



History of Art Department Alumni Newsletter

Issue 16. October 2018



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 you have items for inclusion in the next issue, please email admin@hoa.ox.ac.uk

Department News:

In May 2018 **Craig Clunas** gave the third and last of his three lectures as Visiting Professor of Chinese Art at Gresham College, on art in Maoist China – this and the other two lectures are available to watch [online](#). He spoke at Asia House, and at the University of Aberdeen on ‘The Voyages of Zheng He: Then and Now’. He also published ‘The Politics of Inscription in Modern Chinese Art’ in the journal [Art History](#).

Craig retired in September 2018, and the process is now well under way to appoint his successor as Professor of the History of Art, with the hope that the new holder of the Chair will be in post for the beginning of the academic year 2019-20. At the same time, the teaching of Chinese art in the Department will continue after his retirement, since a generous donation has enabled the endowment of the [June and Simon Li Associate Professorship of Chinese Art](#). This newest member of an expanded department will be a fellow of Lincoln College, which will begin admitting undergraduates in History of Art for the first time from 2019. Craig wants to take this opportunity to thank everyone who came to his leaving parties, or contributed to the wonderful album of photographs and memorabilia, which he will always treasure. He sends his very best wishes to all past and current students of History of Art, and looks forward to remaining in touch.



Hanneke Grootenboer's Special Subject on the Art and Culture in the Dutch Golden Age has been reinstated, and kicked off with a student trip to Amsterdam that included visits to the Rijksmuseum, the Rembrandt House, and various 17th century canal houses. Last term, she was delighted to introduce Mary Carruthers at a conference on ‘Worlds/Words/Walls’, a conference organised by two MSt students in the History of Art. She also participated in a workshop on ‘Visual Wit in the Early Modern Period’ at Cambridge University, and presented a paper at the

Renaissance Society of America in a panel that she co-organised on ‘Conchophilia: Shells as Exotica in the Early Modern World.’ With her panel co-organisers, she is currently preparing an edited volume on the topic. In May, she participated in a round table discussion on the *Transhistorical Museum* in Amsterdam that was open to the general public, during which a book on the topic was launched containing an interview with her. She is also excited to re-join the board of the *Oxford Art Journal*.

Geraldine Johnson stepped down as Head of Department in October, but will continue to be the Junior Censor at Christ Church and serve on the University’s Council. In June, she gave a keynote lecture at a conference at the École du Louvre in Paris entitled ‘Image, objet, idée: appropriations photographiques de la sculpture.’ Since the last newsletter, she has also published two essays: “‘In consequence of their whiteness’: Photographing Marble Sculpture from Talbot to Today’, in *Radical Marble*, ed. W. Tronzo and N. Napoli (Taylor & Francis, 2018), and “‘The Life of Objects’: Sculpture as Subject and Object of the Camera’s Lens’, in *Instant Presence: Representing Art in Photography*, ed. H. Buddeus, V. Lahoda and K. Masterova (Czech Academy of Sciences, 2018). She continues to work on two monographs, one on the sensory reception of art in Renaissance Italy, the other on the photography of sculpture, as well as on a number of edited volumes.

Gervase Rosser has been working on the relationship between Dante and the visual arts: both the poet’s engagement with the art of his day, and the work of a modern print-maker, Geoff MacEwan, made in response to the *Divine Comedy*. He continues to be intrigued by non-naturalistic elements in early Renaissance art.

Alastair Wright has recently completed 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’, was published in April in *Gauguin’s Challenge: New Perspectives after Postmodernism*, ed. Norma Broude (Bloomsbury), and in November Alastair will be speaking on Gauguin’s Martinique period at the Van Gogh Museum in Amsterdam. During his research leave Alastair also worked on book projects on Ford Madox Brown and Seurat.

** Keep us posted! **

Please remember to update us on your activities and your contact details if they have changed since you left the Department, or if you no longer wish to receive Alumni communications, via admin@hoa.ox.ac.uk.

More Department News:

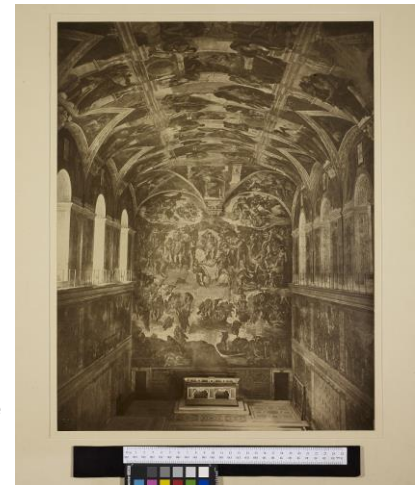
John R. Blakinger joined the History of Art Department as the 2018-2019 Terra Foundation Visiting Professor of American Art. He was previously a postdoctoral fellow at the Society of Fellows in the Humanities at the University of Southern California and earned his PhD from Stanford in 2016; before that, he was a predoctoral fellow at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, in Washington, D.C. John spent the summer finalising *Gyorgy Kepes: Undreaming the Bauhaus*, forthcoming from the MIT Press in spring 2019. This first book-length study of artist, designer, and visual theorist Gyorgy Kepes explores the fraught relationship between art and science during the Cold War. John will lecture on Kepes this autumn at the University of Texas, Dallas; at St Andrews and here at Oxford. Over the summer he also co-curated *Fauvism to Fascism* at the Santa Barbara Museum of Art. John is now researching the global spread of American art through Robert Rauschenberg's Overseas Culture Interchange. He will present this project this month at the University of Cambridge.

In February **Ros Holmes**, departmental lecturer, was invited to deliver a talk at Tate Modern for a symposium on 'Gender in Chinese Contemporary Art' along with another History of Art alumna Monica Merlin. The symposium is now available [online](#).



In June, she convened a panel at the Royal Anthropological Institute's annual conference on 'Agile Objects: The Art and Anthropology of Re-materialisation' and organised a one day conference at Christ Church on 'New Geographies of Visual Satire' with Julia Langbein. Her article on Miao Ying, internet art and online censorship was published in the February edition of *ARTMargins* and she has a chapter forthcoming in an edited volume on 'New Frontiers in China's Avant-garde'. In September, she was awarded the British Association of Chinese Studies (BACS) Early Career Researcher Prize. This year she has joined the Department as Departmental Lecturer in Chinese Art before taking up a Presidential Fellowship in Art History at the University of Manchester.

The **Visual Resources Centre** was awarded funding from the John Fell Fund to digitise our superb collection of photographs by Adolphe Braun of the Sistine Chapel ceiling. This was the second part of a project to also catalogue and research the provenance of the collection in Oxford, which was funded by the Edgar Wind Benefactors Committee.



Alumni Sofia Garrè (MSt 2018) took up the post of Project Assistant to carry out the research. Her findings will be summarised in a blog post this October, look out for it [here](#). The next stage of the project will be to publish the digitised prints on the Department website. This is a pilot project for the VRC to carry out selective cataloguing and digitisation of key material from the photographic collections. Alumni are welcome to contact the Visual Resources Assistant, Francesca Issatt, at vrc@hoa.ox.ac.uk if they wish to visit the VRC to view the Braun photographs or any of the other photographic collections.

Student News

Helena Guzik (DPhil 2016) has been awarded an external research fellowship to fund travel in Italy, the George Greenia Research Fellowship in Pilgrimage Studies, awarded by the Institute of Pilgrimage Studies at the College of William & Mary, for travel to do archival research for her dissertation.

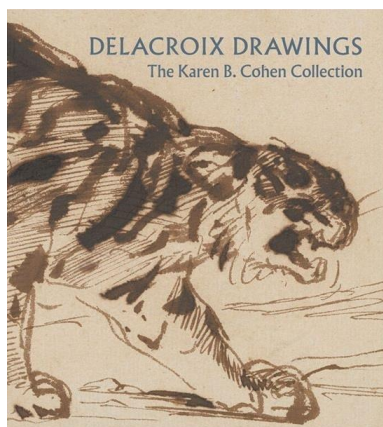
Alumni News

Rosalind Blakesley (nee Gray, DPhil 1997) has been appointed Professor of Russian and European Art at the University of Cambridge from October 2018.

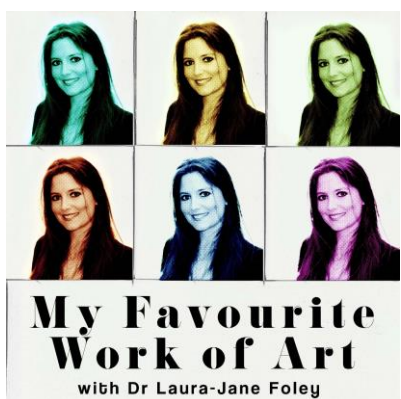
Sria Chatterjee (BA 2012) has been awarded Princeton University's Charlotte Elizabeth Procter Honorary Fellowship for the 2018-19 academic year, during which she will finish and submit her PhD dissertation, 'Naturing the Nation: art and design in India, 1870s-1970s'. She remains an affiliate fellow at the Max-Planck Kunsthistorisches Institut in Florence, Italy. She recently spoke at the 'Beyond Change: Questioning the role of design in times of global transformations' conference organized by the Swiss Design Network Summit, held in Basel, Switzerland in March, and the British Art Studies and Terra Foundation for American Art funded think-tank workshop 'Objects in Motion' in Giverny, France in May. She also presented at the Goethe Institute supported conference, the 'State of Nature in India' in Mumbai, India in August 2018, which brought interdisciplinary scholars, artists and activists together. She would love to hear from fellow alumni with related interests in art, history and the environment.

More Alumni News:

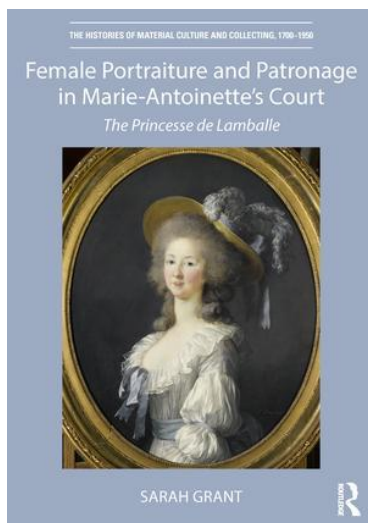
Ashley Dunn (MSt 2009) curated the exhibition *Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix*, which opened on 17 July at The Metropolitan Museum of Art. The exhibition runs through to 12 November and is accompanied by a catalogue.



Laura-Jane Foley (MSt 2005) completed her PhD at Kingston University in 2013. She is now an arts broadcaster and writer. She recently appeared on BBC Radio 4's Front Row and is the presenter of the new arts interview podcast series [My Favourite Work of Art](#). Each week Laura-Jane interviews a well-known guest about an artwork that has meant something to them



The book of **Sarah Grant's (DPhil 2016)** thesis, *Female Portraiture and Patronage in Marie-Antoinette's Court: the Princesse de Lamballe* comes out in September, published by Routledge.



Allie Gressler (MSt 2017) began an apprenticeship at Amber Waves farm in Amagansett, New York in April 2017. The apprenticeship teaches recent graduates how to farm organically and is a women-owned and operated non-profit, which works to educate the community on organic, local food and grain cultivation on the east end of Long Island. Allie will be returning to the farm next summer and looks forward to incorporating this experience into her art historical writing. **Katherine Hinzman (MSt 2016)** is organising a conference (to be hosted in Oxford, 21-22 February) entitled 'Reassessing Burne-Jones 2019', coordinated with Tate Britain's upcoming exhibition on Edward Burne-Jones. She is also organising a series of seminars in York entitled ['Catholicism and the Arts York'](#), the next of which will be on the 8th November and her recent article in the Pre-Raphaelite Society Review, "It is clear I am a heretic": Edward Burne-Jones, Theology and Artistic "Heresy" has won the John Pickard Essay Prize.

Tamsin Hong (MSt 2018) is now working permanently as Gallery and Collections Assistant at the [Naughton Gallery](#), Queen's University in Belfast, which showcases international art exhibitions throughout the year in the iconic Lanyon Building.



*The Naughton Gallery,
Queen's University in Belfast*

During April 2018 **Assimina Kaniari (DPhil 2006)** received a Getty Library Research grant to conduct research on David Hockney, Nikos Stangos and John Kasmin at the Getty Research Institute Kasmin archive. Assimina also had a chance to visit Hockney in his LA studio following his invitation, and during 2017 was recipient of the Leonardo Journal of MIT award for excellence in peer reviewing.

Talia Kwartler (MSt 2013) will enter the MPhil/PhD programme at University College London this autumn. Her dissertation, *The Other Duchamp*, is a monographic study of the artist Suzanne Duchamp. For the past five years, Talia worked at the Museum of Modern Art in New York, where she collaborated on the exhibitions *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* (2016-17), co-organised with the Kunsthaus Zürich; and *Max Ernst: Beyond Painting* (2017-18). While at MoMA, Talia also contributed research to exhibitions on Robert Gober, Sigmar Polke, and Ileana Sonnabend. This past spring, Talia presented her early research on Suzanne Duchamp's collages at the conference 'Collage, Montage, Assemblage: Collected and Composite Forms, 1700-Present' at the University of Edinburgh. She also spoke this past year at Cooper Union and Artists Space; and presented #ArtSpeaks talks at MoMA on artworks by Marcel Duchamp, Hector Hyppolite, Meret Oppenheim, and Sophie Taeuber-Arp.

Even More Alumni News:

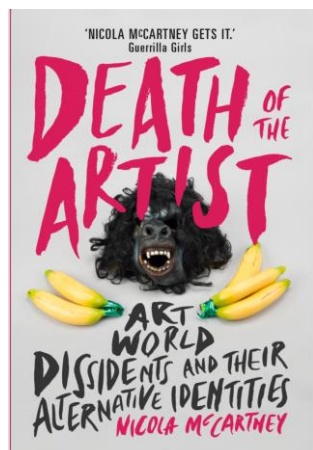
A landmark touring exhibition by the National Gallery of Australia, curated by **Greg Lehman (MSt 2013)** and Tim Bonyhady, recently opened at the Tasmanian Museum and Art Gallery after an influential season in Canberra.

Bringing together material from public and private collections including the British Museum, much of it - returning to Australia for the first time, the exhibition is centered on the work of English Huguenot artist Benjamin Duterrau, and showcases research undertaken for Greg's MSt dissertation.



The resulting publication, *The National Picture: the art of Tasmania's Black War* (National Gallery of Australia, 2018) features major essays by Greg and Tim, and is the first major survey of Australian colonial art to focus on the representation of Indigenous people in Tasmania.

Xenia Levina (BA 2015) is training in the Drawing and Painting Programme at the Florence Academy of Art, US Branch. Upon completing her first year of study, Xenia has been awarded 2 scholarships by the Florence Academy of Art to continue her training in 2018-19. Recently, Xenia has exhibited drawings in 'Canto XVIII, Immersive Salon & Gala' at the American-Irish Historical Society (New York City, 2018). You can see Xenia's work on www.xenialevina.com



Nicola McCartney (MSt 2008) is a lecturer in Cultural Studies at Central Saint Martin's and her book *Death of the Artist: Art World Dissidents and Their Alternative Identities* has just been published on artists who use alternative identities, and the political prowess of dissident artistic authorships

Alice Purkiss (MSt 2012) recently won an [award at the University](#) for her work with the National Trust following the announcement of the new [National Trust Partnership at Oxford](#) which she leads.

Iseabail Rowe (MSt 2016) will be a visiting researcher at New York University this autumn (August-Dec) before returning to the European University Institute in Florence to complete her PhD.

After graduating last year **Laura Simpkins (BA 2017)** has been working at Messums Wiltshire as a curator. Her final exhibition before moving on to a Masters is [IMAGE](#), the gallery's inaugural photography and film season, which runs from 15 September - 21 October 2018. *IMAGE* presents a diverse range of contemporary and historical photographers, whose work probes the themes of celebrity, vanity and mythology. Artists include Andy Warhol, Angus McBean, Cecil Beaton, Norman Parkinson, Peter Beard, Juno Calypso and Anna Fox & Alison Goldfrapp. Film screenings, talks and photography courses will also take place over the duration.

Hope Stockton (MSt 2010) is Associate Editor for MFA Publications at the Museum of Fine Arts, Boston, as of July. Hope would love to see anyone whose research brings them to Boston or the east coast of the United States.

And finally...

After 13 years, **Rachel Leach (Woodruff)** will be leaving the Department at the end of Michaelmas Term as she has relocated to the Herefordshire/Worcestershire border where she intends to pursue her background in the arts. She has enjoyed playing her part in establishing and developing the activities of the Department over the years, not least the BA degree; she will greatly miss her colleagues and all the students, past and present, but looks forward to staying in touch with you all and following your careers – and reconnecting in the future.



Many thanks to our contributors, and well done to all alumni, current students, staff and visitors on their achievements!