

## GARRY APGAR

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I am a free-lance author, editor, and illustrator. I presently serve as president of *The Voltaire Society of America*, a 501(c)(3) non-profit I co-founded in 1996. A 23-minute documentary film produced by the Society, *Voltaire and Jefferson: The Sage of Ferney and the Man from Monticello*, narrated by the Academy-Award-winning actor Cliff Robertson, which I co-authored, aired on WNET (Channel 13, New York), January 27, 2002. It received four awards in international video competitions, including first-place for writing from the *Aurora Awards*.

### UNIVERSITY EDUCATION

*Yale University*    Ph.D., Department of the History of Art, May 1988. *Dissertation: The Life and Work of Jean Huber of Geneva (1721-1786)*, 2 vol.

*Université de Paris IV (Sorbonne)* *Licence ès lettres*, June 1977; *Maîtrise ès lettres*, November 1979;  
Master's thesis on Voltairian iconography: highest honors, *mention très-bien*.

*École Nationale Supérieure des Beaux-Arts*, Paris, 1970-1971

*Washington and Lee University*, Lexington, Virginia; B.A. in French with minor in history, June 1967

### FELLOWSHIPS

1984-1985: two-year institutional fellowship from the *Samuel H. Kress Foundation* (New York) to the *Schweizerisches Institut für Kunstwissenschaft* (Zurich).

1986-1987: joint recipient of research fellowship, *Swann Foundation for Caricature and Cartoons* (New York)

1998: one-month research and writing fellowship, *International Center for Jefferson Studies* (Monticello).

### CARTOONING AND JOURNALISM

Editorial cartoonist and staff artist, *Roanoke* (Va.) *Times* and *The World-News*, December 1972 to June 1976.

Free-lance cartoonist, illustrator, and journalist in Paris and New York, 1976-1980; work published in:

• *Le Monde* • *The Paris Metro* • *Pilote* • *L'Express* • *Le Canard Enchaîné* • *Le Figaro* • *Libération*  
• *New York Times* • *Chicago Tribune* • *Newsday* • *New York Daily News* • *National Review*

### SELECTED PUBLICATIONS

"Walt Disney and High Culture," *2021 Hyperion Historical Alliance Annual*, anticipated publication date, winter or spring 2022. The *HHA Annual* is a refereed journal published in conjunction with Loyola Marymount University by the Hyperion Historical Alliance, a 501(c)(3) non-profit devoted to the life, career, and achievements of Walt Disney.

Co-editor, with the Canadian scholar Edward Langille, *The Quotable Voltaire*. Lewisburg, Pennsylvania: Bucknell University Press, June 2021.

Editor and illustrator, *Quotes for Conservatives*. New York: Center Street/Hachette Book Group USA, March 2020.

"'Initial' Thoughts on Production Innovations at The Walt Disney Studios in the Mid 1930s," *2019 Hyperion Historical Alliance Annual*, March 2019.

"Disney in Connecticut," *Connecticut Magazine*, April 2016.

"À la Recherche du *Metro* Passé," in Patsi Benter Krakoff and Joel Stratte-McClure, eds., *The Paris Metro 40th Anniversary Issue: The Book About Paris Yesterday*. Redding, Calif.: Freelance Ink Books, 2018.

*Mickey Mouse: Icône du rêve américain*. Grenoble: Glénat Éditions, 2016.

French edition of *Mickey Mouse: Emblem of the American Spirit*, nominated for the 2017 Prix Papier Nickelés SoBD, sponsored by the French publication, *Papiers Nickelés* and the Salon of Bande Dessinée (SoBD), an annual Paris cartoon and comics fair.

*Mickey Mouse: Emblem of the American Spirit*. San Francisco: Walt Disney Family Foundation Press, 2015 (favorably reviewed in the *Times Literary Supplement*, *Wired*, and *The Weekly Standard*).

Editor, *A Mickey Mouse Reader*. Jackson, Mississippi: University Press of Mississippi, 2014. Anthology of texts by Diego Rivera, E. M. Forster, Maurice Sendak, Stephen Jay Gould, and John Updike, among others.

“An Anglo-Swiss Connection in the Age of Voltaire: Jean Huber’s British Friends and Relations,” in Kathleen Hardesty Doig and Dorothy Medlin, eds., *British-French Exchanges in the Eighteenth Century*. Newcastle, U.K.: Cambridge Scholars Publishing, 2007.

“Mickey Mouse at Seventy-Five: Disney’s Best Character Still Survives,” *The Weekly Standard*, November 24, 2003.

“When David Became David: David’s Debt to Voltaire and the Philosophes,” *Histoire de l’Art*, June 2003.

“L’Image caricaturale de Fréron: Voltaire s’en est chargé,” in Jean Balcou et al., eds., *Elie Fréron polémiste et critique d’art*, Rennes, 2001; proceedings of international symposium at Quimper (Brittany), May 1998.

“The Meaning of Mickey Mouse,” article for special Disney issue of *Visual Resources: An International Journal of Documentation*, edited by Professor Robert Neuman, Florida State University, January 1999.

“Goodnight Starr,” *The Weekly Standard*, March 4, 1996 (unsigned back-of-the-book parody of *Goodnight Moon*).

“Signs of the Times: Print News Imagery in the Visual Arts,” in Shaun O’L. Higgins, ed., *The Newspaper in Art*. Spokane, Washington: New Media Ventures, 1996.

Six articles in *The Dictionary of Art*, Macmillan, 1996, including the introduction to the section on “Swiss Art” and “Silhouettes” and service as consultant on Swiss Art to the *Dictionary of Art* project, 1991-1996.

“David and After,” *Art in America*, February 1996; book review of: Thomas Crow, *Emulation: Making Artists for Revolutionary France*, Dorothy Johnson, *Jacques-Louis David: Art in Metamorphosis*, and Régis Michel, ed., *David contre David*, proceedings of 1989 Louvre symposium.

*L’art singulier de Jean Huber: Voir Voltaire*. Paris: Adam Biro, 1995.

“Iconographie,” in Jean Goulemot, André Magnan, et Didier Masseur, eds., *Inventaire Voltaire*, Gallimard, 1995.

“‘Sage comme une image’: trois siècles d’iconographie voltairienne,” special issue of the *Nouvelles de l’Estampe*, published by the Print Room of the Bibliothèque Nationale de France for the Voltaire tricentenary, July 1994.

“La « Voltairiade » de Jean Huber,” in: Jean-Daniel Candaux and Érica Deuber-Pauli, eds., *Voltaire chez lui: Genève et Ferney*, Skira, 1994; reprinted in an abridged edition of the Skira book: *Voltaire chez lui: Ferney 1758-1778*. Yens sur Morges (Vaud), Switzerland: Éditions Cabédita, 1999.

“Jacques-Louis David (1748-1826) ... A critical view,” *Apollo*, May 1993.

“Redrawing the Boundaries of Public Art,” *Sculpture*, May-June 1992, accompanied by three cartoons I drew on public-art issues.

“Public Art and the Remaking of Barcelona,” *Art in America*, February 1991.

“Au fil du Rhône: l’ascendance lyonnaise de l’artiste genevois Jean Huber,” *Cahiers d’Histoire*, vol. XXXV, n° 3-4, 1990, published by the Universities of Lyon, Grenoble, Clermont-Ferrand, Saint-Étienne, and Chambéry.

“Voltaire’s « Abendmahl »,” *Neue Zürcher Zeitung*, November 22-23, 1986, on a set of images of Voltaire by Jean Huber.

“The ‘Colonnisation’ of the Palais-Royal,” *Art in America*, July 1986, on the controversial black-and-white striped column project by Daniel Buren at the Palais-Royal.

“Dessins genevois de Liotard à Hodler,” *Master Drawings*, summer 1986, a review of a drawings exhibition in Geneva.

“‘Anch’io son pittore’: Jean Huber, maître de la découpeure,” *Revue du Vieux Genève*, 1986.

“The Age of Diderot?,” *Art in America*, February 1985, an analysis of the Paris exhibition on Denis Diderot, the art of his time, and Diderot the Philosophe and art critic.

“Provincial Roundup: A Guide to Out-of-Paris Institutions Notable for Their Responsiveness to Contemporary Art,” *Art in America*, September 1982.

“Une Célébration bien discrète,” *Le Monde*, September 8, 1978, on the bicentenary commemoration of Voltaire’s death.

“Voltaire, Superstar,” *The Paris Metro*, June 21, 1978.

## TEACHING

I have taught art history, French literature, and cross-disciplinary subjects at these institutions:

1987-1990	University of Hartford, Art History Department
Fall 1990	Fairfield University, adjunct professor
1990-1991	Brown University: Program in History of Art and Architecture, Visiting Assistant Professor
1991-1992	University of Delaware: Art History Department, Visiting Assistant Professor
1992-1993	Princeton University: Department of Art and Archeology, Lecturer
1993-1994	Université Lumière – Lyon II: Institut d’Histoire de l’Art, <i>maître de conférences associé</i>
Spring 1998	Sacred Heart University: Art Department, adjunct professor in art history
Spring 2002	Southern Connecticut State University: Honors College, adjunct professor
2021-2022	Trinity College (Hartford), Visiting Assistant Professor of Fine Arts

## CURATORIAL

Assisted the curator of the exhibition *Élie Fréron (1718-1776)*, Musée des Beaux-Arts, Quimper, France, 1998.

Guest curator for an exhibition at The Art Museum, Princeton University, “Graphic Humor and Commentary from Guercino to David Levine,” February 23 – March 22, 1993.

Collaboration with Anne de Herdt, Curator, Musée d’Art et d’Histoire, Geneva, for the exhibition and catalogue *Silhouettes et découpures des 18e et 19e siècles genevois*, 1985-1986.

Intern, Department of Prints and Drawings, Yale University Art Gallery, spring 1983.

## RECENT TALKS, PRESENTATIONS, ACADEMIC CONFERENCES

Twenty-minute talk on Mickey Mouse at the Arts Club of Washington, Washington, D.C., September 19, 2019.

Two PowerPoint presentations on Mickey Mouse in conjunction with the 90th anniversary of the Disney character’s screen debut in *Steamboat Willie*: one, a lunch-time talk to the Dutch Treat Club at the Players Club in New York, November 13, 2018, and the other, an evening presentation at The Coffee Club, also in New York, January 23, 2019.

Guest speaker in a Disney Skype Lecture Series organized by Professor James Bohn at Stonehill College, Easton, Massachusetts, February 7, 2017.

Chair of a session at the College Art Association Annual Conference, “Walt Disney and the ‘Birth of an American Art’.” New York Hilton, February 11, 2015.

Chair of an “Open Session on Voltaire,” sponsored by the Voltaire Society of America. Annual meeting of the American Society for Eighteenth-Century Studies, Williamsburg, Virginia, March 21, 2014.

## OTHER CURRENT PROJECTS

A bilingual French-English dictionary of quotations by Walt Disney, organized topically (500 entries so far), projected for publication in France.

Line-editing an important new monograph on the original Disneyland and its links to themes and modes of movie production in Hollywood’s golden age, under contract with McFarland (acting privately on behalf of the author).