

Hélène Valance
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EDUCATION

- 2012 Ph.D., American studies (visual arts), Université Paris 7-Diderot. Dissertation entitled *Au Filtre de la nuit : le nocturne dans l'art américain, 1890-1917*. Advisor : Prof. François Brunet ; dissertation committee : Prof. Didier Aubert, Prof. S. Hollis Clayson, Prof. Nathalie Cochoy, Prof. Michael Leja, Prof. Mark Meigs. Highest honors.
- 2007 M.A., American studies, Université Paris 7-Diderot. Advisor : Prof. François Brunet. Thesis on Samuel F. B. Morse's artistic and political career. Highest honors.
- 2006 *Agrégation*. National Education qualifying exam, British and American history and literature
- 2006 M.A., Literary translation, Université Paris 7-Diderot. Advisor : Prof. Jean-Pierre Richard. Translation of unpublished fiction by G. K. Chesterton.
- 2005 M.A., Philosophy, Université Paris 1-Panthéon-Sorbonne. Advisor : Prof. Jean-Fabien Spitz. Thesis on political philosophy and religion during the first English Revolution.

PROFESSIONAL APPOINTMENTS

- 2015-Present Maître de conférences (Assistant professor), American studies, Université de Franche-Comté.
- 2016 2014-15 Terra Foundation for American Art Postdoctoral Teaching Fellow, the Courtauld Institute, London. BA-Level seminar on 19th-century American art.
- 2014 (Spring) Guest lecturer, Master Program in American Studies, Ghent University. Graduate seminar on 19th-century American art.
- 2007-2012 *Allocataire-monitrice* (Teaching assistant), Université Paris 7-Diderot. American literature, translation and visual culture.

SELECTED PUBLICATIONS

Book

Nuits américaines: le nocturne dans l'art aux Etats-Unis, 1890-1917, Paris, Presses de l'Université Paris-Sorbonne, 2015.

English translation: *Nocturne: Night in American Art, 1890-1917*, New Haven, Yale University Press, 2018.

Book chapters

“Rematriating James McNeill Whistler: The Circulation of the *Arrangement in Grey and Black No. 1: Portrait of the Artist's Mother*” in François Brunet ed., *Circulation*. Chicago, Terra Foundation for American Art, 2017.

“‘Aux extrêmes confins de la peinture’ : l'art négatif du nocturne aux Etats-Unis au tournant du XXe siècle” in Adrienne Boutang and Nathalie Pavéc eds., *Voix et silence dans les arts*, Paris, Michel Houdiard, 2017.

“Destructive Re-creations: Spectacles of Urban Destruction in Turn-of-the-Century United States” in Alberto Gabriele ed., *Sensationalism and the Genealogy of Modernity*, New York, Palgrave MacMillan, 2017.

“Lost Horizons: Nocturnes and the Crisis of Images at the Turn of the Twentieth Century” in Joachim Homann, ed., *Night Visions*, New York, Prestel, 2015.

“Buffalo: The ‘Electric City of the Future’ that Never Really Was” in Sandy Isenstadt, Dietrich Neumann and Margaret Maile Petty eds., *Cities of Light: Two Centuries of Urban Illumination*, New York, Routledge, 2015.

“The Dynamo and the Virgin: Henry Ossawa Tanner's Religious Nocturnes in a Modern Light”, in Anna O. Marley, ed., *Henry Ossawa Tanner: Modern Spirit*, Berkeley, University of California Press, 2011.

Articles

- “Charles Sheeler, *Suspended Power* (1939)” *Transatlantica* n°1, May 2017 (Online)
“Le regard à la dérobée: *Night Windows* d’Edward Hopper (1928)”, *Transatlantica* n°1, May 2013 (Online)
“Dans le silence de la nuit : obscurité et métaphore raciale dans *Searchlight in Harbor Entrance* de Winslow Homer”, *Histoire de l’art* n°70, June 2013.
“White City, Dark City: Chicago, 1893”, “L’Art de la ville” *Anglophonia* n° 25, 2010.

Reviews

- “David Schuyler, *Sanctified Landscape: Writers, Artists, and the Hudson River Valley, 1820-1909* (Cornell University Press, 2012)” *Transatlantica* Vol. 2, 2014 (March 2014)
“Karen L. Carter and Susan Waller, eds. *Foreign Artists and Communities in Modern Paris, 1870-1914: Strangers in Paradise*. (Burlington, VT: Ashgate, 2015).” *H-France Review* Vol. 16 (September 2016), No. 208.

Catalogue entries

For Barbara Schaefer, ed. *Once Upon a Time in America: Three Centuries of American Art*, Wallraf-Richartz-Museum & Fondation Corboud, Cologne, forthcoming 2018:

- “Winslow Homer, *A Game of Croquet*, 1866” ; “Winslow Homer, *In Front of the Guardhouse*, 1863”;
“Thomas Eakins, *Wrestlers*, 1899” ; “Thomas Eakins, *John Biglin in a Single Scull*, 1874” ; “Thomas Anshutz, *The Chore*, ca. 1888” ; “Franck Duveneck, *Portrait of a Man (Richard Creifelds)*, ca. 1876” ;
“Eastman Johnson, *Cranberry Harvest, Nantucket*, 1880” ; “Elihu Vedder, *Egyptian Landscape*, 1891” ;
“Henry Ossawa Tanner, *A View of Palestine*, ca. 1898-99” ; “Albert Pinkham Ryder, *Homeward Bound*, ca.1893-94”

For Peter John Brownlee and Katherine M. Bourguignon, eds., *Conversations with the Collection: A Terra Foundation Collection Handbook*, Chicago: University of Chicago Press, 2018:

- “William Glackens, *Bal Bullier*, ca. 1895”

For Joachim Homann, ed., *Art Purposes: Object Lessons for the Liberal Arts*, New York: Prestel, forthcoming 2019:

- “Winslow Homer, *Fountains at Night, Chicago Columbian Exposition*, 1893”

SELECTED LECTURES AND PRESENTATIONS

Invited lectures and presentations

- “James McNeill Whistler : le réalisme, l’Art pour l’Art et la culture populaire,” Festival d’Histoire de l’Art, Fontainebleau, 6 June 2017.
“A Positive Discord : Night, Light and Realism in Winslow Homer’s *Summer Night*” Harvard Museum of Art, 1 February 2017.
“Nuits américaines: le nocturne dans l’art américain, 1890-1917” Musée d’art moderne André Malraux, Le Havre, 8 December 2014.
“Nature’s nation: l’idée de nature dans l’art américain” Musée d’art moderne André Malraux, Le Havre, 1 December 2014.
“Sources of Light: Henry Ossawa Tanner’s Religious Nocturnes,” Pennsylvania Academy of the Fine Arts Art at Lunch lecture series, 18 November 2009.

Conferences and panels organized

- “Art and Invention in the United States,” session co-chaired with Pr. Ellery Foutch at the College Art Association Conference, 2016.
“Crash and Burn: Destruction in American Art” international symposium, the Courtauld Institute, London, 5-6 June 2015.
“Arts of Light: Electricity and Visual Culture in the late 19th and early 20th Centuries” session chaired at the “Electric Worlds: Creations, circulations, tensions, transitions” international conference, Fondation EDF, Paris, 18-19 December 2014.
“N/Light : *Night and Illuminations in Modern European Culture*” co-organized with Pr. Hollis Clayson, Northwestern University, 12-13 April 2013.
“*Geographies of Art : Sur le Terrain*” Terra Summer Residency tenth anniversary international symposium Musée des Impressionnismes in Giverny and Institut National d’Histoire de l’Art in Paris, 17-19 June 2010.

“Images et marché aux Etats-Unis” graduate symposium, Université Paris 7-Diderot, 30 April 2009.

Selected talks

“Illustrer la fortune américaine : Charles Sheeler, Henry Luce et *Suspended Power*,” *La Peinture américaine des années 1930 : The Age of Anxiety* symposium, Musée de l’Orangerie, 17 January 2017.

“From Broad Daylight to Introspective Night: the Nocturnes’ Response to Impressionism,” *American Impressionism* international symposium, National Galleries of Scotland, Edinburgh, 3 October 2014.

“Visions électrifées: la peinture américaine confrontée au spectacle de l’électricité, 1890-1917” *Que fait l’image ?* Université de Montpellier 3, 3 May 2013.

“Whistler’s Mother: an International Misunderstanding” *American Icon and Monuments*, John F. Kennedy Institute, Freie Universität, Berlin, 25 January 2013.

“A Two-Step Waltz between Realism and Symbolism: Winslow Homer’s *Summer Night* (1890),” *College Art Association*, Los Angeles, 25 February 2012.

“Nocturnes and the Redefinition of the Invisible, 1890-1917” *The Indiscernible*, Art History and Communication Studies department, McGill University, Montréal, 28 April 2011.

“Anti-Visions: Nocturne Paintings in American Art, 1890-1915” Association of the Historians of the Nineteenth Century Art graduate symposium, Graduate Center, New York, 4 March 2011.

GRANTS AND FELLOWSHIPS

Olga Fradiss book prize, 2017

Terra Foundation for American Art- Yale University Press American Art in Translation book prize, 2016

Terra Foundation for American Art International publication grant, 2015.

Association Française d’Etudes Américaines publication grant, 2015.

Terra Foundation for American Art Postdoctoral Teaching Fellowship, the Courtauld Institute, London, 2014-2015.

Institut National d’Histoire de l’Art travel grant for participation in international conferences, February 2012.

Terra Foundation for American Art Pre-doctoral Fellowship, Smithsonian American Art Museum, January-December 2011.

Baird Society Resident Scholar, Smithsonian Institution Libraries, September-November 2010.

Terra Foundation for American Art Summer Residency, Giverny, June-August 2010.

Terra Foundation for American Art Research and Travel Grant, July 2008.

Smithsonian Institution Graduate Student Fellowship, Smithsonian American Art Museum, June-September 2007.

SERVICE

Peer-reviews for print and online journals including *History of Photography*, *The Journal of Warburg and Courtauld Institutes*, *Transatlantica*, *Le Magasin du XIXe siècle*.

Jury for the Ary Scheffer dissertation prize (2016-present)

Expertise for the *Artips* online learning platform (“American art history 1775-1945” lesson plan)