



## DEPARTMENT OF HISTORY OF ART

## UNIVERSITY OF OXFORD

## ALUMNI NEWSLETTER, ISSUE 18, DECEMBER 2019

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### ALUMNI UPDATES

**Dr Kathryn Barush** was recently granted tenure and promoted to Thomas E. Bertelsen, Jr Associate Professor of Art History and Religion at the Graduate Theological Union in Berkeley, CA (where she also has an ongoing courtesy appointment with the Jesuit School of Theology of Santa Clara University).

In June, Dr Barush travelled back to Oxford, where she spoke on “Singing is Believing: Rewilding through Pilgrimage Song and Chant” at an interdisciplinary and interreligious conference on *Pilgrimage and the Senses*. Barush joined more than seventy other scholars at the event, offering a presentation based on a chapter of her forthcoming

book, *Imaging Pilgrimage: Art as Embodied Experience*, which she will be completing during a sabbatical this semester. The book explores the transfer of ‘spirit’ from place to object through a critical examination of contemporary art (including assemblages of souvenirs, built environments, and reconstructions of sacred sites) created after or during pilgrimages with the intent to engender the experience for others.

While in the UK, Dr Barush also participated in meetings at Canterbury Cathedral in preparation for the anniversary of St Thomas Becket’s martyrdom in 2020, for which she is preparing an essay for a special issue of the *Journal of the British Archaeological Association*.



**Tai Mitsuji** has recently commenced his Art History PhD at Harvard University, where he has been awarded The Frank Knox Memorial Fellowship.

**Ani Kodzhabasheva** is living in Sofia, Bulgaria and working as a content writer in an education company and also as a freelance writer. Her website is <https://anikodjabasheva.journoportfolio.com/>

After completing a postdoctoral fellowship split between UCL and CUNY (The Graduate Center) in New York, **Dr Naomi Vogt** was appointed Assistant Professor of contemporary art history at the University of Warwick. During autumn term 2019, she taught in the Warwick in Venice program in the context of the Biennale. At the start of 2020 she is moving back to London and would be happy to hear from alumni working in the field. Email: [naomi.vogt@warwick.ac.uk](mailto:naomi.vogt@warwick.ac.uk)

**Belinda Beaton** is giving a ten-week course on the Stately House this winter in Montréal. As a pilot project, McGill University will simulcast the twenty hours of lectures so that participants need not brave the ice and cold of Montreal's winter. They will be able to tune in and ask questions regardless of whether they are in Quebec or in a Florida winter residence.

**Dr Juliana Barone** is Honorary Research Fellow in the Department of History of Art at Birkbeck College, University of London. She was awarded her DPhil at Trinity College, University of Oxford, and has published extensively on Leonardo da Vinci. Most recently she has curated three exhibitions and published two books:

- *Leonardo da Vinci: A Mind in Motion*, British Library, London, 7 Jun-8 Sep 19. The exhibition displayed for the first time in Britain pages dealing with the theme of motion from three of Leonardo's manuscripts: The Codex Arundel (BL), the Codex Leicester (Bill Gates coll.), the Codex Forster (V&A). As specialist curator, she was also the editor and main author of the accompanying catalogue.
- *Leonardo and Perpetual Motion: Visualising Impossible Machines*, Peltz Gallery, Birkbeck College, University of London, 8 Feb -12 Mar 19. As curator of this pilot exhibition with Andrea Bernardoni and Nick Lambert, this exhibition explored new ways of reconstructing and presenting Leonardo's perpetual motion drawings by means of state-of-the-art technology (AR models; Microsoft Hololens). It counted on the collaborators of Joel McKim (Vasari Centre For Arts and Technology, Birkbeck College, London), Nick Lambert, Jazz Razool and Mike Smith (Ravensbourne College, London), Andrea Bernardoni (Museo Galileo, Florence). It also had the support of the Leonardo da Vinci Society, London. This innovative work has been displayed in the '2019 International Broadcasting Convention' (Amsterdam, 13-17 Sep 19); and at the V&A Digital Design Weekend (London, 21-22 Sep 19).
- *Leonardo da Vinci e il moto perpetuo*, Museo Galileo, Florence, 9 Oct 19-12Jan 2020. Curated with Andrea Bernardoni, this enlarged exhibition of Leonardo's studies of perpetual motion displays drawings, 3D models and virtual reality reconstructions of Leonardo's drawings of perpetual motion.
- Juliana Barone et al., *Leonardo da Vinci: A Mind in Motion*, British Library, London, 2019. (Contributors: J. Barone, A. Bernardoni, P. Brioist, F. Fehrenbach, P. Galluzzi, M. Kemp, P.C. Marani).
- Juliana Barone and Susanna Avery-Quash, eds. *Leonardo in Britain: Collections and Historical Reception*, Biblioteca Leonardiana. Studi e Documenti 7, Florence (Olschki), 2019. (Contributors: S. Avery-Quash, C. Bambach, J. Barone, J. Bell, C. Campbell, H. Chapman, M. Clayton, M. Dalivalle, C. Farago, F. Fiorani, J.V. Field, F. Galluzzi, L. Keith, M. Kemp, D. Laurenza, P.C. Marani, H. Mount, A. Nova, C. Saumarez-Smith, J. Thalmann, S. Volwes).

# WELCOMING NEW STAFF

The new 2019-2020 academic year has not only welcomed new students to the department, but we are also delighted to welcome our newest members of staff:

## Terra Visiting Professor of American Art 2019-20

**Amy M. Mooney** is an Associate Professor at Columbia College Chicago where she teaches courses on modern and contemporary American art with a focus on African American art and visual culture. Her publications include a monograph on the Chicago painter Archibald J. Motley, Jr., which was published in 2004 in the David C. Driskell series on African American Art, and contributions to anthologies and catalogues including *Beyond Face: New Perspectives in Portraiture* (2018), *Archibald Motley: Jazz Age Modernist* (2014), *Black Is Black Ain't* (2013), and *Romare Bearden in the Modernist Tradition* (2009). She has been awarded fellowships by the American Council of Learned Societies, the Black Metropolis Research Consortium with the Andrew Mellon Foundation, the Joyce Foundation, the National Portrait Gallery, the Smithsonian American Art Museum, and the Terra Foundation for American Art. In collaboration with photography historian Dr Deborah Willis and the Museum of Contemporary Photography at Columbia College, she recently launched a digital humanities project

entitled "Say It with Pictures" Then and Now that recovers and critically examines the work of Chicago's African American photographers from the 1890s into the 1930s. As part of the Terra Foundation's Art Design initiative, this project will generate an exhibition and catalogue that brings to light Chicago's contributions to the formation of modern black subjectivities.

During her tenure as the Terra Visiting Professor of Art 2019-20, Professor Mooney will complete her second book, *Portraits of Noteworthy Character: Negotiating a Collective American Identity*, published by Duke University Press. The project investigates the ways in which individuals and institutions looked to the portrait as a means to effect social change. While teaching a graduate seminar on global perspectives on American portraiture, Professor Mooney worked with Dr Giulia Smith of the John Ruskin College to create a series of workshops on art history and the Black Diaspora. The first was held in Michaelmas during Black History month and was accompanied by an exhibition at the Sackler Library and a [blog](#) that situates a wide array of resources within its collection. The second workshop will take place in March 2020 as part of a symposium with the Courtauld Institute of Art around the conceptualization of the Afrotrope. Professor Mooney shared insights from her on-going work at the Black Portraiture[s] symposium at New York University, as well as at lectures at the Courtauld and Oxford seminar series. She looks forward to the spring when she will be in conversation at the Terra Paris with Pap Ndiaye on the social history of black subjectivities and to the upcoming annual conference at the Irish Association for American Studies where she will be the keynote speaker.



Photo Credit: SM.Smith

**J. P. Park**, (pictured right) is formerly Associate Professor at the University of California and Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington DC.

J.P. is the June and Simon Li Associate Professorship in the History of Chinese Art, and Fellow of Lincoln College. His edited volume on Korean Art history is in press, and due to be available January 2020. He is currently working on his third book project, *Reinventing Art History: Forgery and Counterforgery in Early Modern Chinese Art*.



**John Blakinger** (pictured right) is Departmental Lecturer in the History of Art, affiliated with St Peter's and Worcester College. John was previously the 2018-19 Terra Foundation Visiting Professor of American Art at Oxford.

John studies modern and contemporary art, with a focus on aesthetics and politics. His book *Gyorgy Kepes: Undreaming the Bauhaus* - the first English-language monograph on artist, designer, and visual theorist Gyorgy Kepes - was published by The MIT Press in June 2019.



**Jennifer Johnson** (pictured right) joins us as Departmental Lecturer in the History of Art, and a Fellow of Christ Church. Jennifer has held lectureships in the History of Art and English Literature, and has been a Visiting Tutor at the Ruskin School of Art. She has also held a Junior Research Fellowship at St John's College.

Jennifer has recently finished a book on the painter Georges Rouault (1871-1958), which will be published as *Georges Rouault and Material Imagining* by Bloomsbury Academic in February 2020. Her writing has been published in various journals and edited collections, and her new work is centred on questions on abstraction and the mid-twentieth-century painter, Prunella Clough.



And finally, **Geoffrey Batchen** (pictured right) has been appointed to the Professorship of the History of Art, taking up his position in January 2020.

Professor Batchen's work as a teacher, writer and curator focuses on the history of photography. His publications include *Burning with Desire: The Conception of Photography* (1997); *Each Wild Idea: Writing, Photography, History* (2001); *Forget Me Not: Photography and Remembrance* (2004); *William Henry Fox Talbot* (2008); *What of Shoes: Van Gogh and Art History* (2009); *Suspending Time: Life, Photography, Death* (2010); and *Emanations: The Art of the Cameraless Photograph* (2016). He has also edited *Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida* (2009) and co-edited *Picturing Atrocity: Photography in Crisis* (2012).



The arrival of Professor Batchen, one of the world's leading experts on photography, will make a significant contribution to teaching and research in the history of art at Oxford.



## STAFF NEWS

**Gervase Rosser's** research has recently been much involved with Dante. He has given diverse lectures (in Oxford, Cambridge, and the Courtauld Institute in London) on the relation between Dante and the visual arts, and has completed a chapter on this topic for the *Oxford Handbook of Dante* (to be published in 2021/2).

He has also written about the Dante-related work of the contemporary printmaker, Geoff MacEwan (see picture). He is preparing two displays on Dante and the *Divine Comedy*, to be held in the Ashmolean Museum and the Bodleian Library in 2021, which will be the 700<sup>th</sup> anniversary of the poet's death.



**Geoff MacEwan, 'The Garden', from his *Purgatory* series (2010). Reproduced with the artist's permission.**

In November **Alastair Wright's** essay on the self-portraits of Paul Gauguin was published in the catalogue of the National Gallery's *Gauguin's Portraits* exhibition. He continues to work on Gauguin: a paper on the artist's time in Martinique in the context of French colonialism has been commissioned by the Van Gogh Museum in Amsterdam.

Other current projects include an article on the role played in the Paris art world of the 1950s by *Présence Africaine*, the leading French language Pan-Africanist journal of its time, and an essay that examines Matisse's interest in African, East Asian, and Oceanic art in light of colonial histories and post-colonial theory. In Oxford he continues to serve as Head of Department and has this term taught a new course on Pop Art.

Many thanks to all our contributors!

Do please get in touch if you have news to share

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