

## S. Hollis Clayson

Professor Emerita of Art History  
Bergen Evans Professor Emerita in the Humanities  
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### MAJOR RESEARCH & TEACHING INTERESTS

Modern art specializing in 19<sup>th</sup>-century Europe, especially France; the transatlantic visual arts, 1870-1914; The City of Paris; art and illumination discourse; art and technology; the interior; theories of art and travel/uprooting/exile/expatriation; the technology and politics of intaglio printmaking; social, national & gender identity and/in cultural representation.

### EDUCATION

- B.A., Art History, Wellesley College, 1968  
Wellesley Scholar; Distinction in Art History
- M.A., Art History, University of California at Los Angeles, 1975  
Thesis: "The Pasadena, California Tournament of Roses Parade, 1927-1941: The Middle Years" (advisor, Arnold Rubin)
- Ph.D., Art History, University of California at Los Angeles, 1984  
Dissertation: "Representations of Prostitution in early Third Republic France" (advisor, T. J. Clark)
- Fields of Specialization:
- Major, Modern Art
  - Minor, African Art and American Art

### PRE-DOCTORAL AWARDS

- Teaching Assistantship, Art History, U.C.L.A., 1972-73  
Teaching Associateship, Art History, U.C.L.A., 1973-74, 1974-75  
Edward A. Dickson Support Fellowship in the History of Art, 1975-76  
Edward A. Dickson Support and Travel Fellowship in the History of Art, 1976-77  
U.S. Department of Education, FIPSE (Fund for the Improvement of Post-Secondary Education), Grant, 1982

### POST-DOCTORAL AWARDS

- Lilly Endowment Post-Doctoral Award, 1985-86

Clayson CV (2024)

A.C.L.S. Research Fellowship, 1990-91

C.I.R.A. (Center for Interdisciplinary Research in the Arts), Northwestern University

- Fellowship, 1990-91 (declined)
- Fellowship, 1991-92 (to co-coordinate year-long Cultural Studies Workshop)
- Collaborator in Fellowship received by Jeanne Dunning, 1999-2000

Senior Fellow, Kaplan Center for the Humanities, Northwestern University, 1994-95  
(one-year fellowship)

University Research Grants Committee Awards, Northwestern U., 1988, 1990, 1993 & 1999

Research Support Library Grant, Getty Research Institute, Los Angeles, California, 1999

Faculty Affiliate, Kaplan Center for the Humanities, Northwestern University, 2001-02

Millard Meiss Award (Publication Subvention), College Art Association, 2001

Fellow, Clark Art Institute, Williamstown, Massachusetts, fall 2003

Scholar, Getty Research Institute, Los Angeles, California, spring 2004

Robert Sterling Clark Visiting Professor, Williams College-Clark Art Institute Graduate Program in the History of Art, Williamstown, MA, fall 2005

*Chercheur invité*, INHA (l'Institut national d'histoire de l'art), Paris, March 2009

Fellow, Clark Art Institute, Williamstown, Massachusetts, fall 2009

Visiting Research Fellowship, The Institute for Advanced Studies in the Humanities, The University of Edinburgh, four months, 2010 (declined)

Andrew W. Mellon Foundation and the Frank Hideo Kono Fellow, The Huntington, San Marino, California, two months, 2010

Fellow, Columbia University Institute for Scholars, Reid Hall, Paris, January-May, 2010

Residency Fellowship, The Camargo Foundation, Cassis, France, January-May, 2010  
(declined)

Visiting Fellowship (with grant), Research School of Humanities, The Australian National University, Canberra, Australia, three months, 2010 (declined)

Samuel H. Kress Professorship, Center for Advanced Study in the Visual Arts (CASVA), The National Gallery of Art, Washington D.C., 2013-14

Chevalier dans l'Ordre des Palmes académiques, Ministère de l'Éducation nationale, République Française, 8 janvier 2014; "installed" March 11, 2015

Kirk Varnedoe Visiting Professorship, Institute of Fine Arts, New York University, fall 2015

Paul Mellon Visiting Senior Fellow, Center for Advanced Study in the Visual Arts (CASVA), The National Gallery of Art, Washington D.C., November-December 2017

*Chercheuse invitée*, INHA (l'Institut national d'histoire de l'art), Paris, April-May, 2018

R. Stanton Avery Distinguished Fellow, The Huntington Library, San Marino, CA., 2022-23

2024 Distinguished Scholar, College Art Association, 112th Annual Meeting, Chicago

#### TEACHING AWARDS

U.C.L.A. Distinguished Teaching Assistant Award, Honorable Mention, 1974-75

Distinguished Teaching Award, [Weinberg] College of Arts and Sciences, Northwestern

Clayson CV (2024)

University, 1987  
College Art Association, Distinguished Teaching of Art History Award for a Junior Professor, 1990 (first and only recipient)  
Charles Deering McCormick Professorship of Teaching Excellence, Northwestern University, 1993-96  
Lake Park High School Educational Foundation, Medinah, IL, Distinguished Alumna Award for "demonstrated excellence in teaching," 1994 (one of two first award recipients)  
The Carnegie Foundation for the Advancement of Teaching, U.S. Professors of the Year Program, Northwestern University nominee, 1994 and 1995  
Faculty Honor Roll, ASG (Associated Student Government) List of Outstanding Instructors, Northwestern University, 1983-84, 1986-87, 1987-88, 1992-93, "Hall of Fame" 1994, 1996-97  
Martin J. and Patricia Koldyke Outstanding Teaching Professorship, Northwestern University, 2004-06  
Ver Steeg Award, for excellence in advising graduate students, The Graduate School, Northwestern University, 2016

#### **EMPLOYMENT**

Advisor on Student Affairs, Pierce College, Athens, Greece, 1968-69  
Slide Librarian, Art History Dept., U.C.L.A., 1970-72  
Instructor, Complementary Studies, California Institute of the Arts, Valencia, CA, 1974-76  
Instructor, English and Art History, Schiller College, Strasbourg, France, 1977-78  
Assistant Professor (tenure track), Art History, Wichita State University, Wichita, KS, 1978-82  
Assistant Professor (tenure track), History of Architecture and Art, Univ. of Illinois at Chicago, 1984-85  
Visiting Associate Professor, Art History, The University of Chicago, fall 1996  
Sterling Clark Professor, Graduate Program in Art History, Williams College, fall 2005  
Samuel H. Kress Professor, CASVA, the National Gallery of Art, 2013-2014  
Varnedoe Visiting Professor, Institute of Fine Arts, New York University, fall 2015  
[Northwestern University](#):  
Visiting Assistant Professor, Art History, 1982-84  
Assistant Professor (tenure track), Art History, 1985-1991  
Associate Professor (tenured), Art History, 1991-2001  
Professor (tenured), 2001-2020  
Charles Deering McCormick Professor of Teaching Excellence, 1993-96  
Associate Dean, The Graduate School, 1995-98  
Special Assistant to the Dean of The Graduate School (Richard Morimoto), 1998-99  
Chair, Department of Art History, 2000-03  
Vice-chair, Board of Advisors, Block Museum of Art, 2002-06  
Martin J. and Patricia Koldyke Outstanding Teaching Professor, 2004-06  
Special Project Manager, Office of the Provost (Larry Dumas), 2005-06  
Bergen Evans Professor in the Humanities, 2006-20  
Director (founding), Alice Kaplan Institute for the Humanities, 2006-13

Clayson CV (2024)

Courtesy Joint Appointment, Department of History, 2007-  
Professor Emerita of Art History and Bergen Evans Professor Emerita in the Humanities,  
September 1, 2020-

## PUBLICATIONS

### Books

*Painted Love: Prostitution in French Art of the Impressionist Era*, New Haven and London: Yale University Press, 1991. Paperback reprint, Los Angeles: Getty Trust Publications, 2003.

Getty Virtual Library, 2014: <http://www.getty.edu/publications/virtualibrary/0892367296.html>.

A&Ae Portal, 2022: <https://www.aeportal.com/?id=-22813>

*Understanding Paintings: Themes in Art Explored and Explained*, co-edited with Alexander Sturgis, London: Mitchell Beazley; New York: Watson-Guption, 2000. Spanish, Portuguese, Russian, Hungarian, German and French editions, 2002-03.

*Paris in Despair: Art and Everyday Life under Siege (1870-71)*, Chicago and London: University of Chicago Press, 2002. Paperback, 2005.

*Is Paris Still the Capital of the Nineteenth Century? Essays in Art and Modernity, 1850-1900*, co-edited with André Dombrowski, New York and London: Routledge, 2016. Paperback, 2019.

*Illuminated Paris: Essays on Art and Lighting in the Belle Époque*, Chicago and London: University of Chicago Press, 2019.

Four reviews and my response, *H-France Forum*, Volume 15, Issue 5, 2020.

### Articles, book chapters & catalogue essays

"The Tournament of Roses: Two Float Designers," *The LAICA (Los Angeles Institute of Contemporary Art) Journal*, no. 9, (January-February 1976), 38-39.

"Avant-garde and *Pompier* Images of Nineteenth-Century French Prostitution: The Matter of Modernism, Modernity and Social Ideology," *Modernism and Modernity; The Vancouver Conference Papers*, Benjamin H.D. Buchloh, Serge Guilbaut and David Solkin (eds.), Halifax: The Press of Nova Scotia College of Art and Design, 1983, 43-64.

"Prostitution and the Art of Later Nineteenth-Century France: On Some Differences Between the Art of Degas and Duez," *Arts Magazine*, vol. 60, no. 4 (December 1985), 40-45.

"The Second Exhibition, 1876: A Failed Attempt," *The New Painting: Impressionism 1874-1886*, Charles S. Moffett (ed.), The Fine Arts Museums of San Francisco, 1986, 145-159.

Clayson CV (2024)

"The Family and the Father: The *Grande Jatte* and its Absences," *The Art Institute of Chicago Museum Studies* vol. 14, no. 2 (1989), Special Issue: The *Grande Jatte* at 100, 155-164 and 242-244. [Reprinted in *Readings in Nineteenth-Century Art*, Janis Tomlinson (ed.), Upper Saddle River, N.J.: Prentice-Hall, 1996, 212-229.]

"Un corset (horreur!): représentation de la déviance dans *Rolla* d'Henri Gervex," *Henri Gervex, 1852-1929*, Paris: Paris-Musées, 1992, 114-127.

"The Sexual Politics of Impressionist Illegibility: A Case Study," *Dealing With Degas: Representations of women and the politics of vision*, Richard Kendall and Griselda Pollock (eds.), London: HarperCollins/Pandora Press, 1992, 66-79.

"Quaecumque sunt vera"? Revising the Intro Course at Northwestern University," co-authored with Michael Leja, *The Art Journal* vol. 54, no. 3 (fall 1995), 47-51.

"Materialist Art History and its Points of Difficulty," *A Range of Critical Perspectives: Art <History>*, *The Art Bulletin* vol. LXXVII, no. 3 (September 1995), 367-371. [Published in French as "L'histoire de l'art matérialiste et ses points de difficulté," *Où va l'histoire de l'art contemporain?*, (eds: Laurence Bertrand Dorléac, Laurent Gervereau, Serge Guilbaut et Gérard Monnier), Paris: l'image/École nationale supérieure des Beaux-Arts, 1997, 360-371.]

"A Wintry Masculinity: Art, Soldiering and Gendered Space in Paris under Siege," *Nineteenth-Century Contexts* vol. 20, no. 4 (1999) [Special issue: "French Painting and Sexualities"], 385-408.

"Maternity as Alibi in Mary Cassatt's Paintings of Women and Children," web site of the Musée d'Art Américain, Giverny, France: <http://www.maag.org/pages/anglais/magazine/Bulletin%202000-GB.pdf>, 2001. (Web site dismantled, 2005.)

"Henri Regnault's Wartime Orientalism," *Orientalism's Interlocutors: Painting, Architecture, Photography*, Jill Beaulieu and Mary Roberts (eds.), Nicholas Thomas (series ed.), Durham, N.C.: Duke University Press, 2002, 133-180.

"Slime," *Show and Tell*, by Jeanne Dunning, Tania Modleski, Leslie Dick and Hollis Clayson, Chicago: JNL graphic design, © 2001, printed 2003, 76-99.

"Mary Cassatt's *Summertime*, 1894," *Collection Cameo Brochure*, The Terra Museum of Art, Chicago, IL, February 2003.

"Painting the Traffic in Women," *The Nineteenth-Century Visual Culture Reader*, Jeanene M. Przyblyski and Vanessa R. Schwartz (eds.), New York and London: 2004, 299-312.

Clayson CV (2024)

“L’histoire de l’art français aux États-Unis. Le « contexte » comme credo de l’histoire française aux États-Unis, 1973-2003,” *Cahiers d’histoire : revue d’histoire critique*, issue 96-97 (octobre-novembre-décembre 2005), 31-40.

“Beleuchtete Strassen/Luminous Streets,” *Leuchtende Bauten: Architektur der Nacht / Luminous Buildings: Architecture of the Night*, Marion Ackermann and Dietrich Neumann (eds.), Kunstmuseum Stuttgart, Germany, 2006, 146-7.

“Outsiders: American Painters and Cosmopolitanism in the City of Light, 1871-1914,” Frédéric Monneyron and Martine Xiberras (eds.), *La France dans le regard des États-Unis // France as Seen by the United States*, Presses Universitaires de Perpignan/Publications de l’Université Paul Valéry – Montpellier III, France, 2006, 57-71.

“Regrettable Meals,” [excerpt from *Paris in Despair*, 2002], Jill Foulston (ed.), *The Virago Book of Food: The Joy of Eating*, London: Virago, 2006, 359-60.

“La culture and la Commune,” *La Commune de Paris en 1871*, Paris: Mairie de Paris, 2007, 37-38. [A 76 page-textbook (*plaque*) commissioned by the Mayor’s Office, City of Paris via Robert Tombs, Cambridge University, editor, for distribution to all secondary schools and history teachers in the city of Paris for 15- and 16-year olds.]

“Threshold Space: Parisian Modernism Betwixt and Between (1869 to 1891),” *Impressionist Interiors*, Janet McLean (ed. & curator), Dublin: The National Gallery of Ireland, 2008, 14-29.

“Looking Within the Cell of Privacy,” *The Darker Side of Light: The Arts of Privacy, 1850-1900*, Peter Parshall (ed. & curator), Washington D.C.: The National Gallery of Art, 2009, 42-79, 157-61.

“Voluntary Exile and Cosmopolitanism in the Transatlantic Arts Community, 1870-1914,” *American Artists in Munich: Artistic Migration and Cultural Exchange Processes*, Christian Fuhrmeister, Hubertus Kohle, and Veerle Thielemans (eds.), München: Deutscher Kunstverlag, 2009, 15-26.

“The Family and the Father: The *Grande Jatte* and its Absences,” *Seurat Re-viewed*, Paul Smith (ed.), University Park, PA: Pennsylvania State University Press, 2010, 67-82.

“Anders Zorn’s Etched Portraits of American Men, or the Trouble with French Masculinity,” *Interior Portraiture and Masculine Identity in France, 1870-1914*, Temma Balducci, Heather Jensen, and Pamela Warner (eds.), Aldershot, U.K.: Ashgate, 2011, 177-95.

“DÉBAT: Impressionnisme(s) aujourd’hui,” Points de vue de Marianne Alphant, Hollis Clayson et Richard Thomson, avec André Dombrowski, *Perspective: Actualités de la Recherche en Histoire de l’Art, La revue de l’INHA* (Institut national d’histoire de l’art), Paris, 2010/2011-3, 509-22.

Clayson CV (2024)

“Enthralled and Dismayed by Paris: Julian Alden Weir in the Transatlantic World,” *The Weir Family, 1820-1920: Expanding the Traditions of American Art*, Marian Wardle (ed.), Lebanon, NH: University Press of New England, 2011, 54-74. (2012 William Fischelis Award, The Victorian Society in America.)

“Why Serge Guilbaut’s *Olympia* Collage Matters as Art as Never Before,” *Serge Guilbaut: Retro-Perspective*, Vancouver, B.C.: AVHA Library Art Gallery, 2012, 40-41.

“Charles Nègre’s Haunted Market,” *A Generous Medium: Photography at Wellesley, 1972-2012*, Wellesley, MA: Davis Museum, Wellesley College, 2012, 210-12.

“Electric Paris: Episodes from the Visual Culture of the City of Light in the Era of Thomas Edison,” *Center 34*, National Gallery of Art, Center for Advanced Study in the Visual Arts, 2014, 72-75.

“Einladen oder abweisend? Der frühimpressionistische Bildvordergrund und seine Wirkung auf den Betrachter” // “Invited or Rebuffed? Exploring the Effects of Early Impressionist Foregrounds,” *Monet and the Birth of Impressionism*, Felix Krämer, ed. and curator, Städel Museum, Frankfurt, 2015, 47-53 plus plates. <http://www.staedelmuseum.de/en/exhibitions/monet>

“Darkness and the Light of Lamps,” *Edgar Degas: A Strange New Beauty*, Jodi Hauptman, ed. and curator, New York: The Museum of Modern Art, 2016, 84-87.

“Introduction Section II: Geography,” “Introduction Section III: Circulation,” and “Mary Cassatt’s Lamp,” sole authorship, *Is Paris Still the Capital of the Nineteenth Century? Essays in Art and Modernity, 1850-1900*, co-edited by Hollis Clayson and André Dombrowski, New York and London: Routledge, 2016, 109-113, 189-193, 257-283.

“Introduction” and “Afterword,” jointly authored, *Is Paris Still the Capital of the Nineteenth Century? Essays in Art and Modernity, 1850-1900*, co-edited by Hollis Clayson and André Dombrowski, New York and London: Routledge, 2016, 1-11, 285-89.

“La Ville Lumière and Its Lights,” *Electric Paris*, Greenwich CT: Bruce Museum, 2016, 8-19.

“Conclusion,” *Visualizing the Nineteenth-Century Home: Modern Art and the Decorative Impulse*, Anca I. Lasc, ed., London and New York: Routledge, 2016, 178-83.

“Bright Lights, Brilliant Wits: Caricature and Electric Light in later Nineteenth-Century Paris,” *Electric World: Creations, Circulations, Tensions and Transitions, 19<sup>th</sup>-21<sup>st</sup> Centuries*, Alain Beltran, Léonard Laborie, Pierre Lanthier and Stephanie Le Gallic (eds.), Series: History of Energy, Comité d’histoire de l’électricité et de l’énergie, Brussels: Peter Lang AG, 2016, 17-38. <https://www.peterlang.com/view/product/62126>

“Impressionism: A Procrustean Bed?” Contribution to Questionnaire: “Impressionism and the Social History of Art,” *H-France Salon* Volume 9 (2017), Issue 14, #2.

Clayson CV (2024)

<http://h-france.net/Salon/Salon9no14Questionnaire.pdf>

“The Ornamented Eiffel Tower: Awareness and Denial,” *nonsite.org*, Issue #27, 2019.  
<https://nonsite.org/the-ornamented-eiffel-tower/>

“La Suite Binant et la guerre au quotidien,” *Episodes Civils et Militaires du Siècle de Paris, 1870: La Suite Binant*, Gérard Gabella (trans.), Saint-Denis: Musée d’art et d’histoire et Digne-les-Bains: Musée Gassendi, 2019, 67-80.

“Eiffel Tower,” *Oxford Bibliographies in Architecture, Planning, and Preservation*, Kevin D. Murphy (ed.), 2019. <https://www.oxfordbibliographies.com/view/document/obo-9780190922467/obo-9780190922467-0014.xml>

“Eiffel Tower,” *Grove Art Online*, Oxford University Press, Paul B. Jaskot (ed.), 2020.  
<https://doi.org/10.1093/oao/9781884446054.013.90000369085>

“Quid la nuit impressionniste à Paris: Pourquoi n’existe-t-il pas de nocturnes parisiens dans l’impressionnisme français?” *Les Nuits Électriques*, Annette Haudiquet (curator and ed.), Annie Perez with Elisabeth and Françoise Reynaud (trans.), Le Havre: MuMa (Musée d’art moderne André Malraux), 2020, 124-29.

“Cassatt’s Alterity,” *A Companion to Impressionism (Blackwell Companions to Art History)*, André Dombrowski (ed.), UK: Wiley-Blackwell, John Wiley & Sons, Ltd, 2021, 253-70.

“Warrington Colescott, *Pablo Picasso at Mougins: The Etchings*,” *Who Says Who Shows What Counts: Thinking About History with the Block’s Collection*, Essi Rönkkö and Kate Hadly Toftness (eds.), Evanston: Block Museum of Art, Northwestern University, 2021, 54-55.

““Quite astonishing fidelity”? Verisimilitude and Obstruction in Jacques Tissot’s Thames Pictures,” *Getty Research Journal*, no. 18 (August 2023), 63-82.

#### **In press and under contract**

“Gloomy Renoir,” *Wiley Blackwell Companion to French Art*, Natalie Adamson and Richard Taws (eds.), John Wiley and Sons, Ltd., 2024 or 2025.

*The Dark Side of the Eiffel Tower*, trade book under contract, University of Chicago Press.



Clayson CV (2024)

### **Other items**

Susan Wager, "S. Hollis Clayson, 2013-14," *A Generous Vision II: Samuel H. Kress Professors, 1995-2016*, Therese O'Malley, ed., Washington DC: CASVA, The National Gallery of Art, 2016, 92-7.

Blogpost, *Considering Caillebotte*, National Gallery of Art, 2015.

<http://www.nga.gov/content/ngaweb/features/considering-caillebotte.html>

Blogpost, "The Uncomfortable Interior and me," *HOME SUBJECTS*, September 2016.

<http://www.homesubjects.org/2016/09/12/the-uncomfortable-interior-and-me/>

### **Art exhibitions curated**

*Graphic Tours: Travel and Nineteenth-Century French Works of Art on Paper*. Department of Prints and Drawings, the Art Institute of Chicago, January 14 - April 14, 1994. Organized and written with four graduate students as part of the (former) Mellon Program in the History of Art Objects, Art History Department, Northwestern University.

*Caricature in London and Paris, 1800-1900*. Mary and Leigh Block Museum of Art, Northwestern University, January 20 – March 12, 2006. Written with 12 students to accompany exhibition, "Comic Art: The Paris Salon in Caricature," organized by the Getty Research Institute, Los Angeles, and supplemented/complemented/revised by Northwestern University students.

*ELECTRIC PARIS*. The Sterling and Francine Clark Art Institute, Williamstown, MA. February 17 – April 21, 2013. Co-curated with Sarah Lees, Associate Curator of European Art. <http://clarkart.edu/exhibitions/electricparis/content/exhibition.cfm>

*Toulouse-Lautrec Prints: Art at the Edges of Modernity*. Mary and Leigh Block Museum of Art, Northwestern University, January 13 – April 19, 2015. Curated with thirteen undergraduate students during the fall quarter, 2014. <http://www.blockmuseum.northwestern.edu/view/exhibitions/past-exhibits/2015/toulouse-lautrec.html>

*ELECTRIC PARIS*. Bruce Museum, Greenwich, Connecticut. May 14 – September 4, 2016. Exhibition advisor. Margarita Karasoulas, former Bruce Museum intern and U. of Delaware Ph.D. student, curator. [https://brucemuseum.org/site/exhibitions\\_detail/electric-paris](https://brucemuseum.org/site/exhibitions_detail/electric-paris)

### **Guest in Courses**

Professor Jennifer Roberts, "Critical Printing" and "Minding Making," Harvard University, Cambridge MA, March 6, 2019.

Dr. Anastasia Klimchynskaya (postdoctoral fellow), "Technological Novelty, Aesthetic Innovation," via Zoom, University of Chicago, April 30, 2020.

Professor Emmelyn Butterfield-Rosen, "Impressionism and Illumination," Impressionism and Post-Impressionism, via Zoom, Williams College, October 19, 2020.

Clayson CV (2024)

Co-professor with E. David Luria, “It’s the Composition, Stupid! Studying the Essence of Good Photography by Examining Paintings,” via Zoom, Washington Photo Safari, February 11, March 20, June 6 and August 8, 2021. In person, National Gallery of Art, Washington D.C., October 29, 2021.

#### **Guest positions and art history courses elsewhere**

Visiting Associate Professor, Art History, The University of Chicago, fall 1996  
Sterling Clark Professor, Graduate Program in Art History, Williams College, fall 2005  
Samuel H. Kress Professor, CASVA, the National Gallery of Art, 2013-2014  
Varnedoe Visiting Professor, Institute of Fine Arts, New York University, fall 2015

Evanston Art Center (via Zoom)

- Impressionism, January–February, 2021
- Post-Impressionism, February-March, 2021

NEO-EPL Mini-Course (via Zoom)

- Perspectives on French Impressionism, January 18 & 25, 2022 (enrollment 180)

#### **Reviews**

Paul Hayes Tucker, *Monet at Argenteuil* (New Haven and London: Yale University Press, 1982), *The Art Bulletin*, vol. LXVI, no. 2 (June 1984), 346-48.

Charles Rearick, *Pleasures of the Belle Epoque: Entertainment and Festivity in Turn of the Century France* (New Haven and London: Yale University Press, 1985), *Art in America*, vol. 74, no. 11 (November 1986), 13-14.

Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914* (Chicago and London: The University of Chicago Press, 1988), *Design Issues: History/Theory/Criticism*, vol. VI, no. 2 (Spring 1990), 85-7.

Eunice Lipton, *Alias Olympia: A Woman's Search for Manet's Notorious Model and Her Own Desire* (New York: Charles Scribner's Sons, 1992), *Art in America*, vol. 81, no. 10 (October 1993), 34-7.

Albert Boime, *Art and the French Commune: Imagining Paris after War and Revolution* (Princeton: Princeton University Press, 1995), *Apollo*, vol. CXLIII, no. 411 (May 1996), 60-1; (corrigenda August 1996).

Michele Hannoosh, *Painting and the Journal of Eugène Delacroix* (Princeton: Princeton University Press, 1995), *Nineteenth-Century French Studies*, vol. 25, Nos. 1-2 (fall-winter 1996-97), 229-30.

Gonzalo J. Sánchez, *Organizing Independence: The Artists Federation of the Paris Commune and Its Legacy, 1871-1889* (University of Nebraska Press, 1997), *Journal of Modern History*, vol. 71, no. 4 (December 1999) 961-62.

Clayson CV (2024)

Philip Nord, *Impressionists and Politics: Art and Democracy in the Nineteenth Century* (Routledge, 2000), *French Politics, Culture and Society*, vol. 20, no. 1 (spring 2002), 125-28.

Exhibition review. "Some Things Bear Fruit"? Seeing the Bonds between Gauguin and van Gogh," *Van Gogh and Gauguin: The Studio of the South* (The Art Institute of Chicago, September 2001–January 2002) *The Art Bulletin*, vol. LXXXIV, no. 4 (December 2002), 670-84.

Joan DelPlato, *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800-1875* (Fairleigh Dickinson University and Associated University Presses, 2002), *Nineteenth-Century French Studies*, vol. 32 (spring-summer 2004), 362-65.

Ruth E. Iskin, *Modern Women and Parisian Consumer Culture in Impressionist Painting* (Cambridge University Press, 2007), *H-France Review*, vol. 8, no. 8 (January 2008), 28-33.

Therese A. Dolan (ed.), *Perspectives on Manet* (Burlington, VT & Surrey, UK: Ashgate Publishing, 2012), *H-France Review*, vol. 12, no. 158 (November 2012), 1-4.

Anthea Callen, *The Work of Art: Plein Air Painting and Artistic Identity in Nineteenth-Century France* (London: Reaktion Books, 2015), *caa.reviews*, October 26, 2016.  
<http://www.caareviews.org/reviews/2866#.WBdM3Mn-rWw>

Patricia Mainardi, *Another World: Nineteenth-Century Illustrated Print Culture* (New Haven and London: Yale University Press, 2017), *Journal of Modern History*, vol. 90, no. 3 (September 2018), 678-79.

Exhibition review. "Van Gogh and the Modern Landscape," *NCAW*, vol. 22, Issue 2, Autumn 2023. <https://www.19thc-artworldwide.org/autumn23/clayson-reviews-van-gogh-and-the-avant-garde-the-modern-landscape>

### **Radio, Television and Video**

"Images of Prostitution," radio program ("radiovision"), Open University/British Broadcasting Corporation, Modern Art A315. Recorded 1982. First broadcast 1983, and repeated for 9 years.

"Feminist Art Criticism," *American Art Forum* (national TV program), with Linda Nochlin and Patricia Mathews. Recorded October 1989. First broadcast December 1989.

"Paris: City of Spectacle," television program featuring Tim Benton, Francis Frascina and myself, Open University/British Broadcasting Corporation, Modern Art A316. Recorded December 1990. In current distribution as "Paris: Spectacle of Modernity," Insight Media, New York, New York.

Clayson CV (2024)

Scholarly adviser to WGBH, Boston in 1997 during development phase of “The Shock of the Nude” (an account of the scandal surrounding the exhibition of Edouard Manet’s *Olympia* in 1865). Part two of *Culture Shock: A Four-Part PBS Television Series*. Broadcast on PBS January-February 2000.

Varnedoe Professor Lectures (three), The Institute of Fine Arts, New York University, fall 2015.

<http://www.nyu.edu/gsas/dept/fineart/events/livestream.htm>

Audio-guide, *Edgar Degas: A Strange New Beauty*, exhibition of monotypes, Museum of Modern Art, New York, March 26, 2016–July 24, 2016.

### **PEER-REVIEW AND RELATED ACTIVITIES**

#### **Board and Jury Membership**

- Member, Advisory Board, *DePICTions*, journal of PICT (the Paris Institute for Critical Thinking), 2021-
- Juror, Schulman and Bullard Article Prize, APS (American Print Society), 2020 and 2021.
- Member, Advisory Board, “Van Gogh for All,” Dolores Kohl Foundation, 2017-
- Member, Grant Review Committee, PUF Program (Partnership University Fund), Cultural Service of the French Embassy, 2013-17.
- Member, International Advisory Board, Sackler Research Forum, Courtauld Institute of Art, London, 2012-16.
- Consulting Editor, *The International Literary Quarterly (interlitq)*, 2009-
- Member, Editorial Board, *H-France*, 2011-14.
- Member, International Advisory Board, *Art History*, Journal of the Association of Art Historians, U.K., 2010-14.
- Book Solicitation Editor (art history), *H-France*, 2008-14.
- Chair, Editorial Board, *The Art Bulletin*, College Art Association, 2003-05.
- Member, Editorial Board, *The Art Bulletin*, College Art Association, 2000-03.

#### **College Art Association Committees**

- Outside Member, Publications Committee, 2012-16.
- Member, 2010 Annual Conference Planning Committee, 2008-09.
- Member, Jury, Distinguished Lifetime Achievement Award for Writing on Art, 2007-10.
- Chair, Search Committee, editor, *The Art Bulletin*, 2001-02.
- Member, Arthur Kingsley Porter Prize Committee (best essay in *The Art Bulletin* by a younger author), 1995-98.
- Chair, Distinguished Teaching of Art History Prize Committee, 1991.

#### **Academic and Program Evaluations**

- External Reviewer, Center and Institute for the Humanities, University of Wisconsin, Madison, April 2017.
- External Reviewer, Center for the Humanities, University of Miami, October 2013.

- External Reviewer, Graduate Program in the History of Art, Williams College in collaboration with the Clark Art Institute, Williamstown, MA, April 2008.
- **Chair**, External Review Committee, Department of History of Art and Architecture, University of California at Santa Barbara, January 2006.
- **Chair**, External Review Committee, Fine Art Department, University of Toronto, March 2004.
- Delegate to meeting convened by the Getty Research Institute Grants Program and the College Art Association re Art History Translation Program, Los Angeles, July 2003.
- Member, External Review Committee, Art History Department PhD program, University of Southern California, March 2003.
- American advisor, conversion of Open University (U.K.) Art History A316 into USOU ARTH4400 for the USOU (United States Open University), May 2000.
- External Examiner, Senior Comprehensive Exams, Art History Department, Carleton College, April-May 2000.
- **Chair**, External Review Committee, Art History Department, Dartmouth College, April-May 1998.
- Northwestern University representative, Terra Foundation for the Arts, Seminar at the Musée d'Art Américain Giverny, France, June 1997.

**Miscellaneous professional service**

- One of two invited professors overseeing the *Getty Dissertation Workshop*, Getty Research Institute, Los Angeles, April 2001, March 2005, March 2006, March 2008. (Invited March 2007; declined.)
- Lecture, Orientation of Interviewers and Job Candidates, College Art Association annual meeting, Boston, February 1996.

**Fellowship Committees**

- Project Evaluator, *Fondation des Sciences du Patrimoine*, France, 2021.
- Member, Fulbright National Screening Committee, France, 2020.
- Member, Peer Review Committee, Short-term Fellowships, The Huntington, San Marino, Calif., 2015, 2019 & 2021; Long-term Fellowships, 2016.
- Member, Jury, Terra Foundation Europe Travel Grants, Paris, March 2010.
- Member, Andrew M. Mellon Fellowships Regional Committee, Woodrow Wilson Foundation, 2003-2005.

**Evaluation of Faculty and Graduate Student Research Proposals**

NEH Translation Program; NEH Reference Materials/Tools Fellowships; NEH Collaborative Research Program; Canadian Social Sciences and Humanities Research Council Fellowship Program and Publication Support Program; ACLS Grants-in-Aid and Fellowships; Getty Trust Grant Program (Getty Foundation) Post-Doctoral Fellowships; Hampton Fund Research Grants, University of British Columbia; Research Status Competition, Oberlin College; Innovation Fund, Canada Foundation for Innovation; ACLS Charles A. Ryskamp Research Fellowships (declined); Terra Foundation Summer Residency Advisory Board Member (served twice); Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program (declined); SSHRC, Canada; National Humanities Center (North Carolina), University of Miami Humanities Center.

**Outside referee in tenure and promotion cases (in date order)**

Occidental College, University of California, Berkeley (3), Simon Fraser University, The City University of New York, University of Minnesota, Duluth, Augustana College, Emory University, Southern Methodist University, Wellesley College, University of Kansas, University of Toronto, University College London, University of Haifa (Israel), Wayne State University, The Open University (UK), University of Pennsylvania (2), University of Southern California (2), University of Michigan, University of California at Los Angeles, Columbia University, Dartmouth College, Stanford University, University of Delaware, Northeastern University, Ohio State University, Tufts University (2), University of Montréal, Carnegie Mellon University, Wesleyan University, University of Toronto, New York University, Washington University in St. Louis, Harvard University, Princeton University (declined), University of Pennsylvania, University of Delaware (declined), Princeton University, New York University, Smith College, University of Illinois at Urbana-Champaign, MIT, University of San Francisco (declined), Dartmouth College, Wesleyan University, Pratt Institute, University of Colorado, Princeton University, University of Oklahoma, University of Pennsylvania, Dartmouth College.

**Readerships for scholarly presses & journals**

Cambridge University Press, Yale University Press, University of Chicago Press, Harvard University Press, University of California Press, Publications Department of The Art Institute of Chicago, College Art Association Monograph Series, Princeton University Press, Pennsylvania State University Press, Palgrave MacMillan, Getty Publications, Liverpool University Press.

*The Art Bulletin*, *The Art Book* (Blackwell Publishers), *Nineteenth-Century Contexts*, *French Historical Studies*, *American Art Journal*, *Art History*, *RIHA Journal*.

Book jacket "blurbs": Yale University Press, Princeton University Press, University of California Press, Pennsylvania State University Press, Palgrave MacMillan, Getty Research Institute Publications and Getty Publications (J. Paul Getty Museum of Art), Princeton University Press, University of Chicago Press.

**Listed in:** current editions of *Who's Who in America*, *Who's Who in American Art*, *Who's Who in the Midwest*, *Who's Who in the World*, *Who's Who Among America's Teachers*, *Who's Who in American Education*.

**LECTURES**

**Professional meetings, scholarly symposia, series and conferences, 1990-2023**

**(Invited interventions marked \*\*)**

\*\*"Impressionist Images of Loved Ones and Strangers," Lecture Program: *On and Off the Boulevard: Reflections on French Painting in the Later Nineteenth Century*, The National Gallery of Art, Washington, D.C., May 1990.

\*\*"The Sexual Politics of Impressionist Ambiguity: Reading the Absence of Anecdote," Session: *Image and History: Take 2* (chair: Serge Guilbaut), Universities Art Association of Canada, Montreal, October 1990.

Clayson CV (2024)

"The Barricade or the Street: Representing Women's Spaces During and After the Paris Commune," Session: *Contested Spaces*, Seventh Colloquium in Nineteenth-Century French Studies, University of New Orleans, October, 1991.

Co-chair (with Martha Ward), *Nineteenth-Century Open/Field Sessions*, College Art Association, Chicago, February 1992.

"Overnight Sensations: Art and Women's Experience of the Prussian Siege of Paris (II)," *Chicago Art History Colloquia*, Univ. of Illinois at Chicago, March, 1992.

"Cracking the Master Narrative: Feminist Pedagogies," Workshop (co-chaired with Nancy Ring), Feminist Art and Art History Conference, Barnard College, October, 1992.

"Women and Representation during the Prussian Siege of Paris (1870-71): De-Eroticized Public Space and Resuscitated Allegory," Session: *Problems of Identity in the Political Culture of the French Third Republic*, American Historical Association, Washington D.C., December 1992.

\*\*"Munitions, Preservation and Conflagration: Changes at the Louvre in the 'Terrible Year' (1870-71)," *Le regard cultivé? French Museums and Their Publics*," Conference in honor of the bicentennial of the Louvre Museum, organized by the Group on Modern France, University of Chicago in cooperation with the Alliance Française, Chicago, December 1993.

\*\*"Visual Representation and the Feminization of Politics in 1870-71," Conference: *Violence and the Democratic Tradition in France*, University of California, Irvine, February 1994.

\*\*Panelist, Session: "Enseignement/Teaching," Conference: *Où va l'histoire de l'art contemporain?/Where is contemporary art history heading?* École des Beaux-Arts, Paris, February 1995.

"The Visual Culture of the Prussian Siege of Paris: Parisian Women as the *sine qua non* of Representation in the 'Terrible Year' (1870-1871)," Session: *Representing the Terrible Year*, French Historical Studies, Atlanta, March 1995.

\*\*"On a work by Toulouse-Lautrec: drinking absinthe all alone," Symposium: *Four Modern Painters: van Gogh, Kandinsky, Picasso and Toulouse-Lautrec* (works from the Joseph H. Hazen Collection), Harvard University Art Museums, April 1995.

\*\*"Revising the Intro Course at Northwestern," Session: *Teaching Art History after History* (chair: Ann Bermingham), College Art Association, February 1996, Boston.

\*\*"Art and Identity in the Spaces of the Prussian Siege of Paris," Session: *Space and the Subject of Modernity* (chair: Michael Orwicz), College Art Association, February 1996, Boston.

Clayson CV (2024)

\*\*Keynote address, "Fortifications and Food Queues: Art and the Spaces of Gender Display in the Prussian Siege of Paris," Annual Meeting of INCS (Interdisciplinary Nineteenth-Century Studies), April 1996, The Yale Center for British Art.

\*\*Respondent to Nkiru Nzegwu, "From Art to Identity: Constructing Maleness and Self with Ikenga," Colloquium: *Locating Things African in Art History*, Northwestern University, April 1998.

\*\*"The Men and Women of the *Grande Jatte*," The Chicago Humanities Festival IX: *He/She*, November 1998.

\*\*"Maternity as Alibi in Cassatt's Paintings of Women and Children," Symposium: *Woman as Artist and Subject: Mary Cassatt, Julia Margaret Cameron and 19<sup>th</sup> Century Art and Culture*, The Art Institute of Chicago, November 1998.

\*\*"The Vulgarity of the New: Case Studies in the History of Modern Art," Chicago Humanities Festival X: *New & Old*, November 1999.

\*\*"Everyone's a Soldier," *Workshop on Interdisciplinary Approaches to Modern France*, University of Chicago, January 2000.

"Rosa Bonheur and the War of 1870: The Manly *Animalier* as Frustrated Soldier and Political Allegorist," Session: *Soldiers, Peasants, Women and War in Nineteenth-Century French Art*, French Historical Studies, Tempe AZ, April 2000.

"Ways of Seeing Wartime Parisians: Allegory, Caricature and Gender in the Realm of the Print in 1870-71," *Ways of Seeing: The Nineteenth Century*, conference sponsored by INCS (Interdisciplinary Nineteenth-Century Studies) and the University of Paris – X, Nanterre, France, June 2000.

"Commemoration, Temporality and Empathy in Edgar Degas's *Jeantaud, Linet, and Lainé*," Session: *Special Occasions* (chair: Andrew McClellan), CIHA (Comité International d'Histoire de l'Art) XXXth International Congress of the History of Art, London, September 2000.

\*\*"Edouard Manet's *Effet de Neige à Montrouge*: A Parisian Soldier's Landscape," paper in two-day conference connected to exhibition, *Impression: Painting Quickly in France 1860 – 1890*, The National Gallery of Art, London, November 2000.

Co-chair (with Martha Ward), "Naming the "Modern" in Nineteenth-Century Art," session sponsored by the Association of Historians of Nineteenth-Century Art, College Art Association, Chicago, February 2001.



Clayson CV (2024)

\*\*\*“Strangers in Paris: A Soldier (Edouard Manet), An Expatriate (Mary Cassatt), and a Voyager (Paul Gauguin),” plenary address, annual meeting, The Western Society of French Historians, Indianapolis, November 2001.

\*\*\*“Vulgarians in Paris: Prostitutes and American Women on the Town,” Symposium: *Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris*, organized by Valerie Steele, Museum of the FIT, New York, January 2003.

\*\*\*“France, an American Archive,” *Art History and the Archive*, Clark Art Institute Research and Academic Programs and the Getty Research Institute Workshop, part 1, Williamstown, MA, October 2003; part 2, Los Angeles, January 2004.

\*\*\*“U.S. Artists in Paris as Thwarted Cosmopolitans,” Getty Research Institute Scholar Workshop Seminar, April 2004.

\*\*Session commentator, “The Iconic City: Imagining Paris in Modern Times,” SFHS (French History Society), Paris, June 2004. [unable to attend]

“Panglossian Outsiders in *La Ville Lumière*,” Session: The Metropolis, CIHA (Comité International d’Histoire de l’Art) XXXIst International Congress of the History of Art, Montréal, August 2004.

“Moonrise in Paris? John Singer Sargent in the Luxembourg Gardens at twilight in the summer of 1879,” INSAP V: the Fifth International Conference on the Inspiration of Astronomical Phenomena, Adler Planetarium, Chicago, June 2005.

“Outsiders: American Painters and Cosmopolitanism in the City of Light, 1871-1914,” Conference: *La France dans le regard des États-Unis*, University of Perpignan and University Paul Valéry, Montpellier, October 2005.

“Re-enchanted Night: Americans paint *la ville lumière* in the era of Thomas Edison,” Conference: *ELECTRICITY: unfolding a paradigm*, Centre de recherche sur l’intermédialité, Université de Montréal, November 2005. [unable to attend]

\*\*Symposium speaker, *Renoir’s Women*, in conjunction with exhibition of the same name, Columbus Museum of Art, Columbus Ohio, October 2005.

“Away from home // at home in Paris: Americans reckon with *la ville lumière*,” Session: *Expatriate Games* (chair: Erika Hirschler), College Art Association Meeting, Boston, February 2006.

\*\*\*“Paris by Night,” Symposium: *Americans in Paris, 1860-1900*, in conjunction with exhibition of the same name, National Gallery of Art, London, April 7-8, 2006.

\*\*\*“War and peace, heroines and trollops: tracking the journey of *La Parisienne* in the Parisian popular press,” Symposium: *Heroism and Reportage*, Courtauld Institute of Art

Clayson CV (2024)

Research Forum in conjunction with the Terra Foundation for American Art, London, April 10-11, 2006.

\*\*Discussion moderator (session 1), *Eleventh Annual Spring Symposium*, The Graduate Program in the History of Art, Williams College, the Sterling and Francine Clark Art Institute, Williamstown, MA, June 2 2006.

“The City of Light in the Nineteenth-Century American Imaginary,” 32<sup>nd</sup> Annual Nineteenth-Century French Studies Colloquium: *Discoveries, Inventions and Rediscoveries*, Indiana University, Bloomington, October 2006.

\*\*\*“A la poursuite de *la Parisienne* dans la presse populaire à Paris,” (“Tracking the journey of *la Parisienne* in the Parisian popular press”), Colloque : « Caricature : bilan et recherches. » INHA, Paris, organized by Université Paris X Nanterre, December 2006.

\*\*Keynote Lecture: “Voluntary Exile and Cosmopolitanism in the Transatlantic Arts Community, 1870-1914,” Conference: *American Artists in Munich: Artistic Migration and Cultural Exchange Processes*, sponsored by <<Forschungen zur Künstlerausbildung>> and the Terra Foundation for American Art, Munich, October 2007.

\*\*\*“Looking within the cell of privacy,” *The Workshop on Interdisciplinary Approaches to Modern France*, University of Chicago, November 2, 2007.

\*\*\*“Black and White and Weird All Over: Albert Besnard, Edgar Degas, and the Haunting of Parisian Privacy,” Distinguished Scholar Session (Robert L. Herbert), College Art Association Annual Meeting, Dallas, February 2008.

\*\*\*“Paris by Night in the Transatlantic Imaginary, 1870-1914,” CHCI (Consortium of Humanities Centers and Institutes) annual meeting, St. Louis, March 2008.

\*\*\*“Threshold space: Parisian modernism betwixt and between (1869-1891,” Study Day: Impressionist Interiors, National Gallery of Ireland, Dublin, June 2008.

“United States Artists in Paris, 1870-1914: Language, Space, Time, Community,” Collective Biography Conference, Research School of Humanities, ANU College of Arts and Social Sciences, Canberra, Australia, September 2008.

\*\*\*“Wicked Paris: Toulouse-Lautrec invents the *fin-de-siècle*,” Clark Art Institute, Williamstown, MA, February 2009.

Session co-chair, “The Sublime: Then and Now,” with Marc Gotlieb (Williams College), College Art Association, Los Angeles, February 2009.

\*\*\*“Regards croisés: Londres-Paris,” INHA (Institut National d’histoire de l’art), Paris, mars 2009.

Clayson CV (2024)

\*\*\*“American Artists in Paris, 1870-1914: Reflections on Community (Language, Time & Geography),” Clark Fellow lecture, Clark Art Institute, Williamstown, MA, September 2009.

Clark Symposium co-organizer (with André Dombrowski, U. of Pennsylvania), “*Is Paris Still the Capital of the Nineteenth Century? The Painting of Modern Life Now*,” October 2009.

\*\*\*“Cassatt *Agonistes*: Modernism, Darkness and Light,” Clark Symposium contribution, October 2009.

\*\*”*Nihil sub Sole Novum?* On the Contrary: Days of Miracle and Wonder, or Thirteen Years of Critical Innovation at *The Art Bulletin*,” Session: “Celebrating *The Art Bulletin*,” chair: Natalie Kampen, College Art Association Annual Meeting, Chicago, February 2010.

\*\*Respondent to Session: “Vision, Space and Ideology: Light in Modernity,” chair: Niharika Dinkar, College Art Association Annual Meeting, Chicago, February 2010.

“An eyewitness confirmed: things in the ‘new’ wartime drawings of James Tissot (1836-1902),” Colloque international: *Regards sur la Commune de 1871 en France. Nouvelles approches et perspectives*. Narbonne (Hôtel de Ville), France, 24-26 March 2011.  
[unable to attend]

\*\*Invited professor, *Journée d'études internationale: Actualité de la recherche sur l'Impressionnisme*, Université de Rouen, 30 September 2011.

\*\*\*“Mary Cassatt’s Lamp,” *Modern France Workshop*, University of Chicago, October 7, 2011.

\*\* “Art in the City of Light: Shedding Artificial Light on Art History,” Chicago Humanities Festival, *DAY IN EVANSTON*, October 16, 2011.

\*\*Moderator, seminar with Professor Wanda Corn, Terra Foundation Lecturer sponsored by the Chicago Humanities Festival at the Chicago History Museum, January 18, 2012.

\*\*Panelist, *The Weir Family 1820-1920: Expanding the Traditions of American Art*, Museum of Art, BYU, Provo, Utah, January 28, 2012.

\*\*Participant, Tanner Scholars’ Day in connection with the exhibition, *Henry Ossawa Tanner: Modern Spirit*, Pennsylvania Academy of the Fine Arts, Philadelphia, March 5, 2012.

\*\*Session commentator, “The Modern French Interior and Mass Media,” 58th Annual Meeting of the Society for French Historical Studies (SFHS), Los Angeles, March 22-24, 2012.

Clayson CV (2024)

\*\*Session respondent, annual conference of the *Réseau international d'enseignement de l'histoire de l'art*, Paris, May 18, 2012.

\*\*Moderator, seminar with Professor Rachael Ziady DeLue (Princeton) and Curator Judith Barter (Art Institute of Chicago), Terra Foundation Lecturers sponsored by the Chicago Humanities Festival at the Art Institute of Chicago, November 11, 2012.

\*\*Keynote address, "Thomas Edison's surprising progeny in Paris: Mary Cassatt, John Singer Sargent and Edvard Munch," *New Visions: Edvard Munch and Modern Media Culture*, University of Oslo, November 30, 2012.

\*\*\*"Bird Cages. Absorption and Confinement: Reading Renoir's Terrible Year Interiors against the grain of Mormon Art History," *Renoir x 2 = Film and Painting*, University of Montréal and the Montreal Museum of Fine Arts, December 6 and 7, 2012.

Co-chair of two paired sessions (co-chair Anca Lasc, USC), "The Modern Interior as Space and Image," Annual Meeting of the College Art Association, NYC, February 13-16, 2013.

Conference organizer, **N/LIGHT: Cultural and Art Histories of Light and the Night**, A Myers Symposium, Northwestern University, April 12-13, 2013. My paper: "First Responders to the Arc Lights of Paris: Mary Cassatt and John Singer Sargent."

\*\* "Mary Cassatt's Lamp," A Huntington Workshop: **Materialities, Texts and Images**, organized by John Brewer, Steve Hindle and Bill Brown, California Institute of Technology, Pasadena, May 10-11, 2013.

\*\* Keynote address, "Absorption and Confinement: The Paris Threshold Pictures of Pierre-Auguste Renoir and Edvard Munch," Annual Meeting of the Nineteenth-Century French Studies Association, Richmond, VA, October 25, 2013.

"The spectre of *l'américanisme parisien*: U.S. artists and technologies in Paris in the later 1800s," Colloque International: *Passages à Paris, Artistes étrangers à Paris, de la fin du XIXe siècle à nos jours*, INHA and Terra Foundation, Paris, 6 – 8 November, 2013.  
[unable to attend]

\*\*\*"Episodes from the Visual Culture of the City of Light: John Singer Sargent, Mary Cassatt and Edvard Munch Respond to the City of Light, 1879-1890," Kress Professor Colloquium, CASVA, National Gallery of Art, Washington DC, December 2, 2013.

\*\*\*"Marville's Streetlamps," *Old Topographics: Photography and Urbanization in Nineteenth-Century Paris*, Public Symposium on the work of Charles Marville, National Gallery of Art, Washington DC, December 6, 2013.

Clayson CV (2024)

\*\*Keynote address, “Episodes from the Visual Culture of the Electrified City of Light,” *SEE THE LIGHT*, The 30<sup>th</sup> Annual Boston University Graduate Symposium in the History of Art and Architecture, February 28 and March 1, 2014.

\*\*\*”Impressionist Lights: Painting and the Transatlantic Politics of Electric Illumination,” *L’Impressionisme et la Politique*, Colloque international / International symposium, Musée des Impressionismes Giverny, France, May 23, 2014.

\*\*\*”A Decade in League with the Clark,” *CLARK INSPIRED*, a series of lectures, Clark Art Institute, Williamstown, MA, August 17, 2014.

\*\*\*”Lessons Learned from DVZ,” Visual Culture/Material Culture Panel, Myers Symposium in Honor of David Van Zanten, Art Institute of Chicago, October 18, 2014.

\*\*\*”Mary Cassatt’s Lamp,” The MIT Global France Seminar, Cambridge, Mass., October 27, 2014.

\*\*Participant-Commentator-Reader with Profs. Lynn Hunt (UCLA) and Jason Weems (UCR), Grant Writing Workshop, Visual Studies Program, USC, Los Angeles, October 11, 2014.

“Bright Lights, Brilliant Wits: Caricature and Electric Light in Paris,” Session: *Arts of Light: Electricity and Visual Culture in the late 19<sup>th</sup> and early 20<sup>th</sup> Centuries*, Conference: **Electric Worlds: Creations, Circulations, Tensions, Transitions, 19e-21e siècles**, Paris, Espace Fondation EDF, December 18-19, 2014.

\*\*\*”Painted Love Repainted,” keynote, colloquium at the Musée d’Orsay, Paris, *Images et imaginaires de la prostitution au XIXe siècle*, November 5-6, 2015.

\*\*\*”Charles Courtney Curran and Edvard Munch: Contrasting Perspectives on the Éclairage of Nocturnal Paris, 1889 & 1890,” keynote, conference: *Nocturnes in Modern Visual Culture: Depicting Night in the Age of Gas and Electric Light*, The Courtauld Institute of Art, London, December 16, 2015.

\*\*\*”New Tendencies in the History of 19<sup>th</sup>-Century Art,” *Technical Art History Symposium: A New Lens on 19<sup>th</sup>-Century Art*, Art Institute of Chicago, April 2, 2016.

\*\*Speaker, Scholars’ program convened for exhibition, *Degas: A Strange New Beauty*, Museum of Modern Art, New York, July 13, 2016.

Co-organizer (with Stephen Eisenman and David Van Zanten), *Writing the History of Nineteenth-Century European Art and Architecture Today*, a Myers Colloquium at Northwestern University, invited speakers: Caroline Arscott, Mark Crinson and André Dombrowski, October 14, 2016.

Clayson CV (2024)

“La Tour Eiffel et ses éclairages omniprésents,” session: Électricité et modernité, espaces urbains, Colloque international *MERVEILLES ÉLECTRIQUES: Invention littéraire, vulgarisation et circulation médiatique (1740-1940)*, Université de Lyon, France, November 16-18, 2016 [unable to attend].

*The Musée d’Orsay on its Thirtieth Birthday*, a panel co-organized with Mary Morton (National Gallery of Art), SFHS (Society for French Historical Studies), Washington DC, April 22, 2017. My lecture: “Thoughts on the Orsay’s Origins: Ambition and Contradiction.”

\*\*Lecture to spring academy for Chinese junior scholars and doctoral students, “Paris - Capital of Modernity,” Deutsches Forum für Kunstgeschichte Paris / Centre allemand d’histoire de l’art Paris, in partnership with the Musée d’Orsay, May 17, 2017.

\*\*\*“La Nuit Américaine,” and two workshop contributions (“The Clark” and “The Social History of Art”), *Festival de l’Histoire de l’Art*, Fontainebleau, France, June 2017.

\*\*\*“The Inescapability of the Eiffel Tower,” Colloquium: *No Representation without Circulation*, sponsored by l’Université Paris Diderot – Paris 7 and the Terra Foundation for American Art, Paris, June 7, 2017.

\*\*Plenary speaker: “Mary Cassatt as the Insider Outsider par excellence,” Conference: *Writing Impressionism Into and Out of Art History, 1874-Today*, Courtauld Institute of Art, London, November 3-4, 2017.

\*\*\*“Mary Cassatt’s Alterity,” Lunchbag Seminar in American Art, Smithsonian, Washington DC, February 15, 2018.

Session chair (double session), “A Second Talent: Art Historians Making Art,” College Art Association Annual Conference, Los Angeles, February 24, 2018.

\*\*\*“Style, Image Technology and Politics: Impressionist *Peintres-Graveurs* between 1878 and 1891,” Symposium: *Impressions in Ink*, Arthur Ross Gallery, Univ. of Pennsylvania, March 15, 2018.

\*\*\*“La Visibilité de la Tour Eiffel,” keynote address, *L’Oeil du XIXe siècle* (conference), SERS, La Fondation Singer-Polignac, Paris, March 29, 2018.

\*\*\*“La Visibilité de la Tour Eiffel,” *Anthropologie de Paris*, research seminar, EHESS, Paris, May 25, 2018.

“Gloomy Renoir: Building Psychological and Social Darkness into the Urban Interior,” *Impressionisme noir: Colloque international*, DFK, Paris, November 15-16, 2018.

\*\* “Is Paris Still the Capital of the Nineteenth Century?” keynote address, annual meeting, MAHS (Midwest Art History Society), Cincinnati, March 21, 2019.

Clayson CV (2024)

\*\*Conference Respondent, *Impressionism Around the World*, Anne d'Harnoncourt Symposium, Penn and the PMA, Philadelphia, April 12 and 13, 2019.

\*\*Dialogue dans la Salle Labrouste, la Bibliothèque nationale, Paris, *Illuminated Paris*, sponsored by the INHA, October 3, 2019.

\*\*"Charles Marville: Cherchez la lampe," from *Illuminated Paris, The Workshop on Interdisciplinary Approaches to Modern France*, University of Chicago, October 18, 2019.

\*\*"Manet's Black Paint," *Manet: New Directions*, Getty Center, Los Angeles, December 8, 2019.

\*\*"Maritime Commerce in Tissot's Thames Pictures," *Tissot Symposium*, Legion of Honor, Fine Arts Museums of San Francisco, February 8 and 9, 2020 [unable to attend].

\*\*Commentator, Elizabeth Della Zazzera, "The Illumination of Restoration Paris," *Illumination in Nineteenth-Century Paris*, 19<sup>th</sup>-century France seminar (Zoom), November 20, 2020.

\*\*Respondent to "Jules Verne's Ontology of the Phonograph: Gothic Convention and Le Château des Carpathes as Aesthetic Theory," Anastasia Klimchynskaya, Postdoc, Stevanovich Institute on the Formation of Knowledge, Literature and Philosophy Group, University of Chicago, December 3, 2020 via Zoom.

\*\*Respondent, Session: *Prismatic Modernities*, College Art Association, February 12, 2021 via Zoom.

"Caricature in Sequestration, Then and Now," conference: *Tableaux de Siège*, Paris, February 15, 2021 via Zoom.

"*La tour de 300 mètres*, Tower of Power for the French Capital," Session: *Influencers: Arts and their Interlocutors*, NCFS (Nineteenth-Century French Studies Colloquium): POWER, Washington D.C., October 29, 2021.

\*\*"The Eiffel Tower and Its Journey from Controversial World's Fair Centerpiece to Cherished Symbol of Paris," Session: "Think Locally, Act Globally: The Circulation of French Identities in the Nineteenth Century," SFHS (Society for French Historical Studies), Charlotte NC, March 25, 2022.

\*\*"Art and Éclairage in 19<sup>th</sup>-century Paris," LIGHT, Conference: Arts and Crafts of Color in 19<sup>th</sup>-century Europe, CNAM, Paris, April 20, 2023 via Zoom.

Clayson CV (2024)

**Invited free-standing lectures and related activities 1990-2024**

"Impressionist Images of Loved Ones and Strangers" (version II), The University of Michigan, Ann Arbor, May 1990.

"Monet in the '90s," The Dartmouth Club of Chicago, June 1990.

"Impressionist Images of Loved Ones and Strangers" (version III), St. Louis Art Museum, July 1990.

"Georges Seurat's *Grande Jatte*: The Many Facets of a Chicago Masterpiece," Evening Associates, The Art Institute of Chicago, March 1991.

"Writing *Painted Love*," Art History Department, University of Arizona, Tucson, April 1991.

"How to Lecture," Seminar for art history graduate students, University of Chicago, May 1991.

"The Private Pleasures of Paris," Boston Museum of Fine Arts, in conjunction with exhibition, *The Pleasures of Paris: Daumier to Picasso*, June 1991.

"Overnight Sensations: Art and Women's Experience of the Prussian Siege of Paris (I)," French Cultural Studies Lecture Series, University of California, Berkeley, December 1991.

"Women's Experience of the Prussian Siege of Paris," *Workshop on Interdisciplinary Approaches to Modern France*, University of Chicago, April 1992.

"Painted Love," Potpourri Lecture, The Art Institute of Chicago, May 1992.

"The Sexual Politics of Vision or Visual Pleasure at What Cost to Whom?" lecture to the annual Meeting of the Association of Art Museum Directors, Raleigh, North Carolina, June 1992.

"Visual Pleasure at What Cost to Whom? Thoughts About Feminist Art History Today," Lecture Series: *Feminism and Art History*, The Albright Knox Gallery, Buffalo, March 1993.

"Parisian Women and Representation in the Terrible Year (1870-71)," keynote address, Art History Graduate Student Symposium, University of Missouri, Columbia, March 1993.

"*Graphic Tours*," lecture introducing the exhibition organized by four graduate students and myself, Prints and Drawings Club, Art Institute of Chicago, March 1994.



Clayson CV (2024)

"Parisian Women and Representation in the Terrible Year (1870-1871)," a Daniel Silberberg Lecture, Institute of Fine Arts, New York University, March 1994.

"Women in the Street: The Transformation of Parisian Space in the Terrible Year (1870-71)," Art History Department, University of Wisconsin, Madison, October 1994.

Presentation/discussion, Graduate Teaching Colloquium, Department of Art History, University of Chicago, January 1995.

"The Visual Culture of the Prussian Siege of Paris: Parisian Women as the *sine qua non* of Representation in the 'Terrible Year' (1870-71)," Art History Department, Emory University, Atlanta, March 1995.

"Degas and Women," The Winnetka Community Associates of the Art Institute of Chicago, Winnetka Woman's Club, Winnetka, Ill., September 1996.

"Looking for Sex and Gender in later Nineteenth-Century Art," The 1996 Jarvis Stewart Lecture, Ohio Wesleyan University, Delaware, Ohio, October 1996; Gender Studies Program Lecture, American University of Paris, October 1996; an Amy M. Sacker Memorial Lecture, Mt. Holyoke College, November 1996.

"Degas's Intentions," Art History Department, Barnard College, April 1997.

"Renoir's Artist Portraits and the Fashioning of Artistic Communities," Alliance Française, Chicago, October 1997.

"Visualizations of Modernity in Late Nineteenth-Century Paris," The 1998 Sigmund M. and Mary B. Hyman Lecture in Art, Lebanon Valley College of Pennsylvania, March 1998 [in conjunction with exhibition, *Paris in Print*].

"Parisian Artists under Siege: Painters at War in 1870-71," a Robert Lehman Lecture in the Arts, Art History Department, Carleton College, Northfield, Minn., April 1998.

"Wartime Orientalism: Henri Regnault in Paris, 1870," Art History Department, Washington University, St. Louis, January 1999.

"Mary Cassatt and Correggio in 1880," The National Gallery of Art, London, April 1999.

"Maternity as Alibi in Mary Cassatt's Paintings of Women and Children," University College, London, April 1999; De Paul University, Chicago, March 2000.

"On Mary Cassatt," a Public Lecture and Dialogue with Griselda Pollock, the Musée d'Art Américain, Giverny, France, October 2000.

"Mary Cassatt and Expatriation," Department of Art History, The University of Michigan, Ann Arbor, February 2001.

Clayson CV (2024)

“The ‘Modernity’ of Paris, Capital of the Nineteenth Century,” lecture in conjunction with exhibition: *Vincent van Gogh and the Painters of the Petit Boulevard*, St. Louis Art Museum, March 2001.

“The City of Arles in 1888: Between Tradition and Modernity,” lecture in conjunction with exhibition: *The Studio of the South: Van Gogh and Gauguin*, Art Institute of Chicago, November 2001.

“Strangers in Paris: A Soldier (Édouard Manet) and an Expatriate (Mary Cassatt),” Department of Art History, University of Kansas, April 2002.

“Expatriate American Artists in France,” Visiting Scholar Seminar, Terra Foundation Summer Residency Program, Giverny, France, July 2002.

“Eating Rats and Standing in Line: Art and the Food Crisis in Paris (1870-71),” La Maison Française, New York University, January 2003 and French Department, Wellesley College, March 2003.

“Mary Cassatt’s *Summertime*, 1894,” Collection Cameo Lecture, Terra Museum of American Art, Chicago, February 2003.

“U. S. Artists as Thwarted Cosmopolitans,” Clark Fellow Lecture and Seminar, Clark Art Institute, Williamstown, MA, October 2003.

“‘Mother and Child’? Rethinking the Mary Cassatt in the Roland P. Murdock Collection,” Howard E. Wooden Distinguished Lecture Series, Wichita Art Museum, Wichita, KS, January 2004.

“Street Light: Belle Époque Paris and the Outsider Nocturne,” California State University at Long Beach, April 2004; University of California at Santa Cruz, May 2004; and University of California at Santa Barbara, May 2004.

“American Artists in the City of Light (1870-1914) and the Paris Nocturne,” Department of History of Art, University of Michigan (Ann Arbor), November 2004; and the National Gallery of Art, Washington, D.C., November 2004.

One-day seminar: methodology for graduate students, Department of Art History, Concordia University, Montréal, January 2005.

“Re-enchanted night: Americans paint *la ville lumière* in the era of Thomas Edison,” History of Art and Architecture Department, Brown University, May 2005.

“Night Dreams: American Painters in *la ville lumière* (1870-1914),” Visiting Clark Professor Lecture, Clark Art Institute, Williamstown, September 2005.

Clayson CV (2024)

“Degas at Night,” M. Victor Leventritt Lecture (and seminar), Harvard University Art Museums in conjunction with the exhibition *Degas at Harvard*, November 2005.

“Night Dreams: American Painters in *la ville lumière* (1870-1914),” Joan Carlisle-Irving Lecture, 2005-06 lecture series theme: *Urban Culture in Global Space*, Vancouver, University of British Columbia, January 2006.

Co-organizer with James Cuno, International Symposium: *Caricature in the Modern World, 1700-1900*, Block Museum of Art, February 18, 2006.

“Women and/in Impressionism,” Symposium Series, Vero Beach Museum of Art, Vero Beach, FL, March 2006.

“Paris by Night: American artists and the re-enchantment of *la ville lumière* (1878-1914),” Dan and Carole Burack President’s Distinguished Lecture, University of Vermont, May 2006.

“Conversation in the Galleries” about the exhibition *Jeanne Dunning: Study After Untitled* with artist Jeanne Dunning, Chicago Cultural Center, June 2006.

“American Artists in the City of Light (1870-1914),” The Woman’s Club of Richmond, Virginia, March 2007.

“Monet amid tourists and American artists: Episodes of a painter’s practice in Trouville and Giverny,” Cleveland Museum of Art in conjunction with the exhibition *Monet in Normandy*, April 2007.

“Voluntary Exile and Cosmopolitanism in the Transatlantic Arts Community, 1870-1914,” Northern Illinois University, April 2008.

“Threshold space: Parisian modernism betwixt and between,” The Power Institute, University of Sydney, Australia, September 2008.

“*Peintres-graveurs* and the haunting of Parisian privacy,” Department of Art History, University of Illinois, Urbana-Champaign, November 2008.

“The Impressionists in Paris,” One Day University, New York City and Morristown, NJ, December 2008.

“Wicked Paris: Toulouse-Lautrec Invents the Fin-de-siècle,” Clark Art Institute, Williamstown, Mass., February 2009.

“American Artists in Belle Époque Paris: Reflections on Community,” Clark Fellow Lecture and Seminar, Clark Art Institute, Williamstown, MA, September 2009.

Clayson CV (2024)

"Once upon a Paris street light: John Singer Sargent in the Jardin du Luxembourg in 1879," Department of Art, Wellesley College, November 2009.

"Episodes from the Visual Culture of Paris in the Era of Thomas Edison I," Humanities Center Workshop: *Visual Representation, Transmission, and Translation*, Harvard University, Cambridge, MA, November 2009.

"Episodes of Parisian Visual Culture in the Era of Thomas Edison II," Université de Montréal, Canada, February 2010.

"Episodes of Parisian Visual Culture in the Era of Thomas Edison: Shining New Light on *Le Jour et la Nuit*," Centre allemand d'histoire de l'art / Deutsches Forum für Kunstgeschichte, Paris, March 2010.

"Episodes of Parisian Visual Culture in the Era of Thomas Edison: John Singer Sargent in the Jardin du Luxembourg in 1879," Terra Foundation Europe, Paris, March 2010.

"The Modern Woman and/in Threshold Space," The Vancouver Art Gallery (British Columbia, Canada), in connection with an exhibition of drawings from the Musée d'Orsay, *The Modern Woman*, June 2010.

Consultation, Department of European Paintings, Boston Museum of Fine Arts, *Degas' Nudes*, projected BMFA-Orsay exhibition, July 2010.

"Art and Illumination Discourse: Parisian Visual Culture in the Era of Thomas Edison," Humanities Center, University of Miami, November 2010.

"Episodes of Parisian Visual Culture in the Era of Thomas Edison: Printmaking and Illumination Discourse," Augustana College, December 2010.

"Sex and Electricity: Edvard Munch at the Window," Department of Art History, University of Pennsylvania, November 2011.

"Claude Monet's *Beach at Trouville*," Lecture to the Founders Society, University of Connecticut, Wadsworth Atheneum, Hartford, CT, November 2011.

"Mary Cassatt's *Lamp*," Graduate Program in Art History, The Graduate Center, CUNY, New York, December 2011.

"Mary Cassatt's *Lamp*," Departments of Art History and Women's Studies, Brigham Young University, Provo, Utah, January 2012.

"Illuminating the City of Light: Art in Paris in the Electric Era," University Club of Chicago, February 16, 2012.

Clayson CV (2024)

“Bird Cages. Absorption and Confinement: Re-reading Renoir’s Terrible Year Interiors,” University Club of Chicago, January 29, 2013.

“Art in the City of Light(s),” Sterling and Francine Clark Art Institute, Williamstown, MA, February 17, 2013.

“John Singer Sargent’s Paris Moon Light: Twilight Disenchanted?” Buffalo Historical Museum and the Alliance Française of Buffalo, New York, March 28, 2013.

“Absorption and Confinement: The Paris Threshold Pictures of Pierre-Auguste Renoir and Edvard Munch,” History of Art Department, Vanderbilt University, March 27, 2014.

“Episodes from the Visual Culture of Electric Paris,” Wayne Craven Lecture, History of Art Department, University of Delaware, May 7, 2014.

“Mary Cassatt’s Radical Monstrosities,” public lecture, The National Gallery of Art, May 14, 2014.

“Episodes from the Visual Culture of Electric Paris,” The 26<sup>th</sup> Annual Norma U. Lifton Lecture in Art History, School of the Art Institute of Chicago, October 9, 2014.

“Twilight Disenchanted: John Singer Sargent in the Luxembourg Gardens in 1879,” discussion of my pre-circulated paper with members of interdisciplinary History and Visual Studies Seminar, hosted by Prof. Vanessa Schwartz, USC, Santa Monica, October 12, 2014.

“Wicked Paris: Toulouse-Lautrec Invents the Fin de Siècle,” lecture in conjunction with exhibition, *Toulouse-Lautrec and La Vie Moderne*, Art Gallery of Alberta, Edmonton, Alberta, November 2, 2014.

“Episodes from the Visual Culture of Electric Paris,” The 27<sup>th</sup> Annual Hilla Rebay Lecture, Solomon R. Guggenheim Museum, New York City, January 27, 2015.

“Caricature,” a dialogue with Vanessa Schwartz, The University of Pennsylvania, Library, in connection with an Exhibition from the Lorraine Beitler Collection of the Dreyfus Affair, Philadelphia, April 21, 2015.

“Episodes of the Visual Cultures of Electric Paris,” The Woman’s Board of the Alliance Française de Chicago, June 24, 2015.

The Kirk Varnedoe Visiting Professor Lectures, Institute of Fine Arts, New York University, 2015: “Bright Lights, Brilliant Wit: Caricature and Electric Light in Paris,” October 6; “Charles Marville’s Streetlights,” October 20; “Absorption and Confinement: The Paris Threshold Pictures of Pierre-Auguste Renoir and Edvard Munch,” November 17. <http://www.nyu.edu/gsas/dept/fineart/events/livestream.htm>

Clayson CV (2024)

“Night Lights in the Intaglio Print: Edgar Degas and Mary Cassatt, 1878-1882,” J. Paul Getty Museum, Los Angeles (to coincide with the exhibition: *Noir: The Romance of Black in 19<sup>th</sup>-century French Prints and Drawings*), March 16, 2016; also given at the Institute of Fine Arts, New York University, April 21, 2016, with open discussion.

Tour of *Degas: A Strange New Beauty*, New York, Museum of Modern Art, for Prof. Todd Porterfield’s class from Gallatin, New York University, April 22, 2016.

“Losing the moon? John Singer Sargent in the Luxembourg Gardens, 1879,” a Goergen Lecture, Bruce Museum, Greenwich, CT (to coincide with the exhibition, *Electric Paris*), May 19, 2016.

“Prostitution and Modernism in the Impressionist Era: a vexed relationship,” public lecture at the Van Gogh Museum, Amsterdam (to coincide with the exhibition: *Easy Virtue: Prostitution in French Art, 1850-1900*), May 22, 2016. (unable to deliver)

“*La Ville Lumière* and its Lights: The Case of Edvard Munch’s Man at the Window,” Department of Art History lecture, Dartmouth College, plus discussion of pre-circulated paper, “Bright Lights, Brilliant Wits: Caricature and Electric Light in later Nineteenth-Century Paris,” with the Dartmouth Nineteenth-Century Group, January 31, 2017.

“The Inescapability of the Eiffel Tower,” public lecture, Harvard University Art Museums, Cambridge MA, March 7, 2018.

Seminar on Mary Cassatt, INHA, Paris, April 12, 2018.

“Impressionism, Printmaking, and Politics,” in context of exhibition: *Innovative Impressions: Prints by Cassatt, Degas and Pissarro*, Philbrook Museum of Art, Tulsa, June 15, 2018.

“Modernism on the Threshold,” lecture to Interior Design Club, Harper College, Palatine IL, February 27, 2019.

Launch of *Paris Illuminated* (University of Chicago Press, 2019), Institute for Advanced Study, University College London, June 15, 2019.

“Is Paris Still the Capital of the Nineteenth Century? Ask the Eiffel Tower,” University of Nottingham, June 17, 2019.

“The Eiffel Tower: A Landlocked Lighthouse for Paris,” PICT (Paris Institute of Critical Thinking) lecture, the Sorbonne, Paris, October 8, 2019.

“The Visibility of the Eiffel Tower,” Dickson Lecture in Art History, Penn State University, October 21, 2019.

Clayson CV (2024)

Keynote lecture, “Illuminated Paris,” second annual Wichita State University Art History Awards Ceremony, Thursday, May 15, 2020 (via Zoom).

*Illuminated Paris* (University of Chicago Press, 2019), “Evening with an Author,” American Library in Paris, March 25, 2020. Postponed. Event occurred via Zoom on September 1, 2020. YouTube recording.

Public lecture, “Modern Art and Light/s,” Evanston Art Center, January 31, 2021.

“Outsider Nocturnes: American Visions of the City of Light by Night,” La Maison Française, Department of French, Wellesley College, April 29, 2020. (COVID cancellation.) Lecture delivered via Zoom, February 24, 2021.

Keynote lecture (one of three), “Art in the City of Light (*La Ville Lumière*) in an Era of Innovative *Éclairage*,” ALAN (*Artificial Light at Night*) Conference, 6<sup>th</sup> edition, Lleida, Spain, June 17-20, 2020. [2020 ALAN conference held virtually; my lecture postponed], delivered via Zoom, June 15, 2021.

“Van Gogh and Urban Modernity,” The Clay Center, Charleston, WV, January 13, 2022.

“The Dark Side of the Eiffel Tower,” A Huntington Library Research Lecture, November 9, 2022.

“Representing the Eiffel Tower: Centering on Sonia Delaunay-Terk’s *Prose of the Trans-Siberian and of Little Jehanne of France* (1913, collection of the PMA), Philadelphia Museum of Art, December 8, 2022 via Zoom.

“The Dark Side of the Eiffel Tower,” Alliance Française de Pasadena, April 6, 2023.

“The Dark Side of the Eiffel Tower,” the Gretchen Taylor Millson Distinguished Lecture, Department of Art History, UCLA, May 15, 2023.

In Focus public lecture, “The Dark Side of the Eiffel Tower,” The Evanston Art Center, March 24, 2024.

“Mary Cassatt’s Alterity,” The Wichita Art Museum, April 19, 2024.

#### TEACHING AND ADVISING

##### PH.D. STUDENT SUPERVISION

Conference in my honor, *Honoring S. Hollis Clayson: Transatlantic Illuminations*, at the Art Institute of Chicago. Nine of my Ph.D. advisees (now professors) gave lectures, a tenth was the master of ceremonies, and four colleagues (from the University of Chicago, Williams College, and the University of Pennsylvania) were the commentators. Introduced by James Cuno, President and Eloise W. Martin Director, The Art Institute of Chicago. October 23, 2010.

**Minor projects/ minor & major (non advisee) field advising**

Jennifer Jolly, 1998-99, "The Artist in France, 1775-1848"  
Touba Ghadessi, 2002-03, "Center and Periphery: French Art, 1830-1906"  
Chad Elias, 2005-06, "French Orientalism"  
Laura Venesky, 2006-07, "History Painting in France, 1785-1834"  
Tera Lee Hedrick, 2009-10, "Authority and Resistance, European Art, 1750-1900"  
Kevin Lam, 2010-11, "Nineteenth-Century French Art"  
John Murphy, 2011-12, "European Art, 1750-1900"  
Catherine (Cassie) Olien, 2013-14, "The Reception of Antiquity in Western Europe –  
Collecting and Display, ca. 1800-1900"  
C.C. McKee, 2015-16, "European Art, 1750-1900"  
Adri Kácsor, 2017, "Naturalism and Realism"  
Laurel Garber, 2018, "Graphic Media in 19<sup>th</sup>-century France"  
Ozge Karagöz, 2020, "Realisms and Naturalisms"

**Service as chief advisor**

▪ **Completed Ph.D.s**

John Hutton (deceased), Ph.D. 1986, tenured Professor, Trinity University ("A Blow of the Pick: Science, Anarchism, and the Neo-Impressionist Movement")

Catherine Carter Goebel, Ph.D. 1988, tenured Professor, Augustana College ("Arrangement in Black and White: The Making of a Whistler Legend")

Laurie Milner, Ph.D. 1994, formerly tenured Associate Professor, Emily Carr College of Art, Vancouver ("Modernism's Absent Father: Constructing Cézanne and His Art in Paris, 1886-1901")

Anne Helmreich, Ph.D. 1994, Director, The Archives of American Art; former Head of Digital Programs, The Getty; former Dean, College of Fine Arts, Texas Christian University; former Senior Program Officer, The Getty Foundation ("Contested Grounds: National Identity and the Visual Culture of Gardens in England, 1880-1914")

Jonathan D. Katz, Ph.D. 1995, Teaching Professor, Art History, University of Pennsylvania ("Opposition, Inc.: The Homosexualization of Postwar American Art")

Amelia Rauser, Ph.D. 1997, tenured Associate Professor, Franklin & Marshall College ("Liberty and National Identity in British Political Prints of the American and French Revolution, 1763-1793")

Nancy Owen, Ph.D. 1997, former Lecturer, Gender Studies & Art History, Northwestern University ("Culture and Consumption: The Rookwood Pottery, 1876-1917")

Isabel Balzer, Ph.D. 1997, owner-operator of BalzerARTprojects, Basel, Switzerland ("Exhibiting Unified Germany, 1871-1889: Bavaria, Prussia and Cultural Competition")



Clayson CV (2024)

Julia Sagraves, Ph.D. 1997, High School Teacher, Chicago ("The Field of Honor: Paintings, Painters and the Politics of Masculinity at the Salon during the French First Empire")

Margo Hobbs Thompson, Ph.D. 1998, tenured Associate Professor, Muhlenberg College, Allentown, PA ("Sex and Sensibilities: The Aesthetic and Political Struggles over Women's Representations of the Female Body, 1966-1980")

Susan Waller, Ph.D. 1999, Professor Emerita, University of Missouri at St. Louis ("The Invention of "The Model": Artists and Models in Paris, 1830-1900")

Cristina Ashjian, Ph.D. 2001, independent scholar and researcher at Lucknow Estate, Moultonborough, NH ("*Scènes et Types*: Wassily Kandinsky in Tunisia, 1904-1905")

Wendy Bellion, Ph.D. 2001, Sewell C. Biggs Chair in American Art History and Associate Dean for the Humanities, University of Delaware; Omohundro Institute Post-doctoral Fellow; former Wyeth Fellow, CASVA ("Likeness and Deception in Early American Art")

Sarah Betzer, Ph.D. 2002, Professor of Art History and Associate Dean for Arts and Humanities, University of Virginia; former Kress Fellow, Paris ("*Flesh to Stone: Ingriste Women and Portraiture in the Circle of Ingres between Rome and Paris, 1826-1870*")

Jennifer Olmsted, Ph.D. 2005, Associate Professor of Art History, Wayne State University, Detroit; former Kress Fellow, Paris ("Reinventing the Protagonist: Eugène Delacroix's Representations of Arab Men")

Sarah Gordon, Ph.D. 2006, Museum Specialist, National Museum of African American History and Culture (NMAAHC), Smithsonian; former Research Assistant for Exhibitions, Department of Photographs, National Gallery of Art, Washington D.C.; former Wyeth Fellow, CASVA ("Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's *Animal Locomotion*")

Justine DeYoung, Ph.D. 2009, Associate Professor of Art History, FIT, SUNY, New York, New York ("Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890")

Hector Reyes, Ph.D. 2010, Associate Professor (Teaching) of Art History, USC, Los Angeles ("After Poussin: French History Painting (1665-1785)")

James Glisson, Ph.D. 2012, Curator of Contemporary Art, Santa Barbara Museum of Art; former Bradford and Christine Mishler Assistant Curator of American Art, The Huntington, San Marino, CA ("Occlusion and Anxiety: New York City in the Imagination of Ashcan School Artists and American Impressionists, 1885-1914")

Clayson CV (2024)

Zirwat Chowdhury, Ph.D. 2012, Assistant Professor of Art History, UCLA; former Community Development Director, Bennington, Vermont; former Postdoctoral Fellow, Getty Research Institute; former Visiting Assistant Professor, Bennington College and Reed College (“‘Imperceptible Transitions’: The Anglo-Indianization of British Architecture, 1768-1820”)

Jacob Lewis, Ph.D. 2012, former Visiting Assistant Professor of Art History, University of Rochester (“Charles Nègre (1820-1880) in Pursuit of the Photographic”)

Patrick Tomlin, Ph.D. 2013, Head, Art and Architecture Library, Virginia Institute of Technology (“Arthur Dove, 1910-1930: Modernist Abstraction for the United States”)

Liza Oliver, Ph.D. 2014, Diana Chapman Walsh Associate Professor of Art History, Wellesley College; former Postdoctoral Fellow, Metropolitan Museum of Art (“The Aesthetics of Mercantilism: Painted Textiles, Natural History, and the Consumption of the French Indian ‘Exotic’ (1674-1757)”)

Elizabeth Benjamin, Ph.D. 2016, Associate Editor, Publications and Editorial Department, Metropolitan Museum of Art, (“The Unhomely Home: Caillebotte’s Interior Paris”)

Ashley Dunn, Ph.D. 2019, Assistant Curator, Department of Prints and Drawings, Metropolitan Museum of Art (“Graphic Paris: A Study of Urban Etching, 1850-1880”)

Aisha Motlani, Ph.D. 2020, ACLS Leading Edge Fellow with Arts Alliance Illinois (“Crisis and Innovation: Visualizing the 1857 Indian Rebellion”)

Laurel Garber, Ph.D. 2023, The Park Family Assistant Curator of Prints and Drawings, Philadelphia Museum of Art (“The Social Life of Etching”)

- **Ph.D. Candidate, Art History, my advisee**

Tamar Kharatishvili, 2021-22 fellow, SPFFA Bourse Jeanne Marandon

- **Ph.D. Candidates, current committee membership**

Özge Karagöz, Art History

- **Students with Ph.D. degrees, member of committee**

Nancy Ring (deceased), Art History, 1991

Kevin Murphy, Art History, 1992

Martha Tedeschi, Art History, 1994

Terri Kapsalis, Performance Studies, 1994

Alex Alberro, Art History, 1996

Christine Bell, Art History, 1996

Michael Clapper, Art History, 1997

Phyllis Jackson, Art History, 1997

Diane Miliotes, Art History, 1998

Clayson CV (2024)

Vivian Rehberg, Art History, 2000  
Sheila Crane, Art History, 2001  
David Getsy, Art History, 2002  
Julie McQuinn, Music History, 2003  
Ming Tiampo, Art History, 2004  
Michael Golec, Art History, 2004  
Ananda Chakrabarty, Art History, 2005  
Toby Norris, Art History, 2006  
Carmen Niekrasz, Art History, 2007  
Leah Boston, Art History, 2007  
Shalini Seshadri LeGall, Art History, 2009  
Chad Elias, Art History, 2011  
Hélène Valance, American art and literature, Université de Paris Diderot, 2012  
Min Lee, Art History, 2012  
Lily Foster, Art History, Courtauld Institute of Art, London, 2015  
Alison Boyd, Art History, 2016  
John Murphy, Art History, 2017  
Emma Chubb, Art History, 2017  
Laura Dickey Corey, Art History, IFA, New York University, 2018  
Kevin Lam, Art History, 2018  
Catherine (Cassie) Olien, Art History, 2018  
Jessica Biddlestone, History, 2019  
C.C. McKee, Art History, 2019  
Amy Wallace, Art History, University of Toronto, 2019  
Talia Shabtay, Art History, 2021  
Adrienn Kácsor, Art History, 2023

- **Undergraduate senior theses advised**

Elizabeth Hawley, honors, 2019-20  
Katie Rothstein, Carson Webster Prize, 2018-19, "An American Art Journalist: The Untold Story of Aline B. Saarinen (1914-1971)," co-advised with H. Feldman  
Alex Lordahl, honors, 2014-15  
Katie Cannady, honors, 2012-13  
Kerry Bickford, honors, 2011-12  
Elisabeth Rivard, honors, 2011-12  
Nazihah Adil, honors, 2010-11  
Jessica Davidson, honors, 2008-09  
Chandi Deitmer (CLT), honors, 2008-09  
Michelle Edelman, honors, 2004-05  
Charlotte Wong, honors, 2004-05  
Brook Crowley, Carson Webster Prize, 2000-2001, "Compassionate Orientalism: Théodore Chassériau's *Arab Horsemen Carrying away Their Dead*, 1850."  
Denise Chan, honors, 1992-93

## **TEACHING**

### **Undergraduate courses**

- Introduction to Modernism (lecture course)
- Introduction to European Art: Ancient to the present (lecture course)
- Introduction to European Art: 1750 to the present (lecture course)
- Undergraduate seminar: Toulouse-Lautrec. Curated an exhibition at the Block Museum. 2014-15
- Nineteenth-century European art – 2 courses: 1780s to 1848 & 1848 to 1900 (lecture-discussion courses)
- Painting in Provence and along the Côte d’Azur, 1888-1945 (NU Summer Study Abroad Program, Arles, France, Summer 1998) (lecture course)
- Topics in Nineteenth-Century Art: Édouard Manet (lecture-discussion course)
- European Thought and Culture: the Nineteenth Century (co-taught lecture course)
- Gender, Militarism and Modern Culture (undergraduate seminar)
- Gender Theory & Feminist Art History (co-taught undergraduate seminar)
- A Sense of Place? Impressionism and “Post-Impressionism” in France outside of Paris (Pont-Aven School of Art, France, Summer 2002) (lecture-discussion course)
- Topics in Nineteenth-Century Art: Painting in Paris, 1860-1890 (lecture-discussion course)
- American Studies Program Junior Seminar: Americans Abroad, 1865-1914
- European Studies Program Junior Seminar: War and Peace – Impressionism, War and Revolution (1870-71)
- French Impressionism (Williams College, fall 2005)
- Topics in Nineteenth-Century Art: Comparative Orientalisms (France, Britain, USA). (lecture-discussion course)
- Impressionism (lecture course)
- 390: World’s Fairs (spring 2019)

**Director of Undergraduate Studies, Art History,  
2004-05; 2005-06; shared with colleagues in 2006-07 and 2018-19**

### **Graduate seminars**

- The History of Nineteenth-Century Art Now (spring 2020)
- World’s Fairs (spring 2019)
- French Impressionism and Identity
- Mary Cassatt and Julia Margaret Cameron (co-taught)
- French Orientalism
- Americans Abroad: American Artists in France between the Civil War and WW I
- Van Gogh and Gauguin in Provence
- Orientalism (French, British and American): History and Historiography
- Studies in 19<sup>th</sup>-century art: Caricature
- Critical Texts in Art and Urban Modernity (Williams College Graduate Program in the History of Art, fall 2005)
- Anne-Louis Girodet de Roussy-Trioson (1767-1824)
- The transatlantic axis of cultural transfer, 1870-1914

Clayson CV (2024)

- The art of Édouard Manet and Modernism
- The “new” Orientalism: twenty-first century scholarship
- Art and Light in the City of Light
- Is Paris still the Capital of the Nineteenth Century?
- The Interior as Space and Image
- Graphic Satire
- Modern Art and Technology (winter 2017)
- Writing seminar for 2<sup>nd</sup> year Ph.D. students
- Summer PhD Seminars Abroad, Paris: 100<sup>th</sup> anniversary of 1789 (1989); The spectacularization of Paris by the French state in the Second Empire and the Miterrand era (2006); and The Interior in the Capital of the Nineteenth Century (2013)

**Lectures and other presentations as service to Northwestern University since 1990**

"Middle-Class Travel and French Impressionism," Alumni College (*Travel and the Human Imagination*), Northwestern University, July 1991.

"Career and Family: The Superwoman," Session of "Women in Leadership: Developing the Female Advantage," A One-Day Women's Issues Workshop, Northwestern University, February 1992.

"New Directions in the Humanities: Art History," Annual Visit of the College of Arts and Sciences Visiting Committee, Northwestern University, May 1992.

"Art What Thou Eat: Images of Food and Drink in Art" and "Wartime Women: Hunting for Food on the Homefront," Alumni College (*Food: Ritual, Metaphor, Politics*), Northwestern University, July 1992.

"Impressionism and the 1992 Election," address to New York City Northwestern University Alumni, New York, October 1992.

*Painted Love*, Blocklite Lecture Series, Block Gallery, Northwestern University, April 1993.

"Wartime Women and Goodtime Girls: Contrasts in Later Nineteenth-Century French Art," address to Northwestern University Alumni of Greater New York, September 1993.

"Is the Lecture a Dead Teaching Form?" McCormick Professorship Lecture, April, 1994.

Faculty Host, Alumni Travel, England and France, *Passage to Victory*, commemorating the 50th anniversary of D-Day, June, 1994, three "shipboard" lectures on French Art.

Academic Director, Alumni College, July 1995 (*The Media*).

Participant in Assoc. Provost's New Faculty Workshop: *The Cultures of Northwestern*, September 1995.

Clayson CV (2024)

"The Monet Exhibition," lecture, Chicago NU Club, October 1995.

Co-organizer (with Whitney Davis), Symposium: *American Art Studies at the End of the Twentieth Century*, Art History Department, January 1996.

"When Gender Studies Meet French Impressionism," lecture to the NU Women's Board, February 1996.

"Lecturing," New Faculty Workshop run by the Searle Center for Teaching Excellence, September 1996.

"Women in Modern Art," NU Day (NU Alumnae Association), October 1996.

"The College of Arts and Sciences: The Role of the Humanities in this Technological Age," lecture to The Council of 100, October 1996.

Address to Phi Beta Kappa inductees, June, 1997.

"Art and Travel," NU Day (NU Alumnae Association), October 1998.

"Interdisciplinarity: A Step Forward or Back?" McCormick Fellows Workshop, December 1998.

Panel member: "Research in France." French Culture and Society Group, February 1999.

"Cultural Studies?" Workshop co-led with Susan Manning, *No Discipline is an Island*: Graduate Recruitment Weekend sponsored by the Graduate School, March 1999.

"Art in Paris around 1870," lecture, University Guild, October 1999.

"Wartime Orientalism: The Case of Henri Regnault," Art History Department Colloquium, February 2000.

"Norman Rockwell and Me," lecture, American Studies Program Benefit Evening, The Chicago Historical Society, May 2000.

"The Studio of the South: Van Gogh and Gauguin," Classes without Quizzes, academic program for alumni, October 2001.

"The Studio of the South: Van Gogh and Gauguin," lecture, Chicago NU Alumni, October 2001.

*Paris in Despair*, presentation sponsored by the Board of Governors, University Library, June 2002.

Clayson CV (2024)

Faculty Host, Alumni Travel: *Orvieto, Italy*. Lectures on 15<sup>th</sup>- and 16<sup>th</sup>-century Italian art, March 2004.

“Book Event,” discussion of *Painted Love* (2003 paperback), home of Daniel Linzer, Dean, Weinberg College of Arts and Science, March 2005.

"Night Dreams: American Painters in *la Ville Lumière* (1870-1914)," Art History Faculty-Graduate Research Colloquium, March 2006.

“The United States in the World: The Case of Franco-American Relations,” Faculty Keynote, President’s Convocation, New Student Week, September 2006.

“Paris by Night: Transatlantic Perspectives on the City of Light, 1870-1914,” NU Club of Colorado, Denver, April 2007.

Presentation on caricature, Panel: “The Role of Graphic Novels in Contemporary Culture,” Undergraduate English Association, May 2007.

“Looking within the cell of privacy: *Peintres-graveurs* and the invention of the interior in Paris (1850-1900),” Bergen Evans Professorship Inaugural Lecture, March 2008.

Fellowship Night, Faculty Lecture, April 2009.

Honors Day, Faculty Lecture, June 2009.

Speaker, Humanities Hour, Weinberg Staff Event, April 29, 2011.

“Research resources for faculty in the Humanities and Social Sciences,” Provost’s Orientation of New Faculty, September 2010.

Mentor, Searle Fellows Program, 2010-11.

Lecture, Weinberg Board of Visitors, May 2011.

Faculty Host, Alumni Travel: *The Villages and Vineyards of France* (Reims, Dijon, Paris), lectures: “When Champagne Became French” and “Impressionist Paris,” September 2011.

Panel discussion, “History: (How) Is It Different in Other Disciplines?” Bruce Carruthers (Sociology), Hollis Clayson (Art History), Mary Dietz (Political Science) and Barbara Newman (English/Religion/Classics), Chabreja Center for Historical Studies, February 25, 2013.

“French Modern Art and the Orientalist Imagination,” Lecture at NU-Q, The Evanston Experience Program, Education City, Doha, Qatar, November 20, 2013.

Clayson CV (2024)

Faculty Host, Alumni Travel, *Island Life in Ancient Greece and Turkey*, two shipboard lectures: “The Parthenon vs. the Parthenon, parts 1 and 2,” September 2014.

“Caricature in the City of Light: Subversion or Stereotype?” **We Will. The Campaign for Northwestern**. Hosted by President Morton Schapiro, New York Historical Society, October 1, 2015.

“Urban Nocturnes I,” A Day with Northwestern, April 9, 2016.

“The Social History of Impressionism,” Lecture to students in Northwestern-Sciences Po program, Paris, September 26, 2016.

Panelist, *NU-ACCESS and Art History Open House: An Exchange of Ideas between the Departments of Material Science and Art History*, Technological Institute, Northwestern, December 2, 2016.

Co-organizer and introduction, lecture by Abdellah Karoum, Director, MATHAF: Arab Museum of Modern Art, Doha, Block Museum of Art, February 23, 2017.

“Urban Nocturnes II,” University Guild lecture, March 20, 2017.

ALCET (Art, Literature and Contemporary European Thought) and Sciences Po-NU Programs in Paris, Lecture “A Revolution in Politics, A Revolution in Art: Impressionism and the Republic” and field trip to Arles and the Côte d’Azur, September 2017.

“Mary Cassatt,” NU Alumnae Series on Women in Culture, October 19, 2017.

ALCET, two lectures, Paris, September 21 & 24, 2018; guided visit of the Cézanne collection, Musée de l’Orangerie.

Faculty Host, Alumni Travel, *Rivieras and Islands: France, Italy, Spain*, two shipboard lectures: “The Art of the Napoleonic Era,” and “Cézanne: The Master of Aix,” Sept. 26 to Oct. 4, 2018.

“Approaches to the Eiffel Tower,” Art History Department Spring Colloquium, May 2019.

Tour of the exhibition, *Manet and Modern Beauty*, Art Institute of Chicago for NEO (Northwestern Emeritus Organization), August 24, 2019.

“Illuminated Paris: The Entanglement of Art and Lighting,” lecture (virtual) for NEO, June 2, 2020.

BOOK LAUNCH to celebrate recently published (2019-2020) History Department books, Friday, MARCH 12, 2021 5 PM via Zoom.

“The Dark Side of the Eiffel Tower,” lecture for NEO, March 14, 2024