

ALEXANDER NEMEROV

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EDUCATION

Doctor of Philosophy	History of Art, Yale University, 1992
Master of Philosophy	History of Art, Yale University, 1987
Bachelor of Arts	University of Vermont, 1985 Phi Beta Kappa, Cum Laude Art History and English

CURRENT AND PREVIOUS POSITIONS

Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities,
Department of Art and Art History, Stanford University, 2012-

Chair, Department of the History of Art, Yale University, 2009-12

Vincent Scully Professor, Department of the History of Art, Yale University,
2010-12

Professor, Department of the History of Art, Yale University, 2001-2010

Professor, Department of Art and Art History, Stanford University, 2000

Assistant Professor, Department of Art and Art History, Stanford University,
1995-2000

Visiting Professor, Department of Art and Art History, Stanford University,
1992-1995

PUBLICATIONS: BOOKS

*****Wartime Kiss (Princeton University Press, 2013)**

Acting in the Night: *Macbeth* and the Places of the Civil War (University
of California Press, 2010)

Winner of a Choice Outstanding Academic Book Award, 2011

Icons of Grief: Val Lewton's Home Front Pictures (University of
California Press, 2005)

Reviews:

New York Review of Books (March 9, 2006): 32-34

Bookforum 12 (October-November 2005): 46

Scope 8 (June 2007)
Screening the Past 20 (December 2006)
Senses of Cinema 41 (October-December 2006)
Film Quarterly 60 (Winter 2006-07): 62-63
Historical Journal of Film Radio and Television 27
(August 2007): 443-44
Journal of American History 93 (June 2006)
Film and History 36 (2006): 82

The Body of Raphaelle Peale: Still Life and Selfhood, 1812-1824
(University of California Press, 2001)

❖ Recipient of a Millard Meiss Publication Fund Grant, 1999

Frederic Remington and Turn-of-the-Century America (Yale University Press, 1995)

❖ Winner of a Choice Outstanding Academic Book Award, 1996

PUBLICATIONS: SINGLE-AUTHORED EXHIBITION CATALOGUES

To Make a World: George Ault and 1940s America (Smithsonian American Art Museum, in association with Yale University Press, 2011)

Frederic Remington and the American Civil War: A Ghost Story
(Stockbridge, Mass.: Norman Rockwell Museum, 2006)

Mammoth Scale: The Anatomical Sculptures of William Rush
(Philadelphia: Wistar Institute, 2002)

EXHIBITIONS CURATED

To Make a World: George Ault and 1940s America
Smithsonian American Art Museum, Washington, D.C.
March-September 2011; Nelson-Atkins Museum of Art, Kansas City,
October 2011-January 2012; Georgia Museum of Art, Athens, Georgia,
February-April 2012

Frederic Remington and the American Civil War: A Ghost Story
Norman Rockwell Museum, Stockbridge, Massachusetts, 2006

Mammoth Scale: The Anatomical Sculptures of William Rush
Wistar Institute, Philadelphia, Pennsylvania, 2002-2003

PUBLICATIONS: ARTICLES, ESSAYS

"The Pentimento: Emily Dickinson and Winslow Homer," in Eliza Richards, ed., *Emily Dickinson in Context* (Cambridge, Mass.: Cambridge University Press, 2013)

"Rothko Was Rembrandt: How One Artist Became Another," in Marek Bartelik, ed., *Mark Rothko: Paintings from the National Gallery of Art in Washington* (Warsaw: The National Museum in Warsaw, 2013), 127-38

"Weightless History: Faulkner, Bourke-White, and Eisenstaedt," in *Fictions of Art History*, edited by Mark Ledbury (Williamstown, Massachusetts: Sterling and Francine Clark Art Institute, 2013), 3-20

"Swimming: Thomas Eakins, JFK, and November 22, 1963," in Olivier Meslay, et al., *Hotel Texas: An Art Exhibition for the President and Mrs. John F. Kennedy* (Dallas Museum of Art and Amon Carter Museum of American Art, Fort Worth, 2013), 78-91

"The Religion of Art and Nothing of Life: Frederick H. Evans's *A Sea of Steps*," in Angus Trumble and Andrea Rager, eds., *Edwardian Opulence: British Art at the Dawn of the Twentieth Century* (New Haven: Yale University Press, 2013), 125-31

"The Forest of the Old Masters: The Chiaroscuro of American Places," in *Behold America! Art of the United States from Three San Diego Museums* (San Diego Museum of Art, 2012), 97-114

"Judy Garland's Face," *English Language Notes* 50 (Spring/Summer 2012): 85-88

"Ghosts and Sculpture: Harriet Hosmer and Patricia Cronin," in *Patricia Cronin: All Is Not Lost* (New Orleans: Newcomb Art Gallery, Tulane University, 2012): 27-30

"The Glitter of *Night Hauling*: Andrew Wyeth in the 1940s," *Antiques* 179 (May/June 2012): 146-55
Reprinted in *Wyeth Vertigo* (Shelburne, Vermont: Shelburne Museum, 2013), 72-79

"The Madness of Art: Georgia O'Keeffe and Virginia Woolf," *Art History* 34 (September 2011): 818-37; also in *Anglo-American: Artistic Exchange*

between Britain and the USA, eds. David Peters Corbett and Sarah Monks (London: Wiley Blackwell, 2012), 196-215

"When Did Art Become Meaningless? Hiram Powers's *Greek Slave*," *Yale Review* 99 (April 2011): 94-103

"The Rattlesnake: Benjamin Henry Latrobe and the Place of Art in America," in *Knowing Nature: Art and Science in Philadelphia, 1740-1840*, edited Amy Meyers (Yale University Press, 2011), 226-53

"A World Too Much: Democracy and Natural History in the Work of Godman and Audubon," in Amy Meyers, ed., *Knowing Nature: Art and Science in Philadelphia, 1740-1840* (Yale University Press, 2011), 356-75

"Describing Is Descending," in catalogue to the exhibition, *Moby-Dick*, (San Francisco: Wattis Institute for Contemporary Arts, 2009): 117-26

"Seeing Ghosts: *The Turn of the Screw* and Art History," in *What Is Research in the Visual Arts?: Obsession, Archive, Encounter*, eds. Michael Ann Holly and Marquard Smith (Williamstown, Mass.: Sterling and Francine Clark Art Institute, 2008), 13-32

Reprinted in *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*, edited by Maria del Pilar Blanco and Esther Peeren (London: Bloomsbury, 2013), 527-47

"Ground Swell: Edward Hopper in 1939," *American Art* 22 (fall 2008): 50-71

"Whitman's Moment," *PN Review* 176 (summer 2007): 30-33

"Albert Bierstadt, *Yosemite Valley, Glacier Point Trail*," in Helen Cooper, et al., *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery* (New Haven: Yale University Press, 2008), 315-17

"Newell Convers Wyeth (1882-1945): *Illustration for "Drums," c. 1928*," in *The Collections of the Nelson-Atkins Museum of Art: American Paintings*, v. 1 (Kansas City, Mo.: The Nelson-Atkins Museum of Art, 2007), 545-548

"Morris Louis: Court Painter of the Kennedy Era," in *Morris Louis Now: An American Master Revisited* (Atlanta: High Museum of Art, 2006), 21-38

"The Boy in Bed: The Scene of Reading in N. C. Wyeth's *Wreck of the 'Covenant'*," *Art Bulletin* 88 (March 2006): 7-27

"The Author Replies," *Art Bulletin* 88 (March 2006): 61-69

"The Flight of Form: Auden, Bruegel, and the Turn to Abstraction in the 1940s," *Critical Inquiry* 31 (Summer 2005): 780-810

"Coming Home in 1945: Reading Robert Frost and Norman Rockwell," *American Art* 18 (Summer 2004): 59-79

"The Pleasure of Conversation," in special issue: "The Original Work of Art: What It Has to Teach," *Yale University Art Gallery Bulletin* (2003): 40-45

"Burning Daylight: Remington, Electricity, and Flash Photography" Nancy Anderson, ed., *Frederic Remington: The Color of Night* (Washington, D. C.: The National Gallery of Art, 2003), 78-95

"The Dark Cat: Arthur Putnam and a Fragment of Night," *American Art* 16 (Spring 2002): 37-57

"Peak Viewing," *Tate* 28 (Spring 2002): 34-39

"Haunted Supermasculinity: Strength and Death in Carl Rungius's *Wary Game*," *American Art* 13 (Fall 1999): 2-31
(reprinted in *Nineteenth-Century Art Worldwide* 2 [Spring 2003])

"The Ashes of Germanicus and the Skin of Painting: Sublimation and Money in Benjamin West's *Agrippina*," *The Yale Journal of Criticism* (Summer 1998): 11-27

"Vanishing Americans: Abbott Thayer, Theodore Roosevelt, and the Attraction of Camouflage," *American Art* 11 (Summer 1997): 50-81

"Frederic Remington, *Moonlight, Wolf*," in Susan Faxon, et al, *Addison Gallery of American Art: 65 Years – A Selective Catalogue* (New York: DAP Press, 1996), 454-5

"'A Stirring and Crawling of the Yeasty Thing': Evolution and Misogyny in the Art of Frederic Remington," in Patricia Burnham and Lucretia Giese, eds., *Redefining American History Painting* (Cambridge: Cambridge University Press, 1995), 82-100

"Projecting the Future: Film and Race in the Art of Charles Russell," *American Art* 8 (Winter 1993): 71-89

"Modeling My Father," *American Scholar* (Spring 1993): 51-63

"N. C. Wyeth's Theater of Illustration," *American Art* 6 (Spring 1992): 37-57

"Frederic Remington: Within and Without the Past," *American Art* 5 (Winter/Spring 1991): 37-59

"'Doing the Old America': The Image of the American West, 1880-1920," in William Truettner, ed., *The West as America: Reinterpreting Images of the Frontier, 1820-1920* (Smithsonian Institution Press, 1991), 285-343

With William Truettner, "More Bark Than Bite: Thoughts on the Traditional – And Not Very Historical – Approach to Western Art," *Journal of Arizona History* 33 (Autumn 1992): 311-24

With William Truettner, "What You See Is Not Necessarily What You Get: New Meaning in Images of the Old West," *Montana: The Journal of Western History* 42 (Summer 1992): 70-76

PUBLICATIONS: BOOK REVIEWS

"The Realisms of Berenice Abbott: Documentary Photography and Political Action, by Terri Weissman [review entitled "The Usable Photograph"], *Oxford Art Journal* 35 (2012): 289-91

"*Blood Shed in This War: Civil War Illustrations by Captain Adolph Metzner, 32nd Indiana*, by Michael A Peake, *Indiana Magazine of History* 108 (June 2012): 186-187

"*Photography and Literature*," by François Brunet, *CAA Reviews Online* (April 2010)

"*Archive Style: Photographs & Illustrations for U. S. Surveys, 1850-1890*," by Robin Kelsey, *CAA Reviews Online* (November 2007)

"*Looking Askance: Skepticism and American Art from Eakins to Duchamp*," by Michael Leja, *Art Bulletin* (December 2005): 732-735

"*The Victorians and the Visual Imagination*," by Kate Flint, *Albion* 34 (Summer 2002): 333-34

"*Behold the Hero*," by Alan McNairn, *Albion* 31 (Spring 1999): 116-117

"The Frederic Remington Studio," by Peter Hassrick, *Great Plains Quarterly* 18 (Winter 1998): 75-76

"Art of the Gold Rush," by Janice Driesbach and Harvey Jones; *"Direct from Nature: The Oil Sketches of Thomas Hill,"* by Janice Dreisbach; and *"Paintings Of California,"* by Ilene Susan Fort, *California History* 77 (Fall 1998): 187-189

"Thomas Moran and the Surveying of the American West," by Joni Kinsey, *Gateway Heritage* 14 (Fall 1993): 69-70

TEACHING

❖ American Art Courses

American Photographs, 1839-1971: A Cultural History
American Encounters: Colonies to World War II
American Art in the Democratic Age, 1830-1860
American Romanticism, 1799-1826
American and British Art, 1670-1825
American Art, 1825-1910
American Art, ca. 1900
The Art of Benjamin West
Abstract Expressionism
The Visual and Literary Culture of the American Civil War
Picturing the Beast: The Animal in Art and Literature, 1890-1920
Darkness and Light: American Illustration, 1900-1910
The Visual and Literary Culture of San Francisco, 1890-1915
The Art of the Old West
Hollywood and New York in the 1940s
American Art, 1945 to the present

❖ BRITISH ART COURSES

The Visual and Literary Art of Edwardian England

❖ FILM COURSES

The Visual Culture of the American Home Front, 1941-1945
Hollywood Film, 1939-1959

❖ INTRODUCTORY SURVEY COURSES

Introduction to the History of Western Art, Renaissance to the Present

CONFERENCE PAPERS, INVITED LECTURES

"Diane Arbus and Howard Nemerov: A Resemblance," Cantor Arts Center, June 6, 2013

"The Madness of Art: Margaret Bourke-White," keynote lecture, USC Graduate Art History Symposium, January 2013

"Kissing in August 1945," University of Texas at Austin, February 2013; Dartmouth College, September 2012

***"Swimming: JFK, Thomas Eakins, and November 22, 1963, Moving Images* conference, University College, London, October 26, 2012; Framing American Art conference, Vassar College, November 10, 2012**

"Walt Whitman and the American Civil War," Chicago Humanities Festival, November 2012

"To Make a World: George Ault and 1940s America," Smithsonian American Art Museum, March 2011; VU University Amsterdam, May 2011; Nelson-Atkins Museum of Art, Kansas City, October 2011

"The Scholar Writes," The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, Fictions of Art History conference, October 2010

"Describing is Descending: *Moby-Dick* and Art History," Corcoran Gallery of Art, November 2009

"Helen Keller and American Art," Ostrow Lecture, Reed College, March 2009; Terra Foundation for American Art, Giverny, July 2009

"Georgia O'Keeffe and Virginia Woolf: A Correspondence," Anglo-American: Artistic Exchange Between Britain and the USA conference, July 2009; keynote lecture, The Substance of Painting Graduate Symposium, Yale Center for British Art, February 2011

"The Flame of Place: Abraham Lincoln," Columbia University, October 2008; Pennsylvania Academy of Fine Arts, May 2009; National Portrait Gallery, Washington, DC, February 2009; University of Notre Dame, March 2011

"World War Two: Now," Rice University, November 2008

"Art and Daily Life: A Case from 1863," Representing the Everyday in American Visual Culture conference, Nottingham, September 2008

"The Turn of the Screw and Art History," The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, What Is Research in Art History?: Obsession, Archive, Encounter conference, April 2007

"Diane Arbus and Howard Nemerov: A Resemblance," Reynolda House Museum of American Art, Winston-Salem, North Carolina, September 2005; University of Southern California, March 2007; Nottingham Contemporary Art Centre, July 2010; keynote lecture, Poetry and the Unpoetic conference, Amsterdam, May 2011

"On This Spot: Charlotte Cushman, Lady Macbeth, and the Command of Space," University of California-Irvine, June 2005; National Portrait Gallery, Washington, D.C., January 2007; University of Southern California, March 2007

"Ground Swell: Edward Hopper in 1939," Parrish Art Museum, Southampton, Long Island, June 2006; University of Southern California, March 2006; Memorial Art Gallery, Rochester, April 2007; Wyeth Lecture in American Art, National Gallery of Art, October 2007

"Close Reading," Association of Historians of American Art panel, College Art Association conference, New York, February 2007

"Whitman's Moment," *Whitman's Cosmos* Symposium, National Portrait Gallery, Washington, D.C., January 2007; The Long Nineteenth Century conference, Yale University, November 2010

"Childhood Imagination: The Case of N. C. Wyeth and Robert Louis Stevenson," Clarice Smith Distinguished Lecture, Smithsonian Museum of American Art, November 2004

"A World Too Much: Democracy and Natural History in Godman and Audubon," Culture of Nature symposium, Philadelphia Museum of Art, November 2004; Addison Gallery, Andover, Massachusetts, November 2006

"The Rattlesnake: Benjamin Henry Latrobe and the Meaning of Art in America," Surface, Space, and Interface symposium, Harvard University, October 2004; the University of Georgia, March 2004

"Morris Louis, et al.: Court Painters to Liberal America," College Art Association conference, Seattle, February 2004;

High Museum of Art, Atlanta, November 2006

"The Pool Table of Mark Twain,"
American Studies Association conference, October 2003

"Burning Daylight: Remington, Electricity, and Flash Photography,"
The National Gallery of Art, April 2003; Southern Methodist University,
September 2004; Milwaukee Art Museum, January 2005; Yale University
Art Gallery, October 2006; Birmingham Museum of Art, November 2009

"The Flight of Form: Auden, Bruegel, and the Turn to Abstraction in
the 1940s," keynote lecture, Northwestern University Art History
Graduate Symposium, April 2003

"Coming Home in 1945: Robert Frost and Norman Rockwell,"
Williams College, Class of 1960 Lecture, March 2003

"The Boy in Bed: The Scene of Imagination in N. C. Wyeth's *Wreck of the
'Covenant'*"
College Art Association conference, Philadelphia, February 2002

"Raphaelle Peale's *Blackberries*: Imagination, Embodiment, and the
Refusal of Selfhood"
Penn State University, April 2001; Princeton University, February 2002;
University of California-Santa Barbara, May 2002

"The Space of the Snake: On a Drawing Attributed to Benjamin Henry
Latrobe," National Gallery of Art, Washington, D. C., October 2001

"Frederic Remington: Night and Day,"
University of Oklahoma, October 2001

"Meat, Anatomy, and Selfhood: The Still Lives of Raphaelle Peale,"
North American Society for the Study of Romanticism conference, Seattle,
August 2001;
College Art Association conference, New York, February 2000

"De-evolution and Deconstruction: Strength and Death in Carl Rungius's
Wary Game,"
The Darwin Effect conference, Institute of Fine Arts, New York, April 2001

Discussant, American Natural History panel,
College Art Association conference, Chicago, February 2001

"The Dark Cat: Arthur Putnam and a Fragment of Night,"
Photography and Memory conference, Stanford University, May 2000

"Miniaturization, Landscape, and History: Thomas Cole's *Scene from the Last of the Mohicans*," Landscapes and Spaces, 1660-1830,
Modern Language Association conference, December 1999

"Split Prospects: Digging and Distance in Gold Rush Art,"
Pacific Visions Symposium,
Stanford University, May 1998

"The Fruits of Isolation: Raphaelle Peale's Unsocial Still Lifes," The Object Inside: Looking within the Space of Art History, Stanford University,
May 1998

"The Case of Bottled Water," Icons: Magnets of Meaning Symposium,
San Francisco Museum of Modern Art, May 1997

Discussant, "New Lights and Shadows on the Last American Fin-de-Seicle" panel,
College Art Association conference, New York, February 1997

"Around the Horn: Turn-of-the-century Masculinity in Carl Rungius's *Wary Game*," American Studies Association conference, Kansas City,
November 1996

"Figures in the Carpet: Abbott Thayer, Theodore Roosevelt, and the Invisibility of the Conspicuous," Drawing Connections: Studies in American Visual Culture, Stanford University, May 1996

"An Experiment on Germanicus in an Urn: Reading Benjamin West's *Agrippina*," British and American Art at Yale: A Symposium in Honor of Jules David Prown, Yale University, October 1995

"The Death of Triumph: Frederic Remington and the Spanish-American War," Present at the Creation: New Perspectives on the Art of the American West, University of Wisconsin, April 1995

"The Body of Raphaelle Peale's Work,"
American Studies Association conference, Nashville, October 1994

"The Beginning and the End of Reference: Frederic Remington's *Shotgun Hospitality*,"
Re-Figuring U. S. Nationalisms conference, Dartmouth College, June 1993

“Elbridge Ayer Burbank and the Object of Ethnography,”
American Studies Association conference, Costa Mesa, November 1992

“Shadowing Indians: The Construction of Racial Authenticity in Charles
Russell’s *When Shadows Hint Death*,”
American Studies Association conference, Baltimore, November 1991

“The Landscapes of Frederic Remington”
Western Art Conference, Jackson Hole, Wyoming, September 1989

UNIVERSITY SERVICE

Chair, Department of the History of Art, Yale University, 2009-
Director of Graduate Studies, Department of the History of Art, Yale
University, 2002-2004, 2005-2006, 2008-2009
Board of Directors, Stanford Humanities Center, 2003-2009
Chair, Yale College Executive Committee, 2003-2004
Fact-Finder, Yale College Executive Committee, 2005-2006
Director of Graduate Studies, Stanford University, 1995-1998
Morse Committee, Yale University, 2001-2002
Search Committee, Film position, Department of Art, Stanford University,
1996-1997
Search Committee, 20th-century positions, Department of Art, Stanford
University, 1995-96
Lecturer, Summer Alumni College, Stanford University, 1999, 2000

FELLOWSHIPS

Internal Faculty Fellowship Stanford Humanities Center, 1998-1999
Dean’s Award Stanford University, 1998-1999
Material Culture Fellowship Smithsonian Institution/University
Consortium for Studies in Material Culture, National Museum of
American Art, 1989-1991