCUR GENL AGGREGATE LIMIT APPLIES PER: <input checked="" type="checkbox"/> POLICY <input type="checkbox"/> PRO-JECT <input type="checkbox"/> LOC OTHER:		ZBV897910908	12/31/2018	12/31/2019	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (Ea occurrence) \$ 100,000 MED EXP (Any one person) \$ 10,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMP/OP AGG \$ 2,000,000 Employee Benefits \$ 1,000,000
A	<b>AUTOMOBILE LIABILITY</b> <input checked="" type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED AUTOS ONLY <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS ONLY <input type="checkbox"/> NON-OWNED AUTOS ONLY		ABV897989308	12/31/2018	12/31/2019	COMBINED SINGLE LIMIT (Ea accident) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ Uninsured motorist \$ 1,000,000
A	<input checked="" type="checkbox"/> <b>UMBRELLA LIAB</b> <input type="checkbox"/> OCCUR <input type="checkbox"/> <b>EXCESS LIAB</b> <input type="checkbox"/> CLAIMS-MADE DED <input checked="" type="checkbox"/> RETENTION \$ 0		UHV898021008	12/31/2018	12/31/2019	EACH OCCURRENCE \$ 4,000,000 AGGREGATE \$ 4,000,000
A	<b>WORKERS COMPENSATION AND EMPLOYERS' LIABILITY</b> ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) If yes, describe under DESCRIPTION OF OPERATIONS below	Y/N N	N/A	12/31/2018	12/31/2019	<input checked="" type="checkbox"/> PER STATUTE <input type="checkbox"/> OTH-ER E.L. EACH ACCIDENT \$ 500,000 E.L. DISEASE - EA EMPLOYEE \$ 500,000 E.L. DISEASE - POLICY LIMIT \$ 500,000

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)

RE: Grant - NH State Council on the Arts

<b>CERTIFICATE HOLDER</b> Department of Cultural Resources C/O NH State Council on the Arts 19 Pillsbury Street, First Flo Concord NH 03301	<b>CANCELLATION</b> SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.
	AUTHORIZED REPRESENTATIVE 

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New Hampshire  
State Council on the Arts

## GRANTEE INFORMATION FORM for ORGANIZATIONS

Please complete the following for fulfillment of grant requirements by the State of New Hampshire's Department of Administrative Services.

Name of Organization Carrier Museum of Art

1. Statement of Purpose:

(Give your organization's mission statement or list your organization's objectives in the space below)

*Focused on Art, Centered in Community, Committed to Inspire.*

2. Salary of Administrator:

(List annual salary of administrator, not artist's fees, who will be involved in this grant.)

*\$210,000*

Attach the Following:

3. DUNS Number (If not provided on application) *073981375*
4. Resume of Administrator
5. Financial Statement:  
A one-page financial statement of your organization's most recently completed fiscal year.
6. Board of Directors:  
A list of the current directors and officers of your organization.  
Please do not include any personal information such as home addresses, phone numbers or emails.
7. List Geographic Areas Served by Organization
8. Certificate of Liability and Workers Comp Insurance with the **Department of Natural & Cultural Resources** as the certificate holder
9. Please include a copy of a current year Certificate of Good Standing. (if not provided with the application)  
If you do not have a Certificate of Good Standing with the state of NH please call Secretary of State Corporate Division at 271-3244 and request an application.

**CURRIER MUSEUM OF ART**

**STATEMENT OF ACTIVITIES**

Year Ended June 30, 2018

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Revenues and support:				
Contributions	\$ 898,881	\$ 113,000	\$ 1,130,448	\$ 2,142,329
Museum	717,567	-	-	717,567
Art Center	246,433	-	-	246,433
Fundraising	173,853	-	-	173,853
Investment income, net	172,865	435,167	-	608,032
Net assets released from restrictions	<u>2,648,536</u>	<u>(2,648,536)</u>	<u>-</u>	<u>-</u>
Total revenues and support	4,858,135	(2,100,369)	1,130,448	3,888,214
Expenses:				
Programs:				
Museum	2,373,631	-	-	2,373,631
Art Center	379,892	-	-	379,892
General and administrative	1,201,309	-	-	1,201,309
Marketing and advertising	179,610	-	-	179,610
Fundraising and development	254,897	-	-	254,897
Depreciation	<u>761,729</u>	<u>-</u>	<u>-</u>	<u>761,729</u>
Total expense	<u>5,151,068</u>	<u>-</u>	<u>-</u>	<u>5,151,068</u>
(Loss) income from operations, net	(292,933)	(2,100,369)	1,130,448	(1,262,854)
Other non-operating expenses, gains and (losses):				
Collection items purchased but not capitalized	(4,545)	(3,414,732)	-	(3,419,277)
Proceeds from sale of deaccessioned art	370,715	-	-	370,715
Net realized and unrealized gains on investments	<u>141,556</u>	<u>5,090,521</u>	<u>-</u>	<u>5,232,077</u>
Net increase (decrease) in net assets	214,793	(424,580)	1,130,448	920,661
Net assets at beginning of year	<u>2,404,222</u>	<u>44,306,148</u>	<u>50,721,770</u>	<u>97,432,140</u>
Net assets at end of year	<u>\$2,619,015</u>	<u>\$43,881,568</u>	<u>\$51,852,218</u>	<u>\$98,352,801</u>

See accompanying notes, which are an integral part of these financial statements.



Currier Museum of Art  
Board of Trustees  
FY19

**OFFICERS**

**Stephen Duprey**  
*President*  
Concord, NH

President and founder of Duprey Companies  
Trustee since 2013  
Treasurer/Secretary 2017-2019  
President since 2019

**Benjamin Kelley**  
*Vice President*  
Manchester, NH

Commercial Real Estate Partner & Broker,  
Brady Sullivan Properties  
Trustee since 2015  
Vice President since 2019

**Elizabeth Hitchcock**  
*Treasurer*  
Manchester, NH

Volunteer serving on arts, charitable, and corporate  
boards.  
Trustee since 2013  
Vice President 2016-2018  
Treasurer since 2019

**M. Christine Dwyer**  
*Past President*  
Portsmouth, NH

Partner and Senior Vice President, RMC Research  
Trustee since 2000  
Treasurer 2003-2008, Vice President 2008-2013  
President 2013-2016

**TRUSTEES**

**Dwight Churchill**  
Bedford, NH

Self-employed investment consultant  
Senior positions, Fidelity Investments, 1993-2009  
Trustee since 2010  
Vice President 2015-2016

**Michael N. Costa**  
Walpole, MA

President, Fiduciary Trust of New England  
Vice President, Fiduciary Trust  
Trustee since 2017

**H. Andy Crews**  
Bedford, NH

President, Autofair Automotive Group  
Trustee since 2017

**Pamela Diamantis**  
Greenland, NH

Partner, Curbstone Financial Management Corporation  
Trustee since 2005

**Margaret (Peg) Gaillard**  
Exeter, NH

Volunteer serving on charitable boards  
Trustee since 2011

**Jean Gottesman**

Volunteer serving on charitable boards



Nashua, NH	Trustee since 2013
<b>Bonnie Greiner</b> Bedford, NH	Volunteer serving on charitable boards Trustee since 2018
<b>David A. Jensen</b> Contoocook NH	Self-employed management consultant CEO and President, Blue Cross/Blue Shield of NH, 1996-2000 Trustee since 1998 Treasurer 1999-2003 Vice President 2003-2008 President 2008-2013
<b>Peter Milnes</b> Bedford, NH	Chairman, Inex Capital Growth Advisors Trustee since 2014
<b>John H. Morison, III</b> Mont Vernon, NH	Chairman, Hitchiner Manufacturing Co., Inc. Trustee since 1999 Clerk 2012-2016 Treasurer/Secretary 2016-2017
<b>Thomas J. Silvia</b> Amherst, NH	President, VineBrook Homes Trustee since 2015
<b>Nike Speltz</b> Portsmouth, NH	Retired Partner, Wheat Ventures, LLC, 2009-2011 Executive Director, Cabot Family Charitable Trust, 2003-2008 Trustee since 2006
<b>Jay Surdukowski</b> Concord, NH	Attorney, Sulloway & Hollis, PLLC Trustee since 2017
<b>John F. Swope</b> Concord, NH	Retired President and CEO, Chubb Life Insurance, 1977-1994 Trustee since 1986 Vice President 1992-1999 President 1999-2003
<b>Richard Thorner</b> Manchester, NH	Partner, Wadleigh, Starr & Peters, PLLC Trustee since 2004
<b>William W. Upton</b> Concord, NH	American Decorative Arts historian, consultant, and appraiser Trustee since 2001

## **Alan Chong**

**Director and CEO of the Currier Museum of Art  
Manchester, New Hampshire (from 2016)**

### *Previous positions*

**Director of the Asian Civilisations Museum and the Peranakan Museum, Singapore  
(2010 to 2016)**  
Concurrently Chief Curatorial Director and Head of the Cultural Academy, National Heritage Board, Singapore (2013 to 2016).

In November 2015, the museum completed an expansion of 2500 square meters, including renovated galleries, with a total budget of \$36 million. This had added a new river entrance, eight new galleries, plus a restaurant and café.

**Collection development.** The museum expanded its holdings in all in its collecting fields, with particular emphasis on cross-cultural Asian art, including trade and export forms, and syncretic religious objects. The museum also incorporated the Tang Shipwreck, a 9th-century wreck owned by the government, and developed a new gallery for it.

**Mission.** Led a renovation of the mission and vision of the museum. Established a new collection policy and a reconceptualization of the galleries.

**Education.** Strengthened the schools and educational programmes. Integrated key museum objects into school curriculum for the first time. Encouraged the development of a game-based, alternative-reality app for exhibitions and new permanent galleries.

**Team development.** Recruited and hired new professional staff; mentored and developed key curators and programmers. These included a chief curator of international standing, a new head of education and programmes, head of operations, and a chief of philanthropy. Developed a framework of curatorial work across the national museums, and a system of training and recruitment for local talent.

**Design.** Developed a new museum graphic identity. Strengthened the design of publications and galleries. Selected architectural and interior gallery design for the new wings.

**Support.** Rebuilt the museum board of 12 and recruited major supporters. Developed a new philanthropy team by adding a chief of philanthropy. Raised \$55 million (Singapore dollars) for acquisitions from government and private sources, and attracted donated objects worth approximately \$12 million. Designed and built a new wing; and secured \$45 million in funding for a second expansion and refurbishment of present galleries.

Major exhibitions include:

*Christianity in Asia: Faith and Art* (Asian Civilisations Museum, 2016). With Pedro Moura Carvalho and Clement Onn. Catalogue.

*Terracotta Warriors: The First Emperor and His Legacy* (Asian Civilisations Museum, 2011). Catalogue. A specially curated exhibition that was the best attended exhibition in the history of Singapore's national museums.

*China Mania! The Global Passion for Porcelain, 800–1900* (Asian Civilisations Museum, 2014).

*Treasures of a Fallen Pagoda: Famen Temple and Tang Court Culture* (Asian Civilisations Museum, 2013). With Pedro Moura Carvalho and Kan Shuyi. Catalogue.

*Devotion and Desire: Cross-cultural Art in Asia* (Asian Civilisations Museum, Singapore, 2013). With Pedro Moura Carvalho. Catalogue.

*Luminous Depths: Lee Mingwei* (Peranakan Museum, Singapore, 2013). Contemporary commission with catalogue.

**Poorvu Curator of the Collection, Isabella Stewart Gardner Museum, Boston (1999 to 2010)**

Wrote and edited the collection catalogue: *Furnishing a Museum: Isabella Stewart Gardner's Collection of Italian Furniture* (Boston, 2011), co-author with Fausto Calderai. Essay: "Gardner Style: Isabella Stewart Gardner as decorator and furniture collector," and co-author of the entries.

Major exhibitions at the Isabella Stewart Gardner Museum include:

*Journeys East: Isabella Stewart Gardner and Asia* (Gardner Museum, Boston, 2009). With Noriko Murai. Catalogue.

*Bellini and the East* (Gardner Museum and National Gallery, London, 2005–6). With Caroline Campbell. Catalogue. A consideration of Renaissance Venice's connections with the Ottoman Empire in the 15th century.

*Gondola Days: Isabella Stewart Gardner and the Palazzo Barbaro Circle* (Gardner Museum, 2004). With Anne Macauley and Rosella Mamoli Zorzi. Catalogue. The circle of painters, writers, and social figures associated with Isabella Gardner, Henry James, John S. Sargent, and Anders Zorn in Venice.

*Raphael, Cellini, and a Renaissance Banker: The Patronage of Bindo Altoviti* (Gardner Museum and the Bargello Museum, 2003). With Dimitrios Zikos. Catalogue.

**Curator of European Art, Art Gallery of Ontario, Toronto (1996 to 1999)**

Curated new galleries of European art, including the first display of the Thomson collection of European decorative arts at the museum. Curated exhibition of 19th-century Dutch landscape painting (with catalogue).

**Associate Curator of Paintings, Cleveland Museum of Art (1990 to 1996)**

Participated in the re-installation of the European galleries, responsible for European paintings. The project included 12 galleries with new labels and thematic groupings.

Curated an exhibition with the Rijksmuseum, Amsterdam: *Still-Life Paintings from the Netherlands, 1550–1720*. With Wouter Kloek. Catalogue.

Compiled a collection handbook: *European and American Painting in The Cleveland Museum of Art: A Summary Catalogue* (Cleveland, 1993), with an introduction: "Collecting pictures for Cleveland."

## Education

PhD, art history: Institute of Fine Arts, New York University. Dissertation: "Social meanings in the landscapes of Aelbert Cuyp."

MA, art history: Institute of Fine Arts, New York University

BA: Yale College, history of art major, with honors

## Other exhibitions curated

*De zichtbaere wereld: Art in 17th-Century Dordrecht* (exhibition catalogue: Dordrechts Museum, Dordrecht, 1992). With Betsy Wieseman and John Loughman.

## Other publications

*Great Peranakans: Fifty Remarkable Lives* (Singapore, 2015): editor and introduction.

"Curators, critics and historians: Crossroads of history and art" in *Arts Hats in Renaissance City: Reflections and Aspirations of Four Generations of Arts Personalities*, edited by Renee Lee (Singapore, 2015).

"The Gothic experience: Re-creating history in American museums", *Journal of the History of the Collections* 27, no. 2 (May 2015).

"Secrets of the Fallen Pagoda, Mysteries of the Famen Temple" in *Secrets of the Fallen Pagoda: The Famen Temple and Tang Court Culture* (Singapore, 2014), pp. 9–24. And four entries and general editor.

"Sri Lankan ivories for the Dutch and Portuguese," *Journal of the Historians of Netherlandish Art*, vol. 5, no. 2 (2013).

"Crossing borders in the arts of Asia" in *Devotion and Desire: Cross-cultural Art in Asia* (Singapore, 2013).

"Jacob Gerritsz Cuyp: Problems of collaboration", *The Rijksmuseum Bulletin*, vol. 58, no. 2 (2010), pp. 162–71.

"Isabella Gardner, Bernard Berenson, and Otto Gutkunst" in *Colnaghi, Established 1760: The History*, edited by Jeremy Howard (London, 2010), pp. 26–31.

"Introduction: Journeys East" and catalogue text: *Journeys East: Isabella Stewart Gardner and Asia* (exhibition cat. Isabella Stewart Gardner Museum, Boston, 2009).

"Émile Gavet: Patron, collector, dealer" in *Gothic Art in the Gilded Age* (exhibition cat. John and Mable Ringling Museum of Art, Sarasota; and Preservation Society of Newport County, 2009–10), pp. 1–21.

"Henry James, Mrs. Gardner and art" in Henry James, *Letters to Isabella Stewart Gardner*, edited by Rosella Mamoli Zorzi (London: Pushkin Press, 2009), pp. 31–45.

"The American discovery of cassone painting" in *The Triumph of Marriage: Painted Cassoni of the Renaissance* (exhibition cat. Gardner Museum and the John and Mable Ringling Museum of Art, Sarasota, 2008–9).

"Mrs. Gardner's museum of myth," *Res: Anthropology and Aesthetics*, no. 52 (Autumn 2007), pp. 212–20.

"Gentile Bellini in Istanbul: Myths and misunderstandings" in *Bellini and the East* (exhibition cat. Gardner Museum and National Gallery, London, 2005–6). Volume co-edited with Caroline Campbell.

"Introduction: Romance and art and history" and "Artistic life in Venice" in *Gondola Days: Isabella Stewart Gardner and the Palazzo Barbaro Circle* (exhibition catalogue: Gardner Museum and Biblioteca Nazionale Marciana, Venice, 2004), pp. xi–xvii and 87–128. And general editor of the volume.

"The afterlife of Cellini's bust of Bindo Altoviti" in *Raphael, Cellini, and a Renaissance Banker: The Patronage of Bindo Altoviti* (exhibition cat. Gardner Museum and Museo Nazionale del Bargello, Florence, 2003–4). And general editor.

"Isabella Gardner's two silver boxes by Christian Erikson and Anders Zorn," *Cleveland Studies in the History of Art*, vol. 8 (2003), pp. 222–29.

"Collecting crosses: Isabella Gardner and J. P. Morgan" in *The Art of the Cross: Medieval and Renaissance Piety* (Gardner Museum, 2001), pp. 17–28. With entries.

"Aristocratic imaginings: Aelbert Cuyp's patrons and collectors" in *Aelbert Cuyp* (exhibition cat. National Gallery of Art, Washington; National Gallery, London; Rijksmuseum, Amsterdam, 2001). Also author of several entries.

"Contained under the name of still life: The associations of still-life painting" in *Still-Life Paintings from the Netherlands, 1550–1720* (exhibition catalogue: Rijksmuseum, Amsterdam; Cleveland Museum of Art, 1999), pp. 11–37. Also co-author of the entries and co-editor with Wouter Kloek.

*Johannes Vermeer: Gezicht op Delft* [The View of Delft, in Dutch] (Hilversum: Gottmer/Becht, 1992).

*De zichtbaere wereld: Art in 17th-Century Dordrecht* (exhibition catalogue: Dordrechts Museum, Dordrecht, 1992). Essay and entries.

"New dated works from Aelbert Cuyp's early career," *Burlington Magazine* 133 (1991), pp. 606–12.

"The market for landscape painting in 17th-century Holland" in *Masters of 17th-Century Dutch Landscape Painting* (exhibition catalogue: Rijksmuseum, Amsterdam; Museum of Fine Arts, Boston; Philadelphia Museum of Art, 1987). Also entries and biographies.

"In 't verbeelden van Slachtdieren" [Meaning of Dutch cattle painting] in *Meesterlijk vee: Nederlandse veeschilders, 1600–1900* (exhibition cat. Dordrechts Museum, Dordrecht; Fries Museum, Leeuwarden, 1988).

"The drawings of Cornelis van Poelenburch," *Master Drawings* 25 (1987), pp. 3–62, 85–116.

#### Publications edited

*Sarong Kebaya: The Global Sources of Peranakan Fashion*, by Peter Lee (Singapore, 2014).

*Inventing Asia: American Perspectives around 1900* (University of Hawaii Press and Gardner Museum, 2014). Co-edited with Noriko Murai.

*Terracotta Warriors: The First Emperor and his Legacy*, and introduction (exhibition cat. Asian Civilisations Museum, Singapore, 2011).

*Luxury for Export: Artistic Exchange between India and Portugal around 1600*, by Pedro Moura Carvalho (exhibition cat. Gardner Museum, 2008).

*A Bronze Menagerie: Mat Weights of Early China* (exhibition catalogue: Gardner Museum, 2006–7).

*Eye of the Beholder: Masterpieces from the Isabella Stewart Gardner Museum* (Boston, 2003).

#### Recent lectures

"Inventing national museums: The challenge of hybrid cultures," New York University Abu Dhabi, December 2014; Malay Heritage Centre, Singapore, April 2015.

"The first Western museums of Asia art: Problems in interpretation," Asian Civilisations Museum, Singapore, September 2013.

"Private museums and the Renaissance experience," Villa I Tatti, Florence, June 2013.

"European colonial networks in Asia: Is this the right question?," University of Zurich, December 2012.

"Berenson, Matisse, and Gardner," Villa I Tatti, Florence, September 2009.

"Display and work in Isabella Gardner's museum: The influence of artists' studios," Frick Collection, New York, March 2010.

"Mehmed II's collection of Italian prints," School of Oriental and African Studies, London, 2006.

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