

## *Curriculum Vitae*

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### Education

- 2005 Northwestern University, Evanston, IL  
PhD in Art History
- 1994 Leicester University, Leicester, England  
Postgraduate Diploma (with commendation) in Museum Studies
- 1993 Glasgow University, Glasgow, Scotland  
M. Phil. (with distinction) in Art History
- 1989 Magdalen College, Oxford University, England  
BA (Hons) in Classics

### Employment

- 2024- Professor of Art History, Assumption University, Worcester, MA
- 2012-2024 Associate Professor of Art History, Assumption College, Worcester, MA
- 2006-2012 Assistant Professor of Art History, Assumption College, Worcester, MA
- 2004-2006 Adjunct Professor, DePaul University, Chicago, IL
- 2000-2004 Instructor, School of Continuing Studies, Northwestern University, Evanston, IL

### Publications

- Forthcoming “A French Perspective on the 1923 State Purchase” in *1923–2023: Centennial of the State Purchase of French Art*, National Gallery Prague
- Forthcoming “The Public Turn in French Art During the 1930s” in Natalie Adamson and Richard Taws (eds), *A Companion to Art in France, 1789 to the Present*, Wiley Blackwell
- October 2024 “Making American Architecture Great Again? Executive Order 13967” in *Interrogating the Visual Culture of Trumpism*, Grant Hamming and Natalie E. Phillips (eds), Routledge
- December 2023 *Marginal to Mainstream: French Modernism Between the Wars*, Fairleigh Dickinson University Press/Rowman & Littlefield

- December 2020 Co-editor of “The Hand and the Machine: Tensions in Interwar Design,” Volume 13, Issue 3 of the *Journal of Modern Craft* (with Rachael Barron-Duncan, Central Michigan University). Co-author of Editorial. Translator of excerpts from Alain, *Système des Beaux-Arts* (1920) included as a primary text in the issue.
- December 2019 “Le goût personnel n’implique pas une politique: Louis Hautecœur, le Musée du Luxembourg et le Musée national d’art moderne,” in Tricia Meehan and Patrice Gourbin (eds), *Relire Louis Hautecoeur*, Rouen : Point de Vues
- January 2019 Review of Lucy Hartley, *Democratizing Beauty in Nineteenth-Century Britain: Art and the Politics of Public Life* (Cambridge University Press, 2017), in *Art Inquiries*
- March 2014 Toby Norris, Al Muñoz and Gary Fine, “Marketing Artistic Careers: Pablo Picasso as Brand Manager,” *European Journal of Marketing*, Vol. 48, Issue 1/2
- September 2011 Review of *Chaos and Classicism: Art in France, Italy, and Germany, 1918–1936* (Guggenheim Museum, NY, 2010), CAA Reviews Online
- January 2010 Natalie Adamson & Toby Norris (editors), *Academics, Pompier, Official Artists and the Arrière-Garde: Defining Modern and Traditional in France 1900-1960*, Newcastle-upon-Tyne: Cambridge Scholars Press (Introduction co-written with Natalie Adamson)
- “Between the Lines: the Juste Milieu in Interwar France,” in Adamson & Norris (eds.), *Academics, Pompier, Official Artists and the Arrière-garde*
- March 2007 “The *Querelle du Réalisme* and the Politicization of French Artists during the Great Depression,” in *PART: Student Journal of Art History at the CUNY Graduate Center*, No. 12
- September 2001 “Constant’s *New Babylon*” in *paraplui*, an interdisciplinary online journal published in German (<http://paraplui.de/archiv/stadt/revision/>)

### Conferences and Presentations

- September 2024 “Nietzsche, Marinetti, and the World’s Only Hygiene” at the 9th Conference of the European Network for Avant-Garde and Modernism Studies, Krakow, Poland
- November 2023 “A French Perspective on the 1923 Czech State Purchase” in the conference “Centennial of the Czech State Purchase of French Art,” National Gallery Prague/Charles University
- October 2022 “Making America Beautiful Again: Executive Order 13967,” in the session “Interrogating the Visual Culture of Trumpism,” Southeastern College Art Conference, Baltimore, MD
- April 2018 “The Landscape of Locke’s Thought,” Association of Core Texts and Courses Annual Conference, Framingham, MA
- May 2017 “The Personal is not Political: Louis Hautecœur, the Musée du Luxembourg and the Musée National d’Art Moderne,” in the colloquium “Relire Louis Hautecœur,” Rouen, France
- March 2015 “Brussels 1935: The Lost World’s Fair,” Clark University (invited lecture)
- October 2014 Co-Chair of Session “The Hand and the Machine: Tensions in Interwar Design”

(with Rachael Barron-Duncan, Central Michigan University) at Southeastern College Art Conference, Sarasota, FL

- April 2014 “War by Other Means: France and Germany at the World’s Fairs of the 1930s,” Conference of the Society for French Historical Studies, Montreal, QC
- October 2013 “Shaping an Art of Democracy,” Annual Conference of the Southeastern College Art Conference, Greensboro, NC
- June 2013 “Leisure Left and Right at the 1937 Paris Exposition,” Annual Conference of The Space Between: Literature and Culture 1914-1945, Chicago, IL
- November 2011 “Competing Visions: Modern Art at the 1937 Paris World’s Fair,” Annual Conference of the Southeastern College Art Conference, Savannah, GA
- April 2011 “Autonomy or Engagement: French Artists and Writers in the Crucible of Politics,” *1935: The Reality and the Promise*, Hofstra University, NY
- April 2009 “Underwriting Independence: The Art Market in France in the 1920s” Association of Art Historians Annual Conference, Manchester, England
- February 2006 Co-Chair of session “Academics, Pompiers, Official Artists and the *arrière-garde*: Traditional Art in France, 1900-1960” (with Natalie Adamson, University of St. Andrews, Scotland), CAA Conference, Boston
- February 2005 “Realism at the Crossroads: Debates over Realism in France in the 1930s,” CAA Conference, Atlanta
- February 2003 “Abandoning ‘prudent eclecticism’: French cultural policy during the Third Republic,” CAA Conference, New York
- March 2001 “Edouard Vuillard’s *Foliage: Oak Tree and Fruit Seller*”, Art Institute of Chicago, as part of the lecture series for the exhibition “Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930”

### Awards

- 2019 Publication grant from Warnock Fund, Northwestern University
- 2019, 2017, 2015 Faculty Development Grant, Assumption College
- 2013, 2011, 2009
- 2003-2004 Northwestern University Dissertation Year Fellowship
- 2002-2003 Bourse Chateaubriand en Sciences Sociales et Littérature
- 2001-2002 Samuel H. Kress Foundation Travel Fellowship in the History of Art