

ALEXIS CLARK

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CURRICULUM VITAE (APRIL 2024)

ACADEMIC EMPLOYMENT

- 2021-Current Assistant Professor (Teaching), North Carolina State University, Art Studies and History Departments. Courses Taught: *Cave Paintings to Cathedrals*; *History of American Art*; *History of the Art of Photography*; *Impressionism*; *Modern Art*; *Paris and Berlin: Culture in the 1920s*; and *Renaissance to Contemporary Art*
- 2019-2021 Lecturer, Guilford College, Art Department. Courses Taught: *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. Courses Taught: *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. Courses Taught: *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. Courses Taught: *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. Courses Taught: *Arts of Latin America*; *Defining the Bohemian*; *Film, Power and American History*; *Modern Art, 1851-1940*; and *Modernity and Difference*

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

PUBLICATIONS

Edited Books

- Globalizing Impressionism: Reception, Translation, and Transnationalism* (Yale UP, July 2020)
 [This coedited multiauthor anthology troubles the perpetuation of francocentric histories of impressionism. Surveying the transnational mobility "impressionism" as an idea of modernity and the simultaneous global dissemination of French Impressionism, this anthology attends to local historiographies and museographies of this art.]

Peer-Reviewed Articles

- "Impressionism after Impressionism," *Oxford Art Journal* 46, no. 2 (Fall 2023): pp. 167-176.
- "Ways of Seeing Impressionism circa 1968," *Oxford Art Journal* 46, no. 2 (Fall 2023): pp. 277-290.
- "William C. Seitz and the Experience of Impressionism," *The Archives of American Art Journal* 61, no. 1 (Spring 2022): pp. 4-23.
- "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, Philippe de Cinquni, Ilia Doronchenkov, Andrew Hemingway, Laura Iamurri, Neil McWilliam, Michela Passini, Martha Ward], *Oxford Art Journal* 46, no. 2 (Fall 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, TBD).

“Whistler and the War for the Chinchas,” in *Mapping Impressionist Painting in Transnational Contexts*, eds. Emily Burns and Alice Price (London: Routledge, 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. Valérie Kobi, Stephanie Marchal 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

“Making Time” Review essay of André Dombrowski, *Monet’s Minutes: Impressionism and the Industrialization of Time*; and Harmon Siegel, *Painting with Monet*, *Oxford Art Journal* 47, no. 3 (forthcoming fall 2024).

Book review of Timothy Standring, *Whistler to Cassatt: American Painters in France*, *H-France* (May 2023).

“Reckoning: Modern Visual Culture and the Legacies of France’s Empire,” Review essay of Rebecca Peabody, Steven Nelson and Dominic Thomas, *Visualizing Empire: Africa, Europe and the Politics of Representation*; and Henry M. Sayre, *Value in Art: Manet and the Slave Trade*, *Art History* 46, no. 2 (Spring/Summer 2023): pp. 411-416.

Review essay of James H. Rubin, *Why Monet Matters: Meaning Among the Lily Pads*, *Nineteenth-Century Art Worldwide* 22, no. 1 (Spring 2023).

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)

Paris' Musée du Luxembourg and the Modern Prehistory of Contemporary Art, 1818-1937

[This monograph traces the history of the first museum worldwide dedicated to the collection and display of “contemporary art.” It attends to the alternate values that informed the histories of modern art presented at this museum before the rise and dominance of Modernism.]

Peer-Reviewed Articles

“‘Flesh Colour’ at the Intersection of Race and Empire”

[This article interrogates James McNeill Whistler’s and William Merritt Chase’s adoption of the term “flesh colour” in their titling practices at the intersection of race and empire building in the mid- and late-nineteenth century. It thus restores the politics to a term typically discussed as apolitically tonalist and purely aestheticist.]

MUSEUM AND LIBRARY EXPERIENCE

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

ADMINISTRATIVE EXPERIENCE

2019-2021	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	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:

Workshop Co-Convener (with Allison Deutsch, Claire Moran, and Samuel Raybone), *Workshopping Future Directions in Impressionism*, University College London (09/05/2024-09/09/2024).

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 Simon Kelly), "Impressionism and the Longue Durée of Empire," College Art Association Conference, Chicago, Illinois (2/14/2024).

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

SmartHistory Articles, "The Académie Julian and the Education of Women Artists"; "Claudet and the Geographies of Mid-Nineteenth Century Photography"; and "Whistler's *White Woman*" (Fall/Winter 2024).

["A Studio of Their Own,"](#) Circa Blogpost, North Carolina Museum of Art (December 2022).

With Frances Fowle and André Dombrowski, "(Re)thinking Impressionism," *Art Historians of Nineteenth-Century Art Newsletter* 21, no. 1 (Spring 2022): pp. 1-4.

Zoe Pearce (former student), ["Why I Am Super Glad I Decided Not to Drop My Art History Class,"](#) *The Denisonian* (27 September 2017).

["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).

["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).

Interview in Ben Luke, ["Museums and the Art Trade: Dangerous Liaisons?"](#) *The Art Newspaper* (1 April 2016).

RESEARCH LANGUAGES

French (Reading Knowledge)

Spanish (Reading Knowledge)

SERVICE

Member, Organizing Committee for Shared Futures Center for Arts and Humanities Research, North Carolina State University, January 2024-present.

Member, Office of Undergraduate Research Fellowship Committee, North Carolina State University, January 2023-October 2023.

Member, Undergraduate Merit Scholarship Committee, College of Humanities, Arts, and Social Sciences North Carolina State University, January 2023-October 2023.

Member, Faculty Senate Committee on Diversity, Equity, Inclusion, and Belonging for Promotion and Tenure, North Carolina State University, 2022-2023.

Coordinator, "Making a Statement: How to Explain Your Practice as an Artist," NC State Arts Across Campus Workshop, North Carolina State University, Spring 2023.

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.

ADVISING AND MENTORING

Ph.D. Committee Member:
Nancy Strickland Fields
(Dissertation Title TBD)

M.A. Committee Member:
Alexa Roland
(M.A., 2022, Department of Foreign Languages and Literature, North Carolina State University)
“An Artist, Not a Dressmaker: Reconceptualizing *Les Robes de Paul Poiret* as an Avant-Garde Manifesto”

REFERENCES

Dr. Neil McWilliam
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East Campus, Box 90766
Durham, NC 27708
n.mcwilliam@duke.edu

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
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Dr. Martha Ward
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166 Cochrane Woods Art Center
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