



## History of Art Department Alumni Newsletter

### Issue 6. April 2013

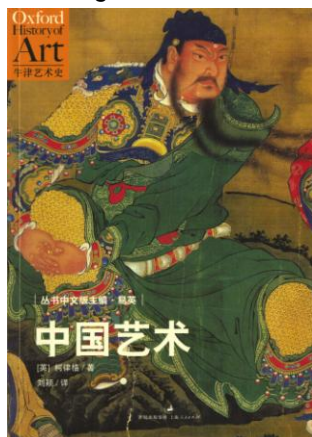
The Newsletter is produced twice a year to keep alumni informed about the activities of the Department – and each other!

If you are not a member of the HoA Alumni Network and would like to be, or have items for inclusion in the next issue, please email [admin@hoa.ox.ac.uk](mailto:admin@hoa.ox.ac.uk)



### Department News:

**Craig Clunas** published 'The Art of Global Comparisons' in Maxine Berg ed., *Writing the History of the Global: Challenges for the 21<sup>st</sup> Century* ((Oxford, 2013);



his next book, [\*Screen of Kings: Royal Art and Power in Ming China\*](#), is now in production, and should be out in the summer. The Chinese translation of his *Art in China*, now in its second edition with OUP, was published by the Shanghai People's Press.

He has continued to work on a major exhibition on early Ming China, scheduled to open at the British Museum in September 2014:

[www.britishmuseum.org/research/research\\_projects/all\\_current\\_projects/ming\\_courts\\_and\\_contacts.aspx](http://www.britishmuseum.org/research/research_projects/all_current_projects/ming_courts_and_contacts.aspx).

In October Craig gave the inaugural lecture at the Tate Research Centre Asia-Pacific on 'Modern Chinese Painting and the Mass Audience', and in March lectured to the Carl Friedrich von Siemens Foundation in Munich on Chinese art of the 1970s.

As well as joining the editorial board of [\*Journal of Contemporary Chinese Art\*](#) and carrying out a review of the Art History Department of the European University, St. Petersburg, Craig has also taken to Twitter, tweeting as [@CraigClunas](#).

**Hanneke Grootenboer** and Allison Goudie (DPhil 2011-) served as guest editors for the Special Issue of the Oxford Art Journal on Theorizing Wax: On the Meaning of a Disappearing Medium, released in March.

Inside are essays on contemporary and early modern wax art practices by art historians and curators, including an essay by Allison on wax busts around 1800, an interview conducted and translated by Ros Holmes (DPhil 2010-) of Chinese contemporary artist Zheng Guogu, and an Introduction by Hanneke.



**Geraldine Johnson** recently travelled to New York to attend the College Art Association's annual conference, as did several current doctoral students in the Department, including Alex Taylor and Ros Holmes, and alumnus Dennis Geronimus, now an Associate Professor of Art History at N.Y.U. At the conference, Geraldine chaired a well-received session entitled 'Crossing Continents: Expatriate Histories of Art in the 20th Century' and attended C.A.A.'s International Committee, of which she is a member. She also spent time at the New York Metropolitan Museum of Art looking closely at objects on display and in storage for her forthcoming book on art and the senses in Renaissance Italy. On the same trip to the U.S., Geraldine gave an invited lecture at De Paul University in Chicago. Capping off a busy month, her article on the photography of sculpture and her translation of Wölfflin's writings on the same subject appeared in the February issue of *Art History*.

Antico, 'Spinario (The Thorn-puller),' gilded bronze, early 16th century (New York Metropolitan Museum of Art). [photograph: Geraldine A. Johnson]



**Gervase Rosser** has, while on research leave, contributed to conferences in Florence (on the fifteenth-century painter Antonello da Messina) and in Rome (on the idea of 'truth' in art: his talk was on 'true icons'): both papers will be published in future volumes. He is currently working on a book, due for completion in the summer, on medieval guilds. His book, researched and written with Jane Garnett, on miracle-working images will be published in May this year: *Spectacular Miracles: Transforming Images in Italy from the Renaissance to the Present* (Reaktion Books).

**Alastair Wright** Alastair Wright contributed an essay to the catalogue of a major Matisse retrospective that closed last month at the Metropolitan Museum in New York. He has also written for an exhibition of French 19th-century prints that recently opened at The Frick Collection in the same city, and his *Burlington Magazine* essay on T.J. Clark's *Image of the People* has been republished by Thames and Hudson in a collected volume entitled *The Books that Shaped Art History*. In January Alastair appeared on BBC4's two-part series *The Riviera: A History in Pictures* discussing the work of a number of French modernist artists and chatting with the show's host Richard E. Grant about Matisse's time in Nice. He continues to serve on the executive committee of the Association of Art Historians and as editorial chair of the *Oxford Art Journal*.

**Matthew Walker**, Mellon Post-Doctoral Fellow in Architectural History, has recently participated in a television series called 'Unbuilt Britain', specifically an episode about Christopher Wren's unexecuted plan for the rebuilding of London following the Great Fire in 1666. It will be screened on BBC4 in the Autumn.

**Hannah Williams**, Departmental Lecturer 2012-13, has an article in *Art History* Volume 26.2 (April 2013) on artists' portraits in 18<sup>th</sup>-century France, based on research from her book, *Académie Royale: A History in Portraits*, which is due out with Ashgate next year. As part of Hannah's continuing work on artists' social networks in early modern Paris, she is co-organising a conference at the Wallace Collection in July called 'The Louvre Before The Louvre', exploring the life of this artistic neighbourhood before it became a museum. She will be giving papers later this year at conferences in Reading, Paris, Oxford and Oslo.

**Martin Kemp**, Emeritus Professor of History of Art, is the Robert Janson-La-Palme Visiting Lecturer in Art and Archaeology at Princeton University during the spring 2013 semester.

**Rachel Woodruff** has completed her Postgraduate Certificate in Professional Practice (Higher Education Administration and Management). Here she is graduating at the Association of University Administrators Annual Conference in Edinburgh in March, receiving her certificate from Terry Waite CBE.



This spring we are saying goodbye to three Visitors from China: **Yan Yun** (Newton International Fellow with The Royal Society) has just returned to Beijing after two years with the Department, during which she worked on 'Household Wealth of the Elite Families in Qing China: Life and Material Culture'. She also produced a paper from research undertaken in Oxford to be included in an English book entitled *Consumption in Ottoman and Qing Empire: a comparative perspective*, the release date for which is expected to be 2015. **Chen Fang** (Beijing Institute of Fashion Technology) has also returned to Beijing after working on 'The Costume of Women in Late Ming Dynasty'. In February she presented a paper entitled *Wotu'er: a fur headdress for women in late Ming China* at a fashion conference in London.

**Dong Cong** (Beijing Forestry University) has used his time in Oxford to work on 'The garden art of the Chinese Ming Dynasty through contemporary painting and literature'.

**Celeste-Marie Bernier** (Nottingham) has continued to work on her book project, *The "Slave Ship Imprint": The Body, Memory and Representation in Fifty Years of African American and Black British Visual Arts 1960-2010*. As well as being an Visitor with the Department, Celeste is a Senior Visiting Research Fellow at the Rothermere American Institute. She has been keeping busy, holding readings groups on 'Race and Slavery in Visual Culture' and running a lecture series on African American Art.

In January we were joined by **Hamid Keshmirshakan** (Barakat Trust Research Fellow), who is undertaking research into 20<sup>th</sup> and 21<sup>st</sup> century art from the Islamic world, particularly Iran and the Middle East. **Verity Wilson** has continued her association with the Department as co-editor of the journal *Costume, Fashion: Dress, Identity and Society*.

This summer we will be joined by **Ioanna Christoforaki** (Academy of Athens) who will be researching 'Reflections of Fashion: Dress, Identity and Society in Venetian Cyprus'.

## Slade Lectures 2013

Joseph Koerner's lectures on 'Dream City Vienna' will be made available to listen to on the History of Art WebLearn site shortly. Join the site for announcements:

[https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/histfac/history\\_of](https://weblearn.ox.ac.uk/portal/hierarchy/humdiv/histfac/history_of)

## Visual Resources Centre

The Visual Resources Centre is responsible for generating audio content on behalf of the Department for iTunesU. Most recently, Richard Thomson's Slade Lectures from 2009 have been added to the departmental collection; this is to coincide with the publication of his book on the same subject *Art of the Actual: Naturalism and Style in Early Third Republic France, 1880-1900*. Two other podcasts have also been added; Matthew Walker's recent Research Seminar talk on *Francis Vernon, the Early Royal Society and the First English Encounter with Greek Architecture* and the History of Art Careers Seminar, held in January. To listen to these (or any of the other History of Art content) in iTunesU, please visit:

<https://itunes.apple.com/gb/itunes-u/history-of-art/id381700973?mt=10>

History of Art  
by Oxford University

To listen to an audio podcast, mouse over the title and click Play. Open iTunes to download and subscribe to iTunes U collections.



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Free  
Category: Art History  
Language: English  
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Customer Ratings

★★★★ 29 Ratings

Links

### Description

History of Art at the University of Oxford draws on a long and deep tradition of teaching and studying the subject. The core academic staff of the History of Art Department work on subjects from medieval European architecture to modern Chinese art. Over fifty associated academic staff (e.g. in Anthropology, Classics, History, Oriental Studies, and the Ruskin School of Drawing) include teachers and researchers across the full global and historical range of art and visual culture. This offers students exciting possibilities to take courses and receive supervision on a very wide range of topics, and to develop their own interests in art history.

Name	Description	Released	Price	
1 Core Course: Modernism a...	This lecture forms part...	11 3 11	Free	<a href="#">View in iTunes</a>
2 Core Course: Painting as v...	This lecture is one of a ...	11 3 11	Free	<a href="#">View in iTunes</a>
3 Core Course: Women as Pa...	This lecture forms part...	11 3 11	Free	<a href="#">View in iTunes</a>
4 Not Vital: Art is Global	International artist, Not...	13 12 11	Free	<a href="#">View in iTunes</a>
5 Putting China in its Place ...	The inaugural lecture b...	2 12 08	Free	<a href="#">View in iTunes</a>
6 Research Seminar: Francis ...	This lecture was deliver...	20 2 13	Free	<a href="#">View in iTunes</a>
7 Research Seminar: Michela ...	In this lecture recorded...	26 11 10	Free	<a href="#">View in iTunes</a>
8 Slade Lectures 2009: Week...	First lecture from the s...	18 2 13	Free	<a href="#">View in iTunes</a>

## Remote Access to JSTOR

In partnership with the Bodleian Library, the History Faculty Library is participating in a one-year trial project to bring remote access to [JSTOR](http://www.jstor.org) online journals to alumni. Alumni will have access to the same set of JSTOR Archive Collections as students and faculty at Oxford.

JSTOR offers high-quality, interdisciplinary content to support scholarship and teaching. It includes over one thousand leading academic journals across the humanities, social sciences, and sciences, as well as select monographs and other materials valuable for academic work.

Access to JSTOR is available to all matriculated University of Oxford alumni. If you would like more information about alumni and associate status please see our [eligibility](#) criteria.



## Dept on the Web

As well as our Facebook page – which goes from strength to strength, heading for 2500 followers at the time of writing – the Department is now on Twitter; follow us at [@OxfordArtHist](#). We will be posting departmental news and events here, including forthcoming lectures and seminars. Full listings, including the Departmental and Art History Research Seminars, will continue to be published on the Events page of the [Department website](#).

## Student News:

### *The Edgar Wind Society*

This academic year has been one of many firsts for the Edgar Wind Society. From hosting a black tie dinner in collaboration with the Meller Merceux Gallery to a sell-out evening of art, film, music and discussion at the most recent journal launch on the theme of 'The Sublime', the Society is continuing to explore the interdisciplinarity of Art History within the University, and Oxford in general. For details of events and the Society's activities, please see their website:

<http://cargocollective.com/theedgarwindsociety#Home>



Joseph Koerner's 'Enemy Painting' talk in February

In January **Sarah Grant** (DPhil 2012-) spoke at the 'European Portrait Miniatures: Artists, Functions and Collections' International Conference in Celle, Germany. The conference marked the fifth exhibition opening of the Tansey Collection and the publication of the accompanying catalogue *Miniatures from the Time of Marie-Antoinette in the Tansey Collection* on 25 January 2013. Sarah's talk was entitled 'Miniatures of the Princesse de Lamballe (1749-1792): The Portraiture, Patronage and Politics of a Royal Favourite'.

In late 2012, **Alex J Taylor** (DPhil 2010-) completed the Robert L. Platzman Memorial Fellowship at the University of Chicago, and an Exploratory Grant at the Center for the History of Business, Technology and Society at the Hagley Museum and Library, Delaware. He has presented papers on abstract art and office planning at the College Art Association annual conference, on Henry Moore's corporate commissions at the Association of Art Historians annual conference, and on Alexander Calder and the jet age at a symposium on kinetic art at the Museum Tinguely, Basel.

**Anna Winestein** (DPhil 2005-) has had an essay published in the catalogue of the exhibition *The Big Change: Revolutions in Russian Painting 1895-1917*, curated by Sjeng Scheijen, which takes place at the BonnefantenMuseum in Maastricht this spring (12 March - 11 August 2013). Her essay is titled 'A Life For Art' and it is about the relationship between Mikhail Vrubel and Valentin Serov. Anna will also be delivering two lectures at the National Gallery of Art, Washington, in conjunction with their exhibition on the Ballets Russes. One will be on the 1916 Ballets Russes tour in the US, and the other will be on the role of Russian film directors, designers and actors in the making of Abel Gance's legendary film *Napoleon*. She has also helped the NGA organize a film programme exploring emigre Russian cinema to accompany the exhibition.

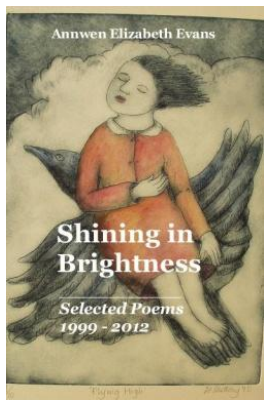
## Alumni news:

**Kate Barush** (DPhil 2011) recently published an article in *Apollo* on Blake, Francis Douce, and notions of mortality through the lens of 'the pilgrimage of life'. She has a forthcoming essay in an OUP book on the Georgian Theatre (ed. by David Francis Taylor) about scene painting and vicarious voyage, and is currently working on an article about pilgrimage in the short film cycle 'A Walk Through Wooda' (by London filmmaker Chiara Ambrosio). Kate has also written an article on pilgrimage, religion, and the American landscape through the eyes of the nineteenth-century itinerant German American artist Lewis Miller, (tentatively titled 'Pilgrim in the Park') - forthcoming this spring on *Nineteenth Century Art Worldwide*. In addition to these publications, she has been appointed research affiliate for the Yale Material and Visual Cultures of Religion project.



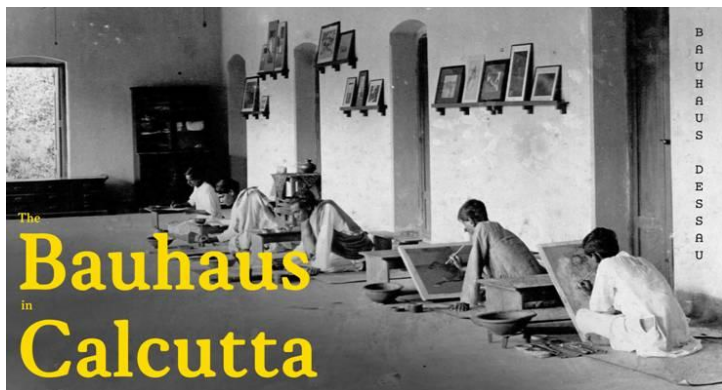
She presented her work on the art and visual culture of the Glastonbury pilgrimage at the Institute for Pilgrimage Studies Symposium and the College of William & Mary and has a forthcoming lecture at the University of California Berkeley. Both talks came out of research conducted during a trip last June, generously funded by the Center for Advanced Study in the Visual Arts (where she is currently a postdoc) that allowed her to conduct field and archival work at British Pilgrimage sites including Glastonbury and St. Winefride's Well, Wales.

London-based since 2011, **Annwen Bates** (MSt 2005) divides her time between freelance copyediting, teaching Tai Chi and volunteering at the Public Catalogue Foundation. An Oppenheimer Tuition Scholarship and Jaftha Trust Award recipient, she returned to South Africa after her Oxford studies and lectured in art history at Rhodes University (Grahamstown) and the University of Cape Town.



Annwen also served as a Cultural Officer for the Western Cape's Department of Cultural Affairs and Sport and was recruited to work on the Fundraising Team at Cape Town Opera. Annwen recently published a first volume of poetry and posts regularly on her blog: <http://beadedquill.wordpress.com>

**Sria Chatterjee** (BA 2012), now a PhD candidate at Princeton University (from Fall 2012), has been on the curatorial team for an exhibition at the Bauhaus Foundation in Dessau, Germany. The exhibition, titled 'The Bauhaus in Calcutta: A Cosmopolitan Avant-garde Encounter', runs at the Bauhaus Dessau museum until 30<sup>th</sup> June. Sria's essay 'Eine transkulturelle Moderne schreiben. Kalkutta 1922' (Writing a transcultural modern: Calcutta, 1922) will appear in the catalogue 'Das Bauhaus in Kalkutta. Eine Begegnung kosmopolitischer Avantgarde' published by Hatje Cantz.



**Rachel Dedman** (BA 2011) has confirmed that her thesis, entitled 'The Importance of Being Ernst: A Reassessment of E.H. Gombrich's Relationship with Psychoanalysis', has been published in the Journal of Art Historiography in December and is available to view online: <http://arthistoriography.wordpress.com/>

**Jack Farthing** (BA 2007) has recently starred alongside Timothy Spall and Jennifer Saunders in the BBC television series 'Blandings', based on the comedy stories by PG Wodehouse. Watch him here: [www.bbc.co.uk/programmes/p0140zqr](http://www.bbc.co.uk/programmes/p0140zqr)

**Nathan Flis** (DPhil 2012) has set up a website to display his art projects, past and present, with new work posted as it is made. There are also some links to his art history publications. See <http://nathanflis.com/>

**Emily Knight** (MSt 2012) delivered an adapted version of a chapter from her dissertation at the LUCAS Graduate Conference at Leiden University: 'Death: the Cultural Meaning of the End of Life' in January. Emily's paper was called 'Casting Presence: the Death Mask of Sir Thomas Lawrence'.

**Garrett Landolt** (MSt 2011) recently joined the Mamco, Musée d'art moderne et contemporain, in Geneva, Switzerland. After completing his Master's degree in 2011, he briefly studied law and worked for Christie's before going to the Mamco, where he is in charge of external relations and fundraising.

**Yujen Liu** (DPhil 2010) has had her thesis, 'Publishing Chinese Art: issues of cultural reproduction in China, 1905-1918', long-listed for the International Convention of Asia Scholars Book Prize: <http://www.icassecretariat.org/long-lists-phd-thesis-icas-phd-prize-2013>.

**Yu-ping Luk** (DPhil 2010) is now working as Project Curator at the Department of Asia, the British Museum. She is assisting with the exhibition provisionally titled "Ming: Courts and Contacts 1400-1450" that will be held at the British Museum from September 2014 to January 2015. The exhibition is co-curated by Jessica Harrison-Hall and Professor Clunas. Her role includes supporting curatorial work and research in both the exhibition and the permanent collections. Previously, she was Assistant Professor at the Department of Visual Studies at Lingnan University in Hong Kong.

**Nicola McCartney** (MSt 2008) is currently in her 2nd year of PhD research on artists who use pseudonyms and collective identities to challenge the notion of authorship. She is co-convening the Student Summer Symposium for the AAH with Allison Goudie, on the theme of Identity at Trinity, Oxford, in June 2013, and also sits on the AAH Student Committee. Nicola has been awarded a grant from the Getty Research Centre to visit the official Guerrilla Girls archives in LA this Summer, is still painting to commissions: <http://www.nicolamccartney.co.uk> and does the odd review work for Apollo Magazine and Galleries. She had a paper, 'The Artistic Multitude', published in the Journal of American Studies of Turkey, and has just finished leading a series of seminars for the Introduction to Modern Art course at Birkbeck, where she is employed as a sessional lecturer.

**Adrianne Rubin** (MSt 2000, DPhil 2006) has recently had her book entitled 'Roger Fry's Difficult and Uncertain Science – The Interpretation of Aesthetic Perception' published by Peter Lang Publishers. Adrianne is the Associate Curator and Registrar at the Museum of Biblical Art, New York.

**Catherine Waddington** (BA 2008) has recently begun work in the Development Office at the Wallace Collection. Her role involves overseeing benefactors and working on grant applications to trusts and foundations.

### **And finally...**

#### **10 Year Anniversary of BA Degree**

The Department is planning to hold a party in 2014 at an Oxford venue yet to be determined to mark 10 years since the beginning of the BA Degree. Watch this space!

**As always, many thanks to all contributors, and well done to all our alumni, current students, staff and visitors on all their achievements.**