Chercheurs invités au Centre André Chastel

Neil F. McWilliam
Curriculum vitae

Current address:
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Education:
• Research scholar, Université de Paris IV, 1979-1980.
• Diploma in the History of Art (with distinction), University of Oxford, 1977.
• B.A. Honours, class 1, Modern History and French, University of Oxford, 1976.

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

Prizes, Honours and Awards:


(with Professor Maxine Berg) Leverhulme Trust research grant of £77,000 for project 'From Art to Industry -- the Making of Modern Consumer Goods in Eighteenth-Century Britain', 2000.
Member, School of History, Institute for Advanced Study, Princeton, 1997-1998.

British Academy research award, 1993.


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

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

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

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


Publications

Books


Edited Volumes


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

Books in Progress

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


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

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

**Articles, Review Articles and Chapters in Books (selected)**


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


**Articles in Progress**


**Review Articles, Book and Exhibition Reviews**


**Conference Participation, Special Lectures (selected)**


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

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


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

'Commemorating Dreyfus', Princeton University, April 1998.


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

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

'Reproducing the Past: Domesticity & Identity in the Applied Art of Jean Baffier'.


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


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

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


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


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

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

**Other Professional Activities:**


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


Editor *Art History*, 1987-93.

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


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

**Professional Memberships:**

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

**Main Research Interests:**

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

**Main Teaching Interests:**

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

**Courses taught:**

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

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

Painting in France 1850-1900: A Social History.

Monuments and Meanings: European Sculpture 1760-1900.

Paris 1850-1930.

Goya and the Spanish Enlightenment.

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

Caricature and Popular Journalism in Britain 1760-1860.
Art in a Commercial Society: Britain 1740-1840.

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

Methods of Art History (postgraduate core course).

**Theses supervised:**


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

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

**Administrative Responsibilities, University of Warwick, 1999 - present:**


Head of Graduate Studies, History of Art, 2000.


Member of Senate, 1999-2002.


**Administrative duties at East Anglia, 1981-1997:**

Editor of School prospectus entry and publicity material.

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

School representative on Board of European Studies and Library Committee.

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

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

Chair, School Examination Board.

Member of School Research Committee.

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

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