

Neil F. McWilliam

Curriculum vitae

Current address:

529 Dogwood Drive, Chapel Hill NC 27516

e-mail: n.mcwilliam@duke.edu

Education:

- D. Phil., University of Oxford, 1985. Dissertation title: 'The Notion of *Art social* in France from Saint-Simon to the Second Republic: The Utopian Perspective'; supervisors Professor Francis Haskell and Dr. Jon Whiteley.
- Research scholar, Université de Paris IV, 1979-1980.
- Diploma in the History of Art (with distinction), University of Oxford, 1977.
- B.A. Honours, class 1, Modern History and French, University of Oxford, 1976.

Career to Date:

- Walter H. Annenberg Professor of Art and Art History, Duke University, 2003 to date.
- Professor of Art History & Department Head, University of Warwick, 1999 to 2003.
- Senior Lecturer in the History of Art, University of East Anglia, 1994 to 1999.
- Lecturer in the History of Art, University of East Anglia, 1981 to 1994.

Prizes, Honours and Awards:

John Simon Guggenheim Memorial Fellow, 2006-2007.

Subvention for French translation of *Dreams of Happiness*, Institut national d'histoire de l'art, Paris, 2004.

Langford Lectureship, Duke University, 2004.

(with Professor Maxine Berg) Leverhulme Trust research grant of £77,000 for project 'From Art to Industry -- the Making of Modern Consumer Goods in Eighteenth-Century Britain', 2000.

Member, School of History, Institute for Advanced Study, Princeton, 1997-1998.

British Academy research award, 1993.

Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1988-1989.

Research award from Ministère de la Culture, France, for Salon bibliography, 1989.

Twenty-Seven Foundation Award for work on Salon bibliography, 1985.

British Academy grants for research on Salon bibliography, 1984-89.

Research Scholarship, Université de Paris IV, 1979-80.

Research Scholarship, Wolfson College, Oxford, 1978.

Publications

Books

Monumental Intolerance. Jean Baffier, A Nationalist Sculptor in fin-de-siècle France, Penn State University Press, 2000.

Dreams of Happiness. Social Art and the French Left 1830-1850, Princeton University Press, 1993.

Hogarth, Studio Editions, London, 1993.

A Bibliography of Salon Criticism in Paris from the July Monarchy to the Second Republic 1831-1851, Cambridge University Press, 1991.

(With Vera Schuster, Richard Wrigley and Pascale Méker) *A Bibliography of Salon Criticism in Paris from the Ancien Régime to the Restoration 1699-1827*, Cambridge University Press, 1991.

Edited Volumes

(with June Hargrove) editor of *Nationalism and French Visual Culture, 1870-1914*. Studies in the History of Art, National Gallery of Art, Washington D.C., Center for Advanced Study in the Visual Arts. 2005.

(with Veronica Sekules) editor of *Life and Landscape: the Photographs of P.H. Emerson*, catalogue for an exhibition mounted by the Sainsbury Centre of Visual Arts, Norwich, Summer 1986.

Books in Progress

A translation of *Dreams of Happiness* has been commissioned by French publishers Les Editions du Réel. It will appear in summer 2006.

The Aesthetics of Reaction: Tradition, Identity and the Visual Arts in France, c. 1900-1914. A study of cultural conservatism and the radical right in pre-war France.

Scenes and Doctrines: Nationhood and Nationalism in French Art 1870-1914 (provisional title): a book-length study on Nationalism and the visual arts in the French Third Republic, 1871-1914.

The book on art and French nationalism will be succeeded by a monograph on regionalism, ethnography and the depiction of the French peasant from the Revolution to Vichy.

I am concurrently extending my research on French commemorative sculpture back into the eighteenth century, with the eventual aim of producing a study on the development of the public monument in France during the eighteenth and nineteenth centuries.

Articles, Review Articles and Chapters in Books (selected)

'Lieux de mémoire, sites de contestation. Le Monument public comme enjeu politique, 1880-1914', in S. Le Men (ed.), *La Statuaire publique au XIXe siècle*, Editions du patrimoine, Paris, 2005, pp. 100-115.

'Action française, Classicism, and the Dilemmas of Traditionalism in France 1900-1914', in J. Hargrove & N. McWilliam (eds.), *Nationalism and French Visual Culture, 1870-1914*. Studies in the History of Art, National Gallery of Art, Washington D.C., Center for Advanced Study in the Visual Arts, 2005, pp. 269-292.

(with June Hargrove), "Introduction," in J. Hargrove & N. McWilliam (eds.), *Nationalism and French Visual Culture, 1870-1914*. Studies in the History of Art, National Gallery of Art, Washington D.C., Center for Advanced Study in the Visual Arts, 2005, pp. 9-15.

'Une Esthétique révolutionnaire? La Politique de l'Art social. Aux alentours de 1820-1850' *Arts et sociétés*. Electronic publication of Centre d'histoire de Sciences Po, Paris, December 2004. Published in French with English translation.

http://chevs.sciencespo.fr/centre/groupes/arts_et_societe_page_electronique/f/f-index.html

'Conflicting Manifestations: Parisian Commemoration of Joan of Arc and Etienne Dolet in the early Third Republic' *French Historical Studies*, vol. 27, no. 2, Spring 2004, pp. 381-418.

'Exercices de style. La Critique devant les Envois de Rome 1800-1873,' article commissioned for exhibition catalogue *D'Ingres à Degas. Rome et les artistes français 1803-1873*, Académie de France, Rome, March - June 2003, pp. 139-149.

'"Contre-révolution, contre-romantisme . . .". Esthétique et politique dans l'Action française' in Alain Corbin et al (eds.), *L'Invention du XIXe siècle. 2. Le XIXe siècle au miroir du XXe*, Klincksieck, Paris, 2002, pp. 109-122.

'Von "Marat" bis "Thermidor": Die Interpretation der Revolution in der Dritten Republik in Frankreich', in G. Gersmann and H. Kohle (eds.), *Revolution, Republik und Reaction: Der Umgang mit dem Erbe der Französischen Revolution 1871-1914*, Franz Steiner, Stuttgart, 2002, pp. 99-118.

'Champagne Socialism: Luxury in Fourier's Utopia', *Modern and Contemporary France*, vol. 9, no. 2, May 2001, pp. 149-60.

'Peripheral Visions: Class, Cultural Aspiration and the Artisan Community in Mid-Nineteenth-Century France', in I. Gaskell and S. Kemal (eds.), *Politics and Aesthetics in the Arts*, Cambridge Studies in Philosophy and the Arts, Cambridge University Press, 2000, pp. 140-73.

'Commemoration and the Politics of Iconoclasm: The Battle over "les Statues dreyfusardes", 1908-1910', in W. Reinink and J. Strumpel (eds.), *Memory and Oblivion. Acts of the XXIXth International Congress of the History of Art, Amsterdam 1996*, Kluwer Academic Publishers, Dordrecht, 1999, pp. 581-86.

'Mythologising Millet', in A. Burmester, C. Heilmann & M. F. Zimmermann (eds.), *Barbizon. Malerei der Natur - Natur der Malerei*, Klinkhardt & Biermann, Munich, 1999, pp. 438-47.

'Craft, Commerce and the Contradictions of Anti-Capitalism: Reproducing the Applied Art of Jean Baffier', in E. Ranfft and A. Hughes (eds.), *Sculpture and Its Reproductions*, Reaktion Books, London, 1997, pp. 100-112.

'Race, Remembrance and "Revanche": Commemorating the Franco-Prussian War in the Third Republic', *Art History*, vol. 19, no. 4, December 1996, pp. 473-98.

'Monuments, Martyrdom and the Politics of Religion in the French Third Republic', *Art Bulletin*, vol. 57, no. 2, June 1995, pp. 186-206.

'Presse, journalistes et critique d'art à Paris de 1849 à 1860', *Quarante-huit/Quatorze*, Annual publication of the Musée d'Orsay, no. 5, 1993, pp. 53-62.

'Les David du XIXe siècle', in R. Michel (ed.), *David contre David*, Paris, La Documentation française, vol. 2, 1993, pp. 1117-35; reprinted in revised form as 'Life and Afterlife: Jacques-Louis David, Nineteenth-century Criticism and the Construction of the Biographical Subject', in M. Orwicz (ed.), *Art Criticism and its Institutions in Nineteenth-Century France*, Manchester University Press, 1994, pp. 43-62.

'Why were there no Great Saint-Simonian Artists?' in W. Vaughan (ed.), *L'Art et les transformations sociales révolutionnaires. L'Art et les révolutions*, fascicule 3, CIHA, Strasbourg, 1992, pp. 69-79.

'Opinions professionnelles: critique d'art et économie de la culture sous la Monarchie de juillet', *Romantisme*, no. 71, 1991, pp. 19-30.

'Limited Revisions. Academic Art History confronts Academic Art', *Oxford Art Journal*, vol. 12, no. 2, September 1989, pp. 71-86.

'Le Paysan au Salon', in J.-P. Bouillon (ed.), *La Critique d'art en France 1850-1900*, Presses universitaires de Saint-Etienne, 1989, pp. 81-94.

'Art, Labour and Mass Democracy: Debates on the Status of the Artist in France around 1848', *Art History*, vol. 11, no. 1, March 1988, pp. 64-87.

(with Alex Potts) 'Richard Wilson: Landscapes of Reaction', *History Workshop Journal*, Spring 1985. Reprinted in F. Borzello and A. Rees (eds.) *The New Art History*, Camden Press, London, 1986, pp. 106-19.

(with Christopher Parsons) "'Un Paysan de Paris": Alfred Sensier and the Myth of Rural France', *Oxford Art Journal*, vol. 6, no. 2, March 1984, pp. 37-57.

'"Un Enterrement à Paris": Courbet's Political Contacts in 1845', *Burlington Magazine*, vol. 125, March 1983, pp. 155-56.

'David d'Angers and the Panthéon Commission: Politics and Public Works under the July Monarchy', *Art History*, vol. 5, no. 4, December 1982, pp. 426-46.

'A Microcosm of the Universe. The Building of the University Museum', *Oxford Art Journal*, vol. 1, no. 1, 1978, pp. 23-27.

Articles in Progress

'Erudition et engagement politique: la double vie de Louis Dimier,' in R. Recht (ed.), *L'Histoire de l'histoire de l'art en France au XIXe siècle*, Institut national d'histoire de l'art & Collège de France, Paris (forthcoming, 2006).

'The Culture of Nationalism, c. 1880-1945' in Guntram Herb (ed.), *Nations and Nationalism in A Global Perspective: An Encyclopedia of Origins, Developments and Contemporary Transitions*, ABC-Clio, In press.

Entries on Jean Baffier, Hugues Lapaire, Maxime Réal del Sarte, and Félix Vallotton, in P. Oriol (ed.), *Dictionnaire biographique et géographique de l'Affaire Dreyfus*, Editions Champion (forthcoming).

Review Articles, Book and Exhibition Reviews

'The Sculptor of Modern Life', *Oxford Art Journal*, vol. 10, no. 1, Summer 1987, pp. 102-105.

'Objets retrouvés', *Art History*, vol. 10, no. 1, March 1987, pp. 109-21.

'Country Life: Three Generations of Peasant Painters', *Oxford Art Journal*, vol. 9, no. 1, Summer 1986, pp. 76-81.

'Making Faces', *Art History*, vol. 7, no. 1, March 1984, pp. 115-19.

'Look at Life', *Art History*, vol. 4, no. 4, December 1981, pp. 466-70.

Reviews published in *Art History*, *Art International*, *Burlington Magazine*, *French History*, *H-France* (on-line), *History*, *Journal for Seventeenth-Century French Studies*, *Journal of Communist Studies*, *Modern and Contemporary France*, *Times Higher Education Supplement*.

Conference Participation, Special Lectures (selected)

"Une Esthétique révolutionnaire? La politique de l'Art social," Seminar series "Arts et sociétés," Fondation nationale des Sciences politiques, centre d'histoire de l'Europe du vingtième siècle, Paris. October 2004.

"Whose Dead? Nationalism and Conflict in the Commemoration of the Franco-Prussian War," Society for French Historical Studies, annual conference, Bibliothèque nationale de France, Paris, June 2004.

“Erudition et engagement politique: la double vie de Louis Dimier,” “L’Histoire de l’histoire de l’art en France au XIXe siècle”, Institut national d’histoire de l’art & Collège de France, Paris, June 2004,

Langford Lecture, Duke University, March 2004.

“A Cultural Counter-Revolution. Tradition and the Politics of French Painting c. 1900-1914,” Musée des beaux-arts, Montréal, March 2004.

“Le Monument public et le conflit politique pendant la Troisième République,” Ecole des hautes études en sciences sociales, Paris, March 2003.

‘Effigy and Edification. The Sculpted Portrait as Didactic Medium in Nineteenth-Century France’. ‘Facing Portraiture’ conference, jointly organised by National Portrait Gallery, London, and Smithsonian Institution, Washington, D.C. To be held at National Portrait Gallery, London, October 2002.

‘Ordering the Past. Nineteenth-Century French History Painting in Retrospect’. ‘Nineteenth-Century French History Painting’ conference, University of Manchester, September 2002.

‘Order and Tradition: the Aesthetics of Action française’. ‘Nationalism and French Visual Culture’ symposium, organised at the Center for Advanced Study in Visual Arts, National Gallery of Art, Washington D.C., February 2002.

“‘Une Grande Journée de la libre pensée’: Ernest Guilbert’s *Etienne Dolet* and the Expression of Dissent in Belle Epoque Paris’. ‘Mémoire sculptée de l’Europe’ colloquium, organised at the Conseil de l’Europe, Strasbourg, December 2001.

‘Towards a Counter-Revolutionary Culture: Action française and Notions of Tradition in the Belle Epoque’. ‘Tradition and Identity in fin-de-siècle and early twentieth-century Art’ symposium, organised at the Maison française, Oxford, April 2001.

Moderator, ‘La Sculpture, le monument, la ville’ in ‘La Statuaire publique au XIXe siècle’. Colloquium organised at the Centre Louis et Charles Blanc, Université de Paris X-Nanterre, November 2000.

“‘Contre-Révolution, contre-romantisme . . .’: esthétique et politique dans l’Action française’. ‘Le XIXe siècle au miroir du XXe’ colloquium, organised by the Société des études romantiques at the Université de Paris IV, October 2000.

‘Marches Past: Joan of Arc and the Politics of Commemoration in “Belle Epoque” Paris’. 30th International Congress of the History of Art, London, September 2000.

‘A Mediterranean of the Mind: Action française, Classicism and the Dilemmas of Traditionalism in France, 1900-1914’, College Art Association annual conference, New York, February 2000.

‘Avant-Garde Anti-Modernism: Nationalism and the Search for Nationhood in Fin-de-Siècle Montmartre’. ‘France 1900. Visual, Literary and Political Cultures’ conference, organised by the University of Bristol, November 1999.

‘Black Cats, Mad Cows and Golden Calves: Nationalism and Anti-Semitism in Fin-de-Siècle Montmartre’. ‘France: History and Story’ conference, organised at the University of Birmingham, July 1999.

'Art, Literature and the Working Class in mid-19th-Century France', Department of French, Rutgers University, New Brunswick, April 1998.

'Commemorating Dreyfus', Princeton University, April 1998.

'Memorialising Marat: Commemoration and Conflict over the Revolutionary Legacy in Third Republic France', College Art Association annual conference, New York, February 1997.

'Commemoration and the Politics of Iconoclasm: The Battle over "les Statues dreyfusardes", 1908-1910', 29th International Congress of the History of Art, Amsterdam, September 1996.

'Millet and His Critics'. "'Les Amis de la nature". Barbizon und seine Künstler' colloquium organised by the Zentralinstitut für Kunstgeschichte and the Doerner Institute at the Haus der Kunst, Munich, March 1996.

'Bad Art or Bad Intentions? Coming to terms with Jean Baffier', College Art Association annual conference, San Antonio, February 1995.

'Reproducing the Past: Domesticity & Identity in the Applied Art of Jean Baffier'. 'Reproduction in Sculpture - Dilution or Increase?' conference, organised by the Henry Moore Institute, Leeds, December 1994.

'Defining the Region: Defying the Nation. Théodore Hersart de la Villemarqué and Barzaz-Breiz', Modern Languages Association annual conference, Toronto, December 1993.

'Désiré Laverdant et l'esthétique fouriériste'. 'Fourier - Fouriérismes, - Fouriéristes' colloquium, organised by the Association d'études fouriéristes at the Salineries royales, Arc-et-Senans and the University of Besançon, October 1993.

'Champagne Socialism: Luxury in Fourier's Utopia', Luxury colloquium, University of East Anglia, Norwich, March 1993.

'Peripheral Visions: Working-class Perceptions of High Culture in mid nineteenth-century France', Frank Davis memorial lecture, Courtauld Institute, London, November 1992.

'Le Critique d'art sous le Second Empire et son pouvoir', Université de Lyon II, February 1992.

'Vision and Virtue: The Aesthetics of French Republicanism', School of History, University of Chicago, February 1992.

'Current Issues in Early Nineteenth-Century French Art History', response at the College Art Association annual conference, Chicago, February 1992.

'Presse, journalisme et critique d'art à Paris entre 1850 et 1860', Musée d'Orsay, Paris, December 1991.

'"A Bas l'aristocratie des arts!" The Politics of Anti-Academicism in France, 1830-1848', Association of Art Historians' annual conference, London, March 1991.

'La Génération de 1848', invited participant in round-table discussion, Musée d'Orsay, Paris, March 1990.

'David after David: Art History and the Construction of the Biographical Subject', College Art Association annual conference, New York, February 1990.

'Les David du XIXe siècle: réputation posthume et construction du sujet biographique'. 'David contre David' symposium, organised in conjunction with the David retrospective exhibition at the Musée du Louvre, Paris, December 1989.

'Why were there no Great Saint-Simonian Artists?' Conference organised by the Comité international d'histoire de l'art, Strasbourg, September 1989.

'Champfleury and the Ethnographic Background'. 'Champfleury' conference, Oxford University, May 1989.

'Limited Revisions', Association of Art Historians' annual conference, Sheffield, March 1988.

'Social Art and the Origins of Realism', University of Crete, Rethymnon, October 1987.

'Le Paysan au Salon: Critique d'art et construction d'une classe sous le Second Empire'. 'La Critique d'art en France entre 1850 et 1900' colloquium, organised by the Centre de recherches révolutionnaires et romantiques, Université de Clermont II, Clermont-Ferrand, May 1987.

'Professional Opinions: Art Journalism and Cultural Commerce under the July Monarchy', Association of Art Historians' annual conference, London, March 1987.

'Representing the Republic. Debates on the Status of the Artist in France around 1848'. 1848 colloquium, organised by the Faculty of History, University of Hamburg, December 1986.

'Popular Culture, Ethnography and the State in Mid-Nineteenth-Century France', at the 'Representing the Rural' conference, UEA, Norwich, 1986.

Other Professional Activities:

Joint organizer, with Professors Mark Antliff, Patricia Leighton, and Kristine Stiles of conference "Place/Displacement: Sculpture in Social Space," Nasher Museum of Art, Duke University, February 2006.

Member, research group on French Visual Culture in 1890s, Visual Arts Research Institute, University of Edinburgh, 2000 - 2003.

Joint organizer, with Professor June Hargrove, of conference 'Nationalism and French Visual Culture, 1870-1914,' for Center for Advanced Study in the Visual Arts, Washington, February 2002.

Editor *Art History*, 1987-93.

Ex-officio committee member, Association of Art Historians, 1987-93.

Joint organizer of conference 'Representing the Rural: The Image of the Countryside in English and French Culture c. 1850-1900', Norwich, October 1986.

Joint founder and editor *Oxford Art Journal*, 1977 to 1987.

External reader for *Art Bulletin*, *Art History*, *French Historical Studies*, *French History*; Cambridge University Press, Oxford University Press, Routledge.

External assessor for Arts and Humanities Research Board, Canada Research Chairs College of Reviewers, Getty Grant Program, Leverhulme Trust.

Professional Memberships:

- Association of Art Historians (London).
- College Art Association.
- Association d'études fouriéristes.

Main Research Interests:

- French art, art criticism and cultural history, c. 1820-1914.
- French sculpture, c. 1760-1914.

Main Teaching Interests:

- French Painting in its social and cultural settings, c. 1760-1914.
- European Sculpture and the politics of commemoration, c. 1760-1914.
- English Art, c. 1740-1840.
- Caricature and Popular Imagery in England and France, c. 1760-1900
- Goya and the Spanish Enlightenment.

Courses taught:

The Paris Salon: Artists, Critics and Administrators in France 1822-1889 (MA course).

Revolution and Romanticism: Painting and its Institutions in France 1760-1850.

Painting in France 1850-1900: A Social History.

Monuments and Meanings: European Sculpture 1760-1900.

Paris 1850-1930.

Goya and the Spanish Enlightenment.

Poetry, Painting and Music in the Romantic Period (taught jointly).

Caricature and Popular Journalism in Britain 1760-1860.

Art in a Commercial Society: Britain 1740-1840.

Method course (1st-year students). Modules on Social History of Art & Reception Theory.

Methods of Art History (postgraduate core course).

Theses supervised:

Sophie Carter, *Purchasing Power: Representing Metropolitan Prostitution in Eighteenth-Century English Popular Print Culture*. PhD. thesis, University of East Anglia, 1998.

Andreas Broeckmann, *A Visual Economy of Individuals. The Use of Portrait Photography in the Nineteenth-Century Human Sciences*. PhD. thesis, University of East Anglia, 1995.

Doctoral theses examined at the universities of East Anglia, Leeds (2), London, Oxford (2) and Warwick.

Three Masters dissertations supervised at the University of Warwick, two at University of East Anglia. Large number of undergraduate dissertations supervised at Warwick (8,000 words) and East Anglia (10,000 words).

Administrative Responsibilities, University of Warwick, 1999 - present:

Head of Department of History of Art, 1999-2002.

Head of Graduate Studies, History of Art, 2000.

Departmental co-ordinator, Research Assessment Exercise, 2000-2001.

Member of Senate, 1999-2002.

Teaching and Learning Strategy Committee, 1999-2000.

Research and Teaching Development Fund Committee, 1999-2000.

Study Leave Committee, 2000-2002.

Administrative duties at East Anglia, 1981-1997:

Editor of School prospectus entry and publicity material.

Advisor to students in other schools following courses in Art History.

School representative on Board of European Studies and Library Committee.

School representative on University Senate.

Jointly responsible, with Professor C. Scott, for devising, establishing and monitoring joint degree in Modern Languages and Art History.

Deputy Director, Post-Graduate Research Programme, responsible for admission and co-ordination of MA and research students.

Chair, School Examination Board.

Member of School Research Committee.

Member of School Teaching Committee with special responsibility for co-ordinating Teaching Quality Assessment exercise.

Mise à jour de septembre 2006