



DEPARTMENT OF HISTORY OF ART

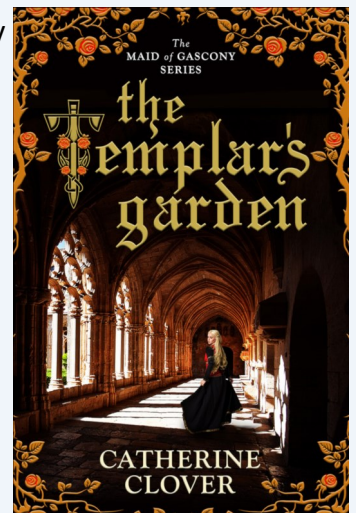
UNIVERSITY OF OXFORD

ALUMNI NEWSLETTER, ISSUE 19, DECEMBER 2020

ALUMNI UPDATES

Dr Catherine Clover I am a graduate of the History of Art department, having previously worked with the late Francis Haskell and then Prof Martin Kemp.

I celebrated the launch of my debut historical fiction series published by Duckworth on 12 November and am delighted to share the exciting news with others in the history of art department. *The Templar's Garden* is the first book in *The Maid of Gascony* trilogy a series set in the 15th century, in the aftermath of the Hundred Years' War – with the second book, *Queen of Heaven*, scheduled for publication in May 2021. Oxford serves as the main backdrop for the story, featuring well-known settings and buildings, e.g. New College. The story features textual references to a number of choral music pieces. The choir of New College plays a central role in the book. I have produced an album in collaboration with the New College choir, which accompanies the book.

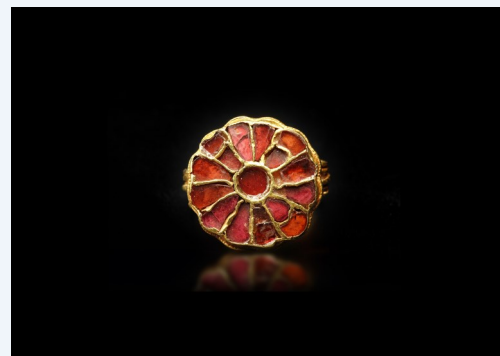


Susheel Gorkarakonda (MSt History of Art & Visual Culture, 2012) I am currently the Marketing and Communications Manager at The Institute of Ismaili Studies in London. We are based in the Aga Khan Centre in Kings Cross, which also houses other institutions as well as Islamic gardens, and an art gallery. I work across different areas, including the Institute's publications, our graduate programmes, and the gallery events and tours. Our new exhibition in the gallery opens on 21 January, and is called *Making Paradise: Exploring the concept of Eden through Art and Islamic Garden Design*. It's our hope to reopen the gallery space next year and welcome visitors in a socially distanced manner when safe to do so (and the exhibition will have online components too), so I would invite others to come along, or drop me an email, or I can forward queries on to the curator. More information on the exhibition is [here](#)

Fiona Gatty MSt & DPhil alumna I remain in Oxford. I am now working as a Co-PI in the Department of Education at the University of Oxford on a project called *Education, Purpose and Human Flourishing in Uncertain Times*, and have been elected to St Antony's College as the Templeton World Charity Foundation Fellow in Comparative Education. I also continue my work directly with the Templeton World Charity Foundation as their Principal Advisor on Strategic Partnerships. When possible, I continue my work on Winckelmann and late eighteenth-century French art, occasionally undertake tutoring in that field.

Erik Bijzet This summer the Louvre announced the acquisition of two objects from Erik Bijzet Sculpture and Works of Art. The first is a sixth- or seventh-century Byzantine gold necklace set with pearls and sapphires. It was found near Syracuse in 1903 as part of the Pantalica Hoard and was in the collection of J.P Morgan in New York. The other object the Louvre purchased is a sixth-century Merovingian gold ring with a large rosette bezel set with garnets that was unearthed at the Merovingian cemetery at Herpes on 5 May 1889 by noted archaeologist Philippe Delamain. Delamain sold it to arguably the greatest ring collector of all times, Édouard Guilhou, via whom it passed to medieval art and Vienna Secession collector Adolphe Stoclet in Brussels in 1937. More information on both objects can be found at erikbijzet.com.

<https://www.erikbijzet.com/merovingian-ring-gold-6th-century/>
<https://www.erikbijzet.com/byzantine-necklace-gold-set-with-jewels/>
https://www.erikbijzet.com/erikbijzet/wp-content/uploads/2020/10/GG51_031_ACQUI_OA_COLLIER_BAT.pdf
https://www.erikbijzet.com/erikbijzet/wp-content/uploads/2020/10/GG52_020_ACQUI_OA_bague_BAT.pdf



Ani Kodjabasheva I am living in Sofia, Bulgaria and working as a writer. I have feature articles coming up in *Pastel Journal (US)* and *Artists Magazine (US)*. At my day job, I'm a writer and editor on education topics. It's been a pleasant surprise, after leaving academia last fall (I left Columbia University in New York after getting my MPhil), to find writing as a possible career. I'm still figuring out my way through it, but so far, so good. Happy to connect with other alumni who are non-academic writers of all stripes, or who are exploring alt-ac paths after doing some academic work. I hope everyone is safe and well.

Dr Juliana Barone, Honorary Research fellow, Department of the History of Art, Birkbeck college, University of London Publications: Juliana Barone, *Leonardo da Vinci: a Mind in Motion, London, 2019*
Juliana Barone and Susanna Avery-Quash eds, *Leonardo in Britain: Collections and Historical Reception, Florence, 2019*.

Assimina Kaniari During the previous academic year, in February 2020, Dr Assimina Kaniari returned to Oxford in the context of her sabbatical leave from the Athens School of Fine Arts as elected member of middle common room of St Cross College, University of Oxford. This was in the context of her research project on Nikos Stangos, former editor of Thames and Hudson, and British artist David Hockney. While in Oxford, she visited the Ashmolean print room to conduct research on hair in painting and had the opportunity to look at a Rossetti drawing. During the last academic year, Dr Kaniari contributed a lecture to the MA in Art History at the University of Bristol and also conducted research at Bristol in the context of her previous visit at the University and Library archives.

Annabel Howard, Christ Church in 2007 Having published three books with Laurence King Publishing Ltd (*This Is Kandinsky*; *This is Caravaggio*; and *Art: Visionaries*), Annabel is now working for Artsclapes UK delivering online lectures and (once normality is restored), in-person art historical events and experiences in London.



From now until Christmas, Artsclapes UK is focusing on its inaugural Winter Festival, the theme of which is light, hope, and regeneration. In the New Year, Annabel will be delivering a series of lectures on art and the mind. The series, which looks at art via the lens of neuroscience, investigates humanity's incredible aptitude for change, and opens our eyes to how disruption – however much we tend to resist it – offers opportunity for creative problem solving and new ideas. www.artscapes.com

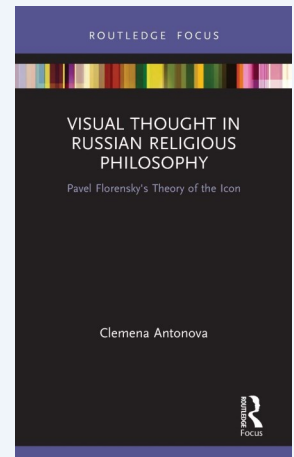
Katarzyna Fałęcka (MSt 2015) has completed her PhD at University College London in May 2020. She is currently a Postdoctoral Humanities Fellow and Coordinator at the Centre d'Études Maghrébines à Tunis, where she develops a new Andrew W. Mellon funded programme to strengthen the field of art history in North Africa. In May 2021, she will curate an exhibition titled *Beyond Metaphor: Women and War* at apexart, New York.

Katie Slee (completed BA, 2012) is a freelance designer, living and working in London. Beginning March 2021, she is offering a 6 month, online "Makers' Marathon to take a group of 12 artists and makers on a collective journey with their craft. Find out more and apply here: <https://www.enrolyourself.com/hosts/Katie-Slee> More about Katie's work here: www.katieslee.co.uk



Clemena Antonova I am an alumna of the History of Art Department. I defended my D.Phil., which was supervised by Prof. Martin Kemp and Prof. Paul Crowther, in 2006. For the last several years, I've been based in Vienna. At present, I am the Research Director of the Eurasia in Global Dialogue Programme at the Institute for Human Sciences in Vienna (www.iwm.at). My new book came out a few months ago: *Visual Thought in Russian Religious Philosophy: Pavel Florensky's Theory of the Icon*, (Routledge, 2020).

We did a joint book presentation with Gayle Lonergan, who did her D.Phil. in Russian History at Oxford and is now a Tutor in Politics at Ruskin College: <https://www.youtube.com/watch?v=dLIPCOnBvA8&t=1230s>



DPHIL STUDENT NEWS

Minji Chun DPhil Student in History of Art St. Hugh's College University of Oxford I was selected as one of the emerging arts leaders in ASEAN nations and South Korea participating in the virtual residency funded by the Asia-Europe Foundation and ASEAN Foundation. Currently, I am researching on 'Rethinking Art Residencies in the Era of Pandemics' with my colleague, an exploratory study on the concept of residencies in the era of pandemics and how collaborative artistic activities and creative experiences be realized online and offline.

<https://www.asef.org/projects/themes/culture/5053-virtual360-konnect-%7C-emerging-arts-leaders-residency-series>

NEWS FROM HISTORY OF ART

There have been a number of significant developments in the History of Art department over the past few months. The Black Lives Matter movement, for example, has prompted the department to renew its efforts to address issues of race and diversity. This began with a statement on the department's website, which is repeated below.

A statement in response to Black Lives Matter

The History of Art department joins with the rest of the university and the wider community in expressing its anger and sorrow over the recent racial violence we have all witnessed in the United States. That sorrow is joined by frustration that the spectre of racism continues to haunt the United Kingdom, in word and deed, leading to fear and prejudice and denying equal opportunities to many in our society. This is a moment when we all need to reflect on our own complicity in the current state of affairs, and actively seek ways to demonstrate our tolerance and respect for difference and diversity. As a department, we need to ensure that both our recruitment procedures and our teaching embrace that diversity and ensure fairness for all. As art historians, we need to think about how our own practices address themselves to these same issues. Representation is a key issue in both propagating racism and advocating for justice. In this context, our skills in analysing images and debating their meanings and significance have never been more crucial. The questions we ask in our research, and the ways in which we engage with and listen to others, manifest within the microcosm of academia the kind of society in which we would all like to live.

In keeping with this statement, we believe it is important for students to have access to a diverse set of intellectual mentors. For the next two years at least, our small team of full-time teachers includes Neal Shasore (a Black British scholar of Indian/African descent), Costanza Beltrami (an Italian scholar), J.P. Park (a Korean scholar), Geoffrey Batchen (an Australian scholar of European descent recently arrived from New Zealand), Alastair Wright (a white British scholar), and, for this coming year, Emily Burns (a white American scholar). This core team is being supplemented by lectures given within the First Year BA programme by Mallica Kundera Landrus and Mary-Ann Middlekoop, among other guests who can offer our students a range of perspectives. The Art History Radio Hour for Michaelmas Term, our substitute for a visiting speaker series, included one African, three Asian, one Pasifika, and one Hispanic scholar among its eight participants. The Slade Lecture series, in Hilary Term, will be focused on Islamic art. The 2023 Slade Professor will be the Nigerian-born scholar Chika Okeke-Agulu. We will be searching for our next, and probably last, Terra Professor during this coming year. We have been fortunate that our recent Terra Professors have taught classes in which racial and cultural difference have been key issues and we are keen that this continues.

We are similarly keen that the content of our teaching engages with a diverse array of art, places, cultures, methods and histories. We also want to encourage the asking of critical questions about whatever content is on offer (even if it is to ask about the *absence* of certain subjects or questions within the history of art). Each of the three introductory courses for History of Art BA students has been revised with the need for a greater diversity of content and voices in mind. As with every other issue mentioned here, this revision will be an ongoing process. These courses are, of course, already global in their reach ('Introduction to the History of Art'), methodologically creative ('European Art'), and designed to foster self-criticism about the discipline and its canons ('Antiquity After Antiquity'). This year, 'European Art' has been widened in scope to look at a broader range of global cultures; its title has been changed to better reflect this diversity of content and to remove the perceived emphasis on Europe and its culture. Similar changes are planned for the other Prelims courses. We will revisit these courses at the end of this year to see what further changes might be needed. The feedback of students will be solicited as part of this reflection. In keeping with this general effort, the courses being offered at Masters level have already been revised to better address the needs of our contemporary moment.

In short: we remain attuned to the critical conversation already being undertaken within the wider discipline of art history and are determined to make History of Art at Oxford a vital part of that conversation.

Art History Radio Hour

The pandemic has, of course, had an impact on History of Art, as it has on every aspect of life. Much of our teaching over the past few months has been conducted on-line, and the usual visiting speakers series hasn't been possible. In its place, the department has been offering a series of on-line conversations with art historians, curators and artists under the rubric of the Art History Radio Hour. In Trinity term, our guests were drawn from the local community, but in Michaelmas the series went international, and featured some of the world's leading scholars in their fields. Speakers have so far included John Blakinger, Amy Mooney, Alastair Wright, Clare Pollard, An van Camp, Geraldine Johnson, Gervase Rosser, Yasufumi Nakamori, Susan Schuppli, Chika Okeke-Agulu, Maria Loh, Charlene Villasenor Black, Melissa Chiu, Peter Brunt, and Jerri Dodds.

Staff changes

After teaching at Oxford for twelve years, Hanneke Grootenboer has left to take up the Chair of the History of Art Department at Radboud University in the Netherlands. For the next three years, Gervase Rosser will be the Director and Senior Scholar in Residence at the Ertegun Graduate Scholarship Programme in the Humanities. He has been replaced during that time by Dr Costanza Beltrami, who specialises in the art and architecture of medieval Spain. Geraldine Johnson has accepted a two-year post as Senior Censor at Christchurch College. She has been replaced by Neal Shasore, an Oxford graduate whose research looks at mid-twentieth century British architecture and design.

Dr Jon Whiteley 1945–2020

The Department of the History of Art mourns the loss of its great friend and invaluable colleague Dr Jon Whiteley, who died on 16 May. A renowned scholar of French art, Jon spent most of his professional career in a curatorial role at the Ashmolean Museum. Jon's knowledge and love of the collections of Western Art ran very deep. His last major publication, a catalogue of the Ashmolean's French paintings since 1800, will be published next year. Alongside his scholarship, Jon was also an extraordinary communicator and teacher. His early formation as an Oscar-winning child actor in films remained evident, as he held diverse audiences rapt in front of paintings in the Museum. (The Bodleian Library catalogue contains not only his many learned publications but some of the films in which he starred, including *Hunted* (1952, with Dirk Bogarde), *Moonfleet* (1955, directed by Fritz Lang) and *The Spanish Gardener* (1956, again with Bogarde). In talks unlike any others in the genre, he would deliver orations of beautiful and memorable clarity.

Jon believed strongly in the teaching role of the Museum, and he inducted numerous undergraduates into the world of nineteenth-century French art. His pupils learned unforgettable lessons in the value both of close looking at images and of critical attention to the language of contemporary criticism. The rigour of his teaching set an admirable if at times daunting example; but his underlying kindness and sense of humour were always close to the surface. His inspirational guidance, combined with his invariably dapper appearance, gave him a cult status with his students. He had taken his first degree in history at Oxford, progressing to study the history of art with Professor Francis Haskell. Haskell was a model of the art historian who combined an attentive eye for the artwork with extensive archival research and an interest in the social context of art. Together with Haskell, Jon and his wife, Linda, herself a scholar and teacher in the same field, taught several generations of graduates taking the Diploma in Art History which preceded the Master's degree, contributing a significant chapter to the long story of the history of art in Oxford University.

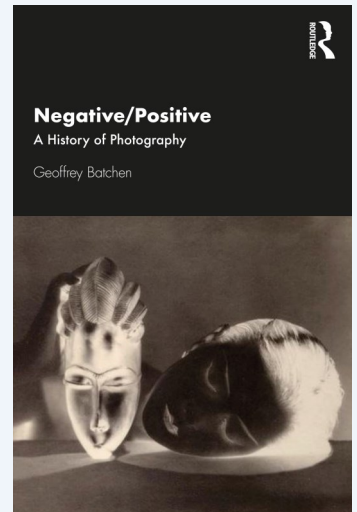
With the foundation of the BA degree in the History of Art in 2004, Jon and Linda became significant collaborators with the expanded Department. Both have contributed to the shaping and delivery of the new syllabus, and have been unfailingly generous in their supervision and guidance of both undergraduate and graduate students. Fortunately for the Department, Linda continues her connection as a Research Associate. In the context of art history in Oxford, the two have stood for a combination of historical research with close attention to the object of study which leaves an important legacy – one to be treasured.

Gervase Rosser

STAFF NEWS

Geoffrey Batchen

Professor Geoffrey Batchen has taken over from Alastair Wright as Head of the History of Art department. His next book, a commentary on the significance of the photographic negative, titled *Negative/Positive: A History of Photography*, will be published by Routledge in early 2021. Geoff has been commissioned to curate a pair of exhibitions about early British photography for the Bodleian Library, the first of which will open in December 2022. These will each be accompanied by related books. In April 2020, Geoff was one of the keynote Speakers at the Association for Art History Annual Conference at Newcastle University.



Costanza Beltrami

Travelling Objects, Travelling People: Art and Artists of Late-Medieval and Renaissance Iberia and Beyond, c. 1400–1550, online, 10–11 December 2020, <https://courtauld.ac.uk/event/online-travelling-objects-travelling-people-art-and-artists-of-late-medieval-and-renaissance-iberia-and-beyond-c-1400-1550>

This conference aimed to nuance our understanding of the exchanges and influences that shaped the artistic landscape of Medieval and Renaissance Iberia. Traditional narratives hold that late fifteenth-century Iberian art and architecture were transformed by the arrival of artists, objects and ideas from France, the Low Countries, and eventually Renaissance Italy, while 1492 marked a chronological rupture and the beginning of global encounters. Challenging these perceptions, the conference revisited the dynamics of artistic communication in late medieval Iberia, placing the peninsula in a global network, from Flanders to Florence, from Madeira to Santo Domingo. Bringing together contributions from international scholars working on Spain, Portugal and a range of related geographies, it addressed the impact of ‘itinerant’ artworks, artists and ideas, and investigated moments of encounter, conflict, and non-linear transfers of materials, techniques and iconographies.

Travelling Objects, Travelling People was convened by Costanza Beltrami (Departmental Lecturer in the History of Art), and Sylvia Alvares Correa (DPhil candidate in History of Art). It featured contributions by established and early-career speakers from seven different countries. The Portuguese scholar and curator Fernando António Baptista Pereira delivered the keynote lecture, *Importing Painting, Sculpture and other artistic objects from the Low Countries to Madeira during the Cycle of the ‘White Gold’*.

Emily C Burns

Emily C. Burns is the 2020-21 Terra Foundation Visiting Professor in American Art in the Department of the History of Art. She is currently teaching a Masters’ option course on exhibitions and American art, which links to her ongoing research on this topic, featured in recent publications about displays of U.S. Impressionism in the 1890s, in the exhibition catalogue *America’s Impressionism: Echoes of a Revolution* and in the anthology [*Globalizing Impressionism: Reception, Translation, and Transnationalism*](#). Both were published by Yale University Press this past summer. This fall, she published an article in the online journal *Panorama* about [*the traveling Lakota performer Sinté Máza \(Iron Tail\) and his uses of photography*](#). She also recently gave a [lecture](#) in the Art History Research Lecture series at University of St. Andrews on material from her ongoing book project on cultural belatedness and US artists in Paris. She will present more research from this book project in the four Terra Lectures in Spring 2021.

Neal Shasore (BA, 2010, MSt, 2011, DPhil, 2015)

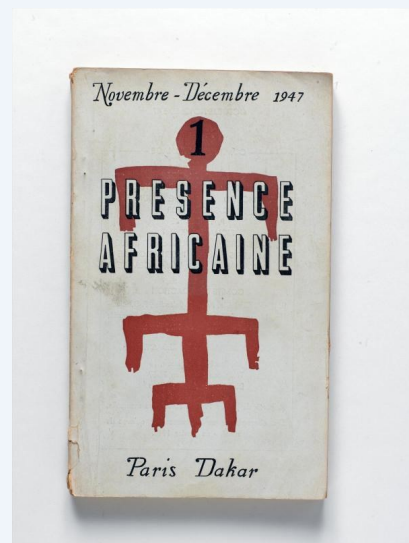
Neal is pleased to be back in the department as Departmental Lecturer for the next 2 years covering Geraldine Johnson's teaching. His first monograph, *Designs on Democracy: Architecture and the Public in Interwar London* will be published in OUP's *Oxford Historical Monographs Series* next year. He is working on a second book, a new history of the Royal Institute of British Architects' headquarters, 66 Portland Place, for RIBA Publishing. He is also finishing off an edited volume, *Reconstruction: Architecture and the Aftermath of WWI*, for Bloomsbury Academic. While back in Oxford he will be developing new projects on architecture, empire and the Arts and Crafts movement in the late nineteenth and early twentieth centuries. Outside of Oxford, he is involved with the Society of Architectural Historians of Great Britain (SAHGB), the Twentieth Century Society and the Architectural Heritage Fund. He would love to hear from other alumni working in architecture, planning and heritage.

JP Park

Without hesitation, I can say this past year at Oxford has been truly exciting and stimulating, both for my career and my life generally. I admit the transition from the US to the UK was not what I would call a smooth landing: the learning curve as I got used to the new system and environments at Oxford proved steep and challenging. Nevertheless, despite unexpected intensity of the adjustment, welcoming colleagues across the university and the unfailingly bright students in my classes have kept me motivated. On a personal note, my favourite part of life in Oxford is the great pleasure of walking to my office, classes, and the libraries (as long as it doesn't rain). Even as I was adjusting, I managed to stay productive in my research activities. I have made a slow but steady progress on my third book, *Reinventing Art History: Forgery and Counterforgery in Early Modern China*. I am glad to report that this project is under contract with the University of Washington Press. To bring this manuscript to a timely and successful completion, my schedule in the coming years should be even busier, possibly hectic.

Alastair Wright

Alastair has recently completed an essay for the Van Gogh Museum in Amsterdam that examines Gauguin's work in Martinique in light of the racial politics of French colonialism in the Caribbean. For an exhibition organized by the Pompidou he has written on Matisse's response to African art in the context of early twentieth-century European views of African culture. Other current projects include an article on the role played in the Paris art world of the 1950s by black African artists and by *Présence Africaine*, the leading French language Pan-Africanist journal of its time.



Many thanks to all our contributors!

Do please get in touch if you have news to share

Email: admin@hoa.ox.ac.uk or manager@hoa.ox.ac.uk

If you no longer wish to receive alumni communications,
please let us know by emailing admin@hoa.ox.ac.uk

Department of History of Art, University of Oxford

Littlegate House, St Ebbes, Oxford, OX1 1PT



Season's Greetings

