

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

PUBLICATIONS: BOOKS

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: BOOKS FORTHCOMING AND IN PROGRESS

Macbeth and the Places of the Civil War

(University of California Press, forthcoming 2010)

PUBLICATIONS: ARTICLES, ESSAYS

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

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

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

"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

"Frederic Remington and the American Civil War: A Ghost Story," in *Frederic Remington and the American Civil War: A Ghost Story* (Stockbridge, Mass.: Norman Rockwell Museum, 2006), 1-43

"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

"The Rattlesnake: Benjamin Henry Latrobe and the Place of Art in America," in Amy Meyers, ed., *The Culture of Nature: Natural History in Philadelphia, 1720-1840* (completed 2005; Yale University Press, forthcoming)

"A World Too Much: Democracy and Natural History in the Work of Godman and Audubon," in Amy Meyers, ed., *The Culture of Nature: Natural History in Philadelphia, 1720-1840* (completed 2005; Yale University Press, forthcoming)

"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)

"Great Unknowns: The Anatomical Sculptures of William Rush and the Problem of Democratic Scale," in *Mammoth Scale: The Anatomical Sculptures of William Rush* (Philadelphia: Wistar Institute, 2002), 6-31

"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

"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*, 2002

"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): 75-6

"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

EXHIBITIONS CURATED

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

TEACHING

❖ American Art Courses

American Photographs, 1839-1971: A Cultural History
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
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

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

❖ INTRODUCTORY SURVEY COURSES

Introduction to the History of Art

CONFERENCE PAPERS, INVITED LECTURES

"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

"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

"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

"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," Harvard University, "Surface, Space, and Interface" symposium, 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

"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,"
The 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 Lives," *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

PUBLIC LECTURES

Bruce Museum of Art, April 2002
Reynolda House Museum of Art, March 2002
The National Gallery of Art, February 2002
Akron Art Museum, October 2000
Terra Museum of Art, Chicago, August 2000
Crocker Art Museum, Sacramento, June 1998
Addison Gallery of American Art, Andover, Massachusetts, June 1996
De Young Museum, San Francisco, October 1994, October 1998, April 1999
Walters Art Gallery, Baltimore, April 1992
Cincinnati Art Museum, April 1992
National Museum of American Art, October 1989, April 1990, November 1990

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

UNIVERSITY SERVICE

Board of Directors, Stanford Humanities Center, 2003-
Director of Graduate Studies, Yale University, 2002-2004, 2005-
Chair, Yale College Executive Committee, 2003-2004
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
Lecturer, Classes without Quizzes, Alumni Weekend, Stanford University October 1995
Panelist, Panel on Interdisciplinarity, Senior Honors College, Stanford University, September 1995

Reader, Stanford Humanities Center Applications, 1996 TEACHING EXPERIENCE

Professor Yale University, 2001-
Professor Stanford University, 2000
Assistant Professor Stanford University, 1992-2000