Department News:


Craig gave the Hugo Helbing Lecture at the Zentralinstitut für Kunstgeschichte in Munich, spoke at the Collège de France in Paris on global history and the visual turn, and lectured on the art market to the Asia Society, Hong Kong. His biggest thrill was perhaps the chance to lecture on Sigmund Freud as a collector of Chinese art in the setting of the Freud Museum itself, and he hopes to produce a short book on this subject in the future.

He was appointed to a Visiting Professorship in Chinese Art of the Freud Museum as a Fellow at the Netherlandish Institute for Advanced Studies last year, where she finished her third book on the relationship between art and philosophy entitled *The Pensive Image*. She also wrote an article on uneventful images that make us wait, for an anthology on *Time in the History of Art: Temporality, Chronology, and Anachrony*, ed. by Dan Karlholm and Keith Moxey that is forthcoming from Chronology, and Anachrony anthology on article on uneventful images that make us wait, for an philosophy entitled her third book on the relationship between art and

Hanneke Grootenboer was a Fellow at the Netherlands Institute for Advanced Studies last year, where she finished her third book on the relationship between art and philosophy entitled *The Pensive Image*. She also wrote an article on uneventful images that make us wait, for an anthology on *Time in the History of Art: Temporality, Chronology, and Anachrony*, ed. by Dan Karlholm and Keith Moxey that is forthcoming from Routledge and one on Photorealism and Hegel’s notion of shine for an anthology on *The Art of Hegel’s Aesthetics*, ed. by Paul Kottmann and Michael Squire.

In University, Geraldine Johnson gave a keynote lecture at University College London’s Institute for Advanced Studies at a conference entitled ‘Representing the Sixth Sense in Art and Visual Culture’. She also gave lectures at York University and at the Victoria & Albert Museum on Renaissance sculpture, as well as speaking at the Renaissance Society of America conference in Chicago.

In February and March, Alastair Wright gave lectures in Birmingham and St Andrew’s on Seurat’s late work, assessing how paintings such as *Cirque* (1890-91) imagined the public both as depicted audience and as implied viewers. In March he also visited a very chilly Ottawa (-20ºC!) to speak on Gauguin at the National Gallery of Canada; he will be writing an essay on Gauguin’s self-portraits for an exhibition to be co-hosted by Ottawa and the National Gallery in London in 2019. Another Gauguin essay, ‘On Not Seeing Tahiti: Gauguin’s *Noa Noa* and the Rhetoric of Blindness,’ will appear in an edited volume in 2018. In the summer ‘On the Origins of Abstraction: Seurat and the Screening of History’ was published online in Art History (to appear in print January 2018).

In April, Geraldine convened a major international conference with Deborah Schulz (DPhil 1999) in the Department and at Christ Church entitled ‘Photo Archives: The Place of Photography’. 120 people attended from Europe, North America, the Middle East, and as far away as New Zealand. *Listen to some of the talks as Oxford Podcasts*. With current DPhil candidate Sajda van der Leeuw, Geraldine also co-organised the Photography Seminar in Trinity Term, with an interesting line-up of speakers, including Sajda herself. Geraldine will be Head of Department from October, so she is currently trying to finish several publication projects before that begins.

During Hilary Term, Gervase Rosser was a Faculty Fellow in the Western Art Department of the Ashmolean Museum. Outcomes of his time there were a pair of seminars on Dante and the visual arts, and new ideas about teaching with drawings. At Easter, Gervase and Jane Garnett gave lectures on miraculous images at Sarah Lawrence College outside New York City. His *The Art of Solidarity in the Middle Ages* was recently published by OUP in paperback. In June he spent a memorable week in Sicily with ten of the Second Year undergraduates (photo at Selinunte). All returned with a deeper understanding of the intimate connection between art, food, drink, and friendship.

Arguing that Seurat’s early work was haunted by political events (most notably the Paris Commune) and by aspects of the artistic past (specifically the radical associations of Naturalism) that many in the early 1880s wished to forget, the article re-assesses the artist’s attention to formal properties in light of this crisis in historical memory. 

Alongside his work on French modernism Alastair continues his research on Ford Madox Brown. In early 2018 the Oxford Art Journal will publish ‘On Seeing and Being Seen: Class and Vision in Ford Madox Brown’s Work,’ an examination of how Brown’s picture implicates the beholder in a series of exchanged glances that ask who belongs in the picture and how one might identify (or not) with those one surveys.

Student News:

Alessia Pannese (DPhil 2015-) recently completed a one-year EURIAS Fellowship at the Paris Institute for Advanced Studies, during which she attended art history and theory courses at the Sorbonne and École Nationale Supérieure des Beaux-Arts. In the spring and summer she presented papers at the sixth annual ‘Scientiae’ Conference (University of Padua, 19-22 April) and at the British Society for the History of Science Annual Conference (University of York, 6-9 July). Her latest article, on the concept of the ‘mechanical’ in Thomas Carlyle’s early essays, has been published in August in the Journal of Interdisciplinary History of Ideas (Vol. 6, Issue 11).

Alumni News:

Katharina Alsen (MSt 2012) has been awarded a Global Humanities Junior Fellowship at the international network Principles of Cultural Dynamics. Based at FU Berlin, she will be spending six months at the Chinese University of Hong Kong, working on her project on staged intimacy in the performing arts. Furthermore, Katharina has been granted short-term scholarships for conducting research in Reykjavik, Iceland, and Tórshavn, Faroe Islands.

Kathryn Barush (DPhil 2011) spent a month this summer conducting field work towards her forthcoming book (provisionally titled Imaging Pilgrimage: Representations of Sacred Space in Contemporary Art and under contract with Bloomsbury) with the generous support of the George Greenia Fellowship for Pilgrimage Studies. She will be presenting her findings at the International Symposium for Pilgrimage Studies this coming October. Her first book (which started out as her DPhil thesis) was reviewed here: http://marginalia.lareviewofbooks.org/tag/kathryn-barush/

With her husband, James and their 3 1/2 year old daughter, Eletra, she welcomed their second baby on 21 January: Jack Marian Riches. He has already been on his first pilgrimage (to Canterbury Cathedral in June) and loved it! Kathryn is Assistant Professor of Art History and Religion at the Graduate Theological Union, Berkeley.

Rosalind Blakesley (née Gray) (DPhil 1997) took over as Head of the Department of History of Art at Cambridge University in October 2016. She won the 2017 Pushkin House Russian Book Prize, awarded to the best non-fiction writing on Russia, for her book The Russian Canvas: Painting in Imperial Russia, 1757-1881.

Bailie Card (MSt 2011) has been an editor of British Art Studies, a peer-reviewed and completely open-access digital journal, which publishes the best new scholarship on the history of British art and architecture, since September. Read the journal online at http://www.britishartstudies.ac.uk/ and send submissions or proposals for features to journal@paul-mellon-centre.ac.uk.

Tianmin Chen (MSt 2016) has just accepted an offer from the Art and Archaeology graduate program at Princeton University, and will thus be studying the history of Chinese painting and calligraphy there for the next few years as a PhD candidate.

Catherine Clover (DPhil 2000) launched her debut novel in June, The Templar’s Garden, and its accompanying album, Like as the Hart, recorded by the Choir of New College Oxford, in the chapel and cloister of New College and at Temple Church, London. Her project draws heavily on the details of medieval architecture, history and culture which she absorbed through the work she undertook for her thesis on the Fortifications in Gascony at the end of the Hundred Years War. The musical and religious dimensions of her novel were chiefly prompted by her experience in college chapels during her years in Oxford. By far the most influential was the worship and music she encountered at New College, so it was inevitable that New College would feature in her novel, and that she should engage the choir to record her album.

At both launch events Catherine did a reading followed by two choristers singing the lead track from the album entitled Sicut cervus desiderat, “Like as the hart” composed by Johannes Ockeghem in the mid-15th century. The joint book and album project are the first in a trilogy entitled The Chronicles of Divine Love which follows the life of medieval mystic Lady Isabelle d’Albret Courteault as she and her family are forced to flee the final battle for control of Gascony at the end of The Hundred Years War. Both book and album are exclusively sold together through Blackwell’s Music shop in Oxford.

Anna Cruse (MSt 2014) has recently been awarded an International Research Collaboration Award (IRCA) by her current institution, the University of Nottingham, to undertake a month-long trip to Harvard University, the chief purpose of which will be to establish an international network of contacts within the field. She is hoping also to consult with certain academics in the area on her current PhD thesis Classical Influences on Renaissance Women Patrons (working title), and to sit in on some sessions run by the Consortium for Graduate Studies in Gender, Culture, Women, and Sexuality (GCWS), which are held at MIT (although these are yet to be confirmed).
Alumni News Continued:

Alice Fraser (BA 2013) has been working at the V&A for the last year and a half on the design and construction of the new Exhibition Road Quarter. Designed by Amanda Levete Architects, it is the museum’s largest building project in the past 100 years and consists of a new entrance through the adapted 19th century Aston Webb Screen, the world’s first porcelain tiled courtyard and a 1100 sqm column-free purpose built exhibitions gallery.

She was lucky enough to meet the Duchess of Cambridge who opened the new quarter on 29 June and spoke to her about the complex construction of the new spaces.

Alice (third from the right) meeting the Duchess of Cambridge (picture credit: HRH)

Isabel Hartwig (MSt 2014). After having worked in the editorial team of art book publisher Deutscher Kunstverlag for two years, Isabel recently started her PhD in Art History at Freie Universität Berlin. She is also always happy to help with German writing/translation or to connect with other alumni based in Berlin. She can be contacted via isabel.hartwig@fu-berlin.de.

Assimina Kaniari (DPhil 2006) was appointed as Assistant Professor in Art History at the Department of Art Theory and History of the Athens School of Fine Arts in February. She will be on sabbatical as a Visiting Associate Research Scholar as a Stanley J. Seeger Fellow at Princeton University between September and December. Institutional Critique to Hospitality: Bio Art Practice Now. A critical anthology ed. Assimina Kaniari, Athens: Grigori Publications [Εκδόσεις Γρηγορον], Art history and theory 5, was published this year. It brings together 13 texts by artist historians, art theorists and pioneers artists considering bio art’s contemporary relevance. The first part of the book charts a transition in contemporary bio art practice concerned with a move away from Institutional critique into the idea of Hospitality. In the second part of the book, the tension between these two notions and contexts is examined in a historical light: Martin Kemp discusses ‘Pros and a few Cons’ for ‘Artists in Labs’, while Assimina Kaniari considers early precedences of bio artists’ gestures in Leonardo’s Trattato. The introduction to the anthology examines Institutional critique and Hospitality as ways of looking at and making sense of bio art today, but also as notions charting and accounting for transitions in art history in terms of artists’ engagement with living media – whether on a literal or metaphorical level.

Winnie Lai (MSt 2010) is Assistant Curator, Learning and Interpretation, at M+, Hong Kong’s new museum for 20th and 21st century visual culture at West Kowloon Cultural District, scheduled to open in 2019. As part of the growing learning team since 2012, she is responsible for developing the learning and interpretation plan and programme for M+. She was part of the curatorial team that presented the Hong Kong participation at the 55th and 56th Venice Biennale: ‘You(you)’ - Lee Kit’ (Venice Biennale, 2013) and ‘Tsang Kin-Wah: The Infinite Nothing’ (Venice Biennale, 2015). Recently, she’s been awarded with a scholarship offered by Hong Kong Arts Development Council to take part in a 6-month curatorial attachment at Tate under their Public Programme team. Starting from September, she will join the team and participate mainly in the development, planning, delivery and evaluation of the public programmes of the Tate Exchange, along with other learning programmes. She will also be representing M+ to present a school and community project, M+ Rover, at the upcoming Museum Ideas 2017 conference in London held from 3 to 4 October.

Matthew Landrus (DPhil 2006) included a chapter on ‘Mathematical and Proportion Theories among Artist/Engineers at the Turn of the Sixteenth Century’ in Visual Culture and Mathematics in the Early Modern Period (Ashgate 2017). In 2016, he wrote a catalogue essay on his College’s visual art for the anniversary book, Wolfson College Oxford: The First Fifty Years (Wolfson). For the volume, Illuminating Leonardo: A Festschrift in for Carlo Pedretti celebrating his 70 years of scholarship (Brill 2016), he wrote a chapter on ‘Evidence of Leonardo’s systematic design process for the Romorantin project’.

Greg Lehman (MSt 2013) has just completed a PhD at the University of Tasmania’s College of the Arts. While at Balliol College, Greg completed his dissertation on the life and work of English colonial artist Benjamin Duterrau (1767-1851), who created the first history painting, sculpture and engravings in the Australian colonies. Greg’s PhD thesis, entitled ‘Regarding the Savages: visual representation of Tasmanian Aborigines in the 19th century,’ is currently being prepared for publication. Since returning to Australia, Greg has curated the development of a new permanent gallery of Indigenous culture at the Queen Victoria Museum in Launceston, Tasmania, and is currently developing a major exhibition drawing on his doctoral research that will open at the Australian National Gallery in 2018.

Winnie Lai (MSt 2010) with Patsy Cameron and Director, Richard Mulvaney of the Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

** Alumni! Keep us posted!! **

Please remember to update us on your activities and your contact details if they have changed since you left the Department: admin@hoa.ox.ac.uk
More Alumni News:

Monica Merlin (DPhil 2013) will soon commence her new post as Programme Leader for the new MA Contemporary Arts China at Birmingham City University. She will be working closely with colleagues in the Birmingham School of Art as well as the Centre for Chinese Visual Arts (CCVA). She will continue to dedicate her research to contemporary Chinese art focusing on women artists and gender.

Nirmalie Mulloli (MSt 2016) is now managing a three year project ‘Exhibitions of Modern European Painting 1905-1915’ (funded by the Austrian Science Fund) at the University of Vienna. The project is working towards building an open-source database of exhibitions, by sourcing and converting upwards of one thousand original exhibitions catalogues from across Europe and North America, into an aggregated metadata set. The project hopes to help build a view of the geographic distribution and networks of modern painting, the chronology and geography of exhibiting new artistic forms, the propagation of “-isms”, the exhibition strategies of artists, and the discourses that accompanied exhibitions of modern art. The database will launch in late 2018.

If you are interested to work with the project or database for research or work with sources which might pertain to the scope of the database please feel free to contact: nirmalie.mulloli@univie.ac.at

Alice Purkiss (MSt 2012) convened a six-part lecture series with the National Trust in Oxford earlier this year as part of the Trusted Source partnership she runs between the two institutions which seeks to enhance visitor experience and understanding of the charity’s historic properties, collections and landscapes through direct collaboration with academics. The Moving, Teaching, Inspiring lecture series explored the many challenges and opportunities facing the heritage and higher education sectors in the 21st century, and highlighted the many points of connection between Oxford and the National Trust. With high-profile speakers from both organizations, the lectures gave insights from a number of perspectives and subject specialisms: from caring for historic collections and landscapes, to gaining support through brand and marketing. The final event in the series was a lively panel discussion on ‘The Future of Heritage’, held at St John’s College, with panelists from the National Trust, national museums and organizations, and Oxford.

All events in the series were filmed and podcasted, available for free via iTunesU or the Oxford podcast site. Blog posts about each of the lectures, written by Trusted Source contributors (including Emily Knight (MSt 12; DPhil 2014)) can be read here.

Alex Santema (MST 2017) has secured paid work experience in the Post-War & Contemporary Art department at Christie’s in London from October to March.

Audrey Sands (MST 2007) is currently a PhD candidate in History of Art at Yale University. She is writing her dissertation on the 20th century photographer Lisette Model, with support from a year-long Luce/ACLS Dissertation Fellowship in American Art from the American Council of Learned Societies. For the summer of 2018 she has been awarded a Tyson Scholarship in American Art to research and write in residence at Crystal Bridges Museum of American Art in Bentonville, Arkansas. She will then begin a year-long Chester Dale Fellowship in the Department of Photographs at the Metropolitan Museum of Art in New York, where she will finish her dissertation. Since graduating from Oxford, she has held positions at several museums including the Getty Research Institute, the National Gallery of Art, Washington, D.C., and MOMA, New York.

Katherine Sedovic (MSt 2014) is working as the Graduate Intern in the Department of Manuscripts at the J. Paul Getty Museum in Los Angeles in September. She is also a Doctoral Candidate / Research Assistant at the Department of the History of Art, Trinity College Dublin.

Neal Shasore (BA 2010; MST 2011; DPhil 2015) is starting a three-year Leverhulme Early Career Fellowship at the Liverpool School of Architecture, Liverpool University, this October. His project is on town halls and civic centres in 20th century Britain; full title: ‘Civic Centre: Architecture, Civic Design and the Municipal Project in Britain, 1919 - 1979’. He is also converting his DPhil, ‘Architecture and the Public in Interwar Britain’, into a book publication for Oxford University Press as part of the Oxford Historical Monographs Series, and has a contract in hand with RIBA Publishing to write a short volume on the history of 66 Portland Place, the headquarters of RIBA, designed by Grey Wornum and opened in 1934.

Dan Udy (MSt 2014) recently had his MSt dissertation published as an article, ‘Divas Las Vegas: Queering Space in the Entertainment Capital of the World’ in Gender, Place and Culture: A Journal of Feminist Geography (link here). He is currently finishing his PhD in English at King’s College London.

Luk Yu-ping (DPhil 2010) has taken up the position of Basil Gray Curator: Chinese Paintings, Prints and Central Asian Collection at the British Museum. Previously she was a curator of the Chinese collections at the V&A.

And finally, you may have noticed that the Department has a new website with additional content, including current visiting professors and research associates, news and activities, and links to all our social media accounts. Take a look: http://www.hoa.ox.ac.uk/home

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