

ALEXIS CLARK

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CURRICULUM VITAE (SEPTEMBER 2021)

EDUCATION

- 2014 Ph.D. in Art History and Visual Studies, Duke University
Dissertation: "A Republic of the Arts: Constructing Nineteenth-Century Art
History at the Musée national du Luxembourg, 1871-1914"
Advisor: Neil McWilliam
- 2005 M.A. in the History of Art, Courtauld Institute of Art
Section: "Paint and Politics: French Art, 1847-1880"
Advisor: John House
- 2005 Sotheby's Institute of Art (London)
Fall Term Certificate Program: Modernism and European Decorative Arts
- 2004 B.A. in the History of Art, Indiana University-Bloomington
Magna cum laude, College of Arts and Sciences Dean's List, Phi Beta Kappa

ACADEMIC EMPLOYMENT

- 2021-Current Teaching Assistant Professor, North Carolina State University, History
Department: *American Art, History of Photography; and Modern Art*
- 2019-2021 Lecturer, Guilford College, Art Department: *Arts of Latin America: Colonial to
Contemporary; Contemporary Art; Global Art; History of Photography;
Introduction to Visual Arts; and Modern Art*
- 2018-2020 Visiting Scholar, Duke University, Department of Art, Art History and Visual
Studies: *The American Culture Wars: From Commie Pinkos to Cultural Warriors;*
and Undergraduate Honors Thesis Workshop

- 2017-2018 Postdoctoral Fellow, Washington University in St. Louis, Department of Art History and Archaeology: *Art Museums: From the Louvre Paris to the Louvre Abu Dhabi; Global Impressionism; Modern Artist Mythologies: Fact, Fiction, and Film;* and *Nineteenth-Century Art and Visual Culture*
- 2016-2017 Visiting Assistant Professor, Denison University, Department of Art History and Visual Culture: *Methodologies in Art History and Visual Culture; Modern Art and Visual Culture; Art Museums: From the Louvre Paris to the Louvre Abu Dhabi; New Art;* and *Nineteenth-Century Art and Visual Culture*
- 2014-2016 Lecturer, University of Southern California, Department of Art History: *Arts of Latin America; Defining the Bohemian; Film, Power and American History;* *Modern Art II, 1851-1940;* and *Modernity and Difference*

PUBLICATIONS

Edited Books

Global Impressionism: Reception, Translation, and Transnationalism (July 2020)

[This anthology troubles the perpetuation of Francocentric histories of Impressionism, by surveying the worldwide dissemination of Impressionism with an attention to local historiographies and museographies of this art around the world.]

Peer-Reviewed Articles

“Ways of Seeing circa 1968: The Intersection of Impressionism and Psychedelia,” *Oxford Art Journal* (under preparation for submission, Summer 2022).

“William C. Seitz and the Experience of Impressionism,” *The Archives of American Art Journal* (forthcoming, Spring 2022).

“Writing Impressionism into the Musée du Luxembourg’s History of Nineteenth-Century Art,” *Museum History Journal* 11, no. 1 (February 2018): pp. 1-19.

“The Musée du Luxembourg and the Loss of Toulouse-Lautrec’s *Portrait of M. Delaporte in the Jardin de Paris, 1905*,” *The Burlington Magazine* 159, no. 1368 (March 2017): pp. 211-217.

Edited Special Issues

“Impressionism After Impressionism,” [With contributions by Alexis Clark, Andrew Hemingway, Neil McWilliam, Jeremy Melius, Katia Papandreopolou, Hadrien Viraben, Martha Ward], *Oxford Art Journal* (Summer 2023).

Edited Articles

“Questionnaire on the Social History of Art and Impressionism/Enquête sur l’Histoire social de l’art et l’impressionnisme” [With contributions by Emily Burns, Hollis Clayson, Frances Fowle, Anna Gruetzner Robins, Richard Kendall, Laura Kalba, Morna O’Neill, Samuel Raybone, Harmon Siegel, and Marnin Young], *H-France Salon* 14, no. 3 (September 2017).

Book Chapters

“The Ascent of Landscape Painting at the Musée du Luxembourg,” in *Impressionist France*, ed. Simon Kelly (London: Bloomsbury Press, forthcoming 2022).

“Whistler and the War for the Chinchas,” in *Mapping Impressionist Painting in Transnational Contexts*, eds. Emily Burns and Alice Price (London: Routledge, forthcoming 2021).

“The Making of Art-Historical Empire: French Histories of Impressionism in Translation,” in *Globalizing Impressionism: Reception, Translation, and Transnationalism*, eds. Alexis Clark and Frances Fowle (New Haven: Yale University Press, 2020).

“The Musée du Luxembourg and the Protection of France’s Impressionist *Patrimoine*,” in *Grenzgänger der Künste: Spannungsfeld Museum im Kunstbetrieb um 1900* (series: Ars et Scientia. //Schriften zur Kunstwissenschaft), ed. Stephanie Marcal and Alexander Linke (Berlin: DeGruyter, 2019).

Catalogue Essays

“Naughty Monkey or Noble Savage: Primitivism and the Presidency of George W. Bush,” Neil McWilliam, ed. *Lines of Attack: Conflict in Caricature*, exh. cat. Durham: Duke University Press (January 2010).

Book and Exhibition Reviews

Review essay of Amanda C. Burdan, ed. *America’s Impressionism: Echoes of a Revolution* and Gloria Groom, *Monet and Chicago, Nineteenth-Century Art Worldwide* 20, no. 1 (Spring 2021).

Review essay of *Cézanne’s Portraits*, Exhibition at the National Gallery of Art, Washington, DC (25 March-1 July 2018), *Nineteenth-Century Art Worldwide* 17, no. 3 (Fall 2018).

“Inventing the Louvre, Part Deux,” Review essay of *Samuel F.B. Morse’s ‘Gallery of the Louvre’ and the Art of Invention*, Exhibition at Reynolda House Museum of American Art (17 February-4 June 2017), *Museum History Journal* 10, no. 2 (Fall 2018).

Review essay of Laura Kalba, *Color in the Age of Impressionism: Commerce, Technology, and Art*, *The Burlington Magazine* 160, no. 1381 (April 2018).

Review essay of *Impressionists in London, French Artists in Exile*, Exhibition at Tate Britain (2 November 2017-7 May 2018), *Nineteenth-Century Art Worldwide* 17, no. 1 (Spring 2018).

Review essay of Suzanne Singletary, *James McNeill Whistler and France: A Dialogue in Paint, Poetry, and Music* (2017), *Nineteenth-Century Art Worldwide* 16, no. 2 (Fall 2017).

Review essay of *Australia's Impressionists*, Exhibition at the National Gallery London (7 December 2016-26 March 2017), *Nineteenth-Century Art Worldwide* 16, no. 2 (Fall 2017).

"We'll Always Have Paris," Review essay of Hollis Clayson and André Dombrowski, ed., *Is Paris Still the Capital of the Nineteenth-Century?*, and Marta Filipová, ed. *Cultures of International Expositions: Great Expositions in the Margins, 1840-1940*, *Oxford Art Journal* 40, no. 2 (September 2017).

Review essay of *Unruly Nature: The Landscapes of Théodore Rousseau*, Exhibition at the J. Paul Getty Museum (21 June-11 September 2016), *Nineteenth-Century Art Worldwide* 16, no. 1 (Spring 2017).

Review essay of *Le Douanier Rousseau: L'Innocence archaïque*, Exhibition at the Musée d'Orsay (22 March-17 July 2016), *Nineteenth-Century Art Worldwide* 15, no. 3 (Fall 2016).

"Paris Goes Global: Nineteenth-Century Art History's Transnational Turn," Review essay of Karen L. Carter and Susan Waller, ed., *Foreign Artists and Communities in Paris: Strangers in Paradise, 1871-1914*, *Art History* 39, no. 3 (June 2016).

Review essay of Michelle Facos and Thor J. Mednick, ed., *The Symbolist Roots of Modern Art* (2015), *Nineteenth-Century Art Worldwide* 15, no. 1 (Spring 2016).

IN PROGRESS:

Books (Single Author)

The Musée du Luxembourg and the Making of Modern Art History, 1870-1939

[Proposal submitted to academic presses. This monograph studies the development of nineteenth-century art history via the Musée du Luxembourg's collections and related publications. It examines attempts to codify the "modern" and the "contemporary" as distinct art-historical areas of inquiry.]

Peer-Reviewed Articles

"Whistlerian Flesh Colour at the Intersection of Race and Empire"

[This article explores James Abbot McNeill Whistler's adoption of the term "flesh colour" in his titling practices starting in the 1880s. This article interrogates the nexus of Whistler's military service in the United States and South America, attitudes towards the U.S. Civil War, involvement in the international competition in the acquisition of Pacific and Atlantic islands, and the fraught relationships between Whistler's white, and Black and biracial family members.]

MUSEUM AND LIBRARY EXPERIENCE

- 2013-2014 Nasher Museum of Art
Duke University, Co-Curator
Night in the City of Light: Paris's Cabarets, 1881-1914
- 2012-2014 David M. Rubenstein Rare Book and Manuscript Library
Duke University, Co-Curator
Cheap Thrills: The Highs and Lows of Cabaret Culture in Paris, 1881-1939
- 2012-2013 David M. Rubenstein Rare Book and Manuscript Library
Duke University, Co-Curator
A Mockery of Justice: Caricature and the Dreyfus Affair
- 2008-2013 Lilly Library
Duke University, Film and Periodicals Collections Assistant
- 2008-2010 Nasher Museum of Art
Duke University, Co-Curator
Lines of Attack: Conflict in Caricature

ADMINISTRATIVE EXPERIENCE

- 2020-2021 Durham Eviction Diversion Program with Legal Aid of NC
Community Resource Coordinator
- 2006-2007 Cyprus American Archaeological Research Institute
Programs Coordinator
- 2005-2006 Indiana University School of Education
Assistant Director (Interim Director) of Admissions

FELLOWSHIPS

- 2011-2012 International Travel Fellowship
Duke University
- 2010
Summer Getty Research Institute Library Grant

2009 Summer	Pre-Dissertation Research Fellowship Duke University
2009 Summer	Pre-Dissertation Research Fellowship Duke University, Department of Art, Art History and Visual Studies
2003 Spring	Friends of Art Fellowship Indiana University
2002-2003	Glaubinger Scholarship Indiana University Museum of Art

CONFERENCES AND COLLOQUIA

“Whistler, The Chincha Islands War, and the International Battle for Guano,” *Whistler, Nature, and Industry* Symposium, University of Glasgow, Virtual conference (11/5/2021).

“Whistler, the Chincha Islands War, and the International Battle for Guano,” Association of Art Historians, Session: Provincializing Impressionism, Virtual conference (4/13/2021-4/17/2021).

“Impressionism’s Mid-Twentieth Century Moment,” *Impressionism After Impressionism*, The Clark Art Institute (3/8/2019-3/9/2019).

“The Making of Art Historical Empire: French Histories of Impressionism in Translation,” College Art Association, Session: A World in Light, New York, New York (2/13/2019-2/15/2019).

“Publishing Empire: The Translation and Circulation of the Musée du Luxembourg’s History of Nineteenth-Century Art,” *Contemporary Art and the Museum*, Paris, France (Musée d’Orsay and the Centre Pompidou, 10/10/2018-10/13/2018).

“Action! Paul Gauguin, Post-Impressionist Cinema, and the War in the Pacific, College Art Association, Session: Artistic Afterlives, or Rethinking *Nachleben*, Los Angeles, California (2/24/2018).

“Whistler and the World of Impressionism at the Musée du Luxembourg,” *Writing Impressionism Into and Out of Art History, 1874-Today*, The Courtauld Institute of Art, London, UK (11/3/2017-11/4/2017).

“Past-Present: Worldwide Interpretations of José Maria Obregón’s *Discovery of Pulque*,” Nineteenth-Century Studies Association, Session: Painting a Transnational Picture of Nineteenth-Century History Painting in Latin America, Charleston, South Carolina (2/2/2017).

“A Home of Their Own: The Aesthetics and Ethics of Post-Impressionism in the British Home,” *Creating Markets, Collecting Art: Celebrating 250 Years of Christie’s*, Session: Home Subjects, London, England (7/15/2016).

“Picturing the Postcolonial Present through the Precolonial Past: Mexico’s Aztec Palace at the 1889 Exposition universelle,” Association of Art Historians Conference, Session: The Physical Circulation of Artworks and Its Consequences for Art History, Edinburgh, Scotland (4/9/2016).

“A Conflicted Collaboration: Léonce Bénédite, Ambroise Vollard, and the Caillebotte Bequest,” Negotiating art: Museums and dealers, 1815-2015 Conference, London, England (The National Gallery of Art, 4/1/2016).

“Poussin’s Bastard Progeny: The Atelier Gustave Moreau,” Other Poussins Workshop, University of Southern California, Los Angeles, California (3/30/2015).

“Before ‘The Contemporary’ Was ‘The Contemporary’: The Musée national du Luxembourg and the Construction of Nineteenth-Century Art History,” Southeastern College Art Conference, Session: Writing Art History: Past, Present, Future, Sarasota, Florida (10/9/2014).

“The Cultural Politics of *Poussinisme*: Paul Cézanne and Gustave Moreau at the Musée national du Luxembourg,” The Middle Atlantic Conference, College Park, Maryland (3/8/2014).

“A Republic of the Arts: Constructing Nineteenth-Century Art History at the Musée national du Luxembourg, 1900-1914,” College Art Association, Session: Future Directions in Nineteenth-Century Art, Chicago, Illinois (2/14/2014).

“Symbolism in the Interwar Limelight: Somerset Maugham’s *The Moon and Sixpence* and Paul Gauguin as Popular Spectacle,” Southeast College Art Conference, Session: S/symbolism—Movement v. Mode, Durham, North Carolina (10/20/12).

“‘Qu’est-ce qu’un art ‘avant-garde?’ Mythical Dreams and Historical Realities of the Late-Nineteenth Century Avant-Garde,” Southeastern College Art Conference, Session: Reconstructing the Avant-Garde, Richmond, Virginia (10/21/10).

“The Painting on the Wall: Paul Gauguin and Interwar Popular Culture,” Duke University Department of Art History and Visual Studies Graduate Student Symposium, Living in a Material World: Consumerism, Commercialization and Spectacle, Durham, North Carolina (2/13/09).

“What Lies Beneath: William Holman Hunt and Cultural Subversion,” Southeastern College Art Conference, Session: Nineteenth and Early Twentieth Century Art, New Orleans, Louisiana (09/24/08).

“‘A State of Utter Barbarism’: British Colonial Propaganda and the Case of Cyprus,” 29th Conference of the Nineteenth Century Studies Association, Session: Journalism and Propaganda in Nineteenth Century Europe, Miami, Florida (04/04/08).

INVITED LECTURES

“Fact/Fiction/Film: Modern Artists’ Lives (and Works) on the Silver Screen,” Keynote Lecture, The Department of Art History and Visual Culture, Denison University (4/21/2018).

“Making a Mark: James McNeill Whistler, the Musée du Luxembourg, and World Impressionism,” The Department of Art History, Ohio State University (3/23/2017).

CHAired CONFERENCES AND PANELS

Conferences and Colloquia:

Colloquium Co-Convener (with Martha Ward), *Impressionism After Impressionism*, The Clark Art Institute (3/08/2019-3/09/2019).

Conference Co-Convener (with David Peters Corbett), *Writing Impressionism Into and Out of Art History, 1874-Today*, The Courtauld Institute of Art and Sackler Research Forum (11/3/2017-11/4/2017).

Conference Panels:

Co-Chair (with Laura Moure Cecchini), “Putting History Painting into a New Perspective: Art in Latin America, 1821-1900,” Nineteenth-Century Studies Association, Charleston, South Carolina (2/4/2017).

Co-Chair (with Zoë Marie Jones), “Around the World in 80 Minutes: The Cosmopolitan Nineteenth Century,” Southeastern College Art Conference, Columbus, Ohio (10/25/2016-10/27/2016).

Chair, “An Education: Teaching Art and Art History in the Nineteenth Century,” Southeastern College Art Conference, Roanoke, Virginia (10/19/2016-10/22/2016).

INTERVIEWS AND SOCIAL MEDIA

Zoe Pearce (former student), “Why I Am Super Glad I Decided Not to Drop My Art History Class,” *The Denisonian* (27 September 2017). <http://www.denisonian.com/2017/09/opinion/why-i-am-super-glad-i-decided-not-to-drop-my-art-history-class/>

“Museums: Writing Exhibition Reviews,” (with students Sarah Mennell, Isabel Mularoni, and Yen Anh Nguyen), *Van Gogh: Into the Undergrowth* exhibition at the Cincinnati Art Museum (15 October-8 January 2017), *Art History Teaching Resources Weekly* (1 September 2017). <http://arthistoryteachingresources.org/2017/09/museums-writing-exhibition-reviews/>

“Potted Histories: The Omega Workshops’ Adverts Campaign in *The Burlington Magazine*,” *Burlington Magazine Index* Blogpost (24 October 2016).

“The Aesthetics and Ethics of Post-Impressionism in the British Home,” *Home Subjects* Blogpost (5 June 2016): <http://www.homesubjects.org/2016/06/10/the-aesthetics-and-ethics-of-post-impressionism-in-the-british-home/>

Interview in Ben Luke, “Museums and the Art Trade: Dangerous Liaisons?” *The Art Newspaper* (1 April 2016): <http://theartnewspaper.com/market/museums-and-the-art-trade-dangerous-liaisons/>

RESEARCH LANGUAGES

French (Fluent)

Spanish (Reading Knowledge)

SERVICE

Co-Coordinator, “Fair Trade? Buying and Selling Contemporary Art in the Global South,” Art History and Visual Culture Department Speaker Series in conjunction with the Studio Department and the Mellon Across the Arts Initiative, Denison University, 2016-2017.

Co-Coordinator (with Kirsten Fox, Knowlton Career Exploration Center), “Crunch Time: Art History Lunchtime Professionalization Workshops for Art History and Studio Students,” Denison University, 2016-2017.

Participant, “Teaching Matters Workshops,” Center for Teaching and Learning, Denison University, 2016-2017.

Coordinator, Nineteenth-Century Reading Group, Art History Department, University of Southern California, 2015-2016.

REFERENCES

Dr. Neil McWilliam
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Durham, NC 27708
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Dr. Elizabeth Childs
Washington University in St. Louis—Department of Art History and Archaeology
One Kemper Building
St. Louis, MO 63130
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Dr. David Peters Corbett
Courtauld Institute of Art
The Strand, London
david.peterscorbett@courtauld.ac.uk

Dr. Frances Fowle
University of Edinburgh—Department of Art History and the National Galleries of Scotland
Edinburgh, Scotland
frances.fowle@ed.ac.uk

Dr. Martha Ward
University of Chicago—Department of Art History
166 Cochrane Woods Art Center
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Dr. Patricia Leighton
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