



# History of Art Department Alumni Newsletter

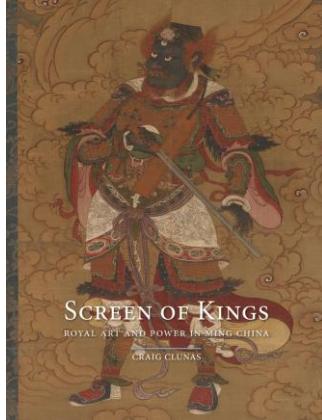
## Issue 7. September 2013

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's** latest book, [\*Screen of Kings: Royal Art and Power in Ming China\*](#) has been published by Reaktion books. His essay 'The Family Style: Art as Lineage in the Ming and Qing' was published in a volume entitled *The Family Model in Chinese Art and Culture*, and is available to read on [academia.edu](http://academia.edu): <http://oxford.academia.edu/CraigClunas>.



A more personal comment on the state of the discipline was published as 'Regarding Art and Art History, *Art Bulletin*, 95.1 (March 2013), pp. 8-9.

Craig has continued to work on a major exhibition about Ming China which will open at the British Museum on 18 September 2014 and run till January 2015, with major loans from museums in Asia, Europe and America. In June he took part in a programme in the Radio 4 'In Our Time' series with Melvyn Bragg, discussing the classic Chinese novel 'Romance of the three Kingdoms'; this can still be heard on the 'In Our Time' website. He continues to tweet on matters art historical and Chinese, @CraigClunas.

**Hanneke Grootenboer** has been on leave, working on a book on *The Pensive Image: Six Case Studies in Visual Thinking* for which she received a Leverhulme Research Fellowship.

In the spring, her *Treasuring the Gaze: Intimate Vision in Eighteenth-Century Eye Miniatures* (University of Chicago Press) came out, as well as *Tradescant's Orchard* (Bodleian Library Publishers), a facsimile production of a seventeenth-century bound volume of 68 watercolours of fruits and flowers in the Bodleian Library, co-authored with Dr Barrie Juniper, emeritus plant scientist at St Catherine's College. She also published an essay on eye, mouth and breast miniatures in *La miniature en Europe, des portraits de propagande aux oeuvres éléphantiques*, and collaborated with contemporary photographer Bettina von Zwehl on a publication in conjunction with an exhibition on photographic miniatures by Von Zwehl entitled "Ruby's Room" in the Holburne Museum in Bath.

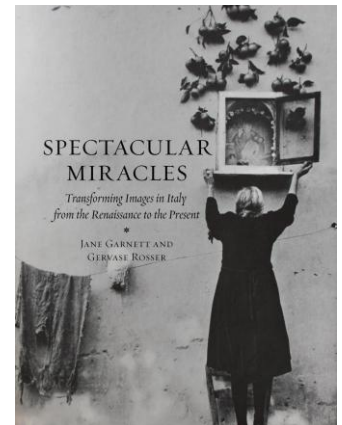
This year, Hanneke presented papers at symposia at UCL, the University of East Anglia and Cambridge University and gave a key note address on philosophy and painting at a conference on literature and the visual arts at the University of Ghent in Belgium.

**Geraldine Johnson's** *Renaissance Art: A Very Short Introduction* (OUP) has been translated into a number of languages, including Chinese, Greek, Turkish and Thai. She has just finished stints as Associate Head of the Humanities Division in charge of Undergraduate Studies and as Tutor for Admissions at Christ Church. She is now looking forward to completing her book on art and the senses in Renaissance Italy.



Illustration: Detail of Alessandro Allori (attr.), Francesco de' Medici, oil on panel, c. 1560. Art Institute of Chicago. (Photo: G.A. Johnson)

**Gervase Rosser** and Jane Garnett celebrated the publication of their new book about the cults of miracle-working images, 'Spectacular Miracles. Transforming Images in Italy from the Renaissance to the Present' (Reaktion Books), with a symposium, a party and a photographic exhibition held in St Catherine's College. Gervase has since been writing a book about medieval guilds and fraternities.



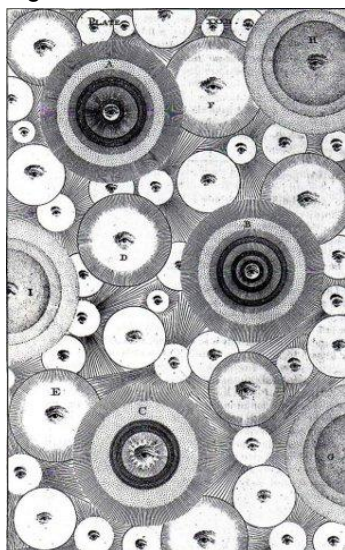
**Alastair Wright** has been working on two book projects. The first is a study of the representation of death and belatedness in Neo-Impressionism; the second is a study of the politics of embodied spectatorship in the art of Ford Madox Brown. In connection with the latter project, Alastair has co-convened a major international conference on Pre-Raphaelitism. The conference, which will take place in late September, features two days of talks at St John's College and the Ashmolean Museum as well as viewings of Pre-Raphaelite work in various Oxford collections. Alastair continues to chair the Editorial Group of the Oxford Art Journal.

This year, **Matthew Walker**, Mellon Post-Doctoral Fellow in Architectural History, is publishing articles in the two principal journals dedicated to architectural history: *Architectural History* (August 2013), and *The Journal of the Society of Architectural Historians* (December 2013). The former will represent his research into accounts of Greek architecture in English travel writing in the late seventeenth century. This was also the subject of a research seminar Matthew gave in the Department in February (available as a podcast online). The second article will be about Robert Hooke's College of Physicians and its anatomy theatre, built in London in the 1670s. In June, he was interviewed by *The Glaswegian* newspaper about the current plight of the buildings of Alexander 'Greek' Thomson, the brilliantly idiosyncratic architect of nineteenth-century Glasgow. In the piece he calls upon the city and its developers to do more to protect Thomson's architectural legacy, which is, he argues, of international significance. The article is available here:

<http://www.theglaswegian.co.uk/glasgow-news/news/2013/06/12/glasgow-s-alexander-greek-thomson-s-architecture-to-disappear-without-aid-expert-warns-102692-23984159/>

**The Institute of Visual Research (IVR)** has been founded by a group of scholars from the History of Art Department, the Ruskin School of Drawing & Fine Art, the School of Anthropology and Museum Ethnography, the Pitt Rivers Museum and the Ashmolean Museum of Art and Archaeology. It provides a framework for bringing together researchers studying visual imagery in the broadest sense of the term, including those working within other disciplines. Its current Director is Hanneke Grootenboer.

Run by an interdisciplinary steering committee, the IVR provides a forum for visual research within the Humanities Division and beyond; it encourages collaboration between scholars, practitioners, curators, philosophers, and writers from across the Oxford community; it supports and encourages graduate student and early career fellow initiatives for interdisciplinary collaboration, and it fosters contact with other national and international research organisations.



The IVR's mission is to explore the plurality of visual culture in all its aspects: its history, practice and politics of display, as well as its theoretical and philosophical dimensions, and its current state and impact in a global context. One of the IVR's main objectives is to organise events that lead to new research initiatives of international competitiveness, including an annual topically-driven symposium and workshops that can serve as a barometer of current tendencies in visual culture,

as well as two visiting professorships for which one practically-oriented and one theoretically-oriented leading figure in the field will be invited. <http://www.torch.ox.ac.uk/visualresearch>

## **\*\*New member of the HoA team\*\***

Following Christine Robertson's departure to China, we are very happy to welcome **Clare Charlesworth**, our new Administrative Secretary and Visual Resources Assistant.



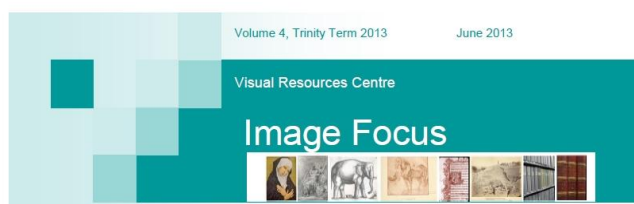
Before joining the Department, Clare previously held positions in the Development Offices at both Oriel College and St Peter's College. She pursued her passion for art by studying History of Art at undergraduate level at Roehampton University, London.

Clare looks forward to being in contact with you all soon.

## **Visual Resources Centre**

The Centre produces an annual newsletter to keep its patrons informed regarding VRC news, new resources and updates. For the first time, this has been made publicly accessible:

<https://weblearn.ox.ac.uk/x/JPG89N>



## **Slade Lectures 2014**

The next Slade Professor is [Tamar Garb](#), Durning Lawrence Professor in the History of Art at UCL. Lecture details will be posted on the events page of the [departmental website](#) in the spring.

## **The Edgar Wind Society**

The Society has recently undergone some rebranding, including changing the name of its journal: as of Michaelmas 2013, the journal 'Oculus' will become the new brainchild of The Edgar Wind Society. Containing artworks, reviews and art historical essays, the journal aims to provide a stimulus for an interest in, and reflection on, the visual arts. Named after the first Oxford Professor of Art History, the Society exists to make art and art history accessible to everyone, aiming to encourage involvement with the subject beyond academic study and offer an environment within which to nurture an interest in art. It will be adding HoA and Ruskin freshers and new members from across the University to its numbers shortly, and will host a number of talks, tours and exhibitions throughout the academic year, including working with Magnum photographers on a Photography Season; more information to follow. See the [website](#) for further information about the Society.



## Student News:

A conference paper given by **Sarah Grant (DPhil 2012-)** in January on 'Miniatures of the Princesse de Lamballe' will be published in October by the Tansey Collection. Also in October, Sarah is giving a talk on her research at The British History in the Long Eighteenth Century Seminar at the Institute of Historical Research in London. She was awarded a Gen Foundation Grant, the Inger Lawrance Award and a Morgan Fund Award.

**Anna Winestein (DPhil 2005-)** contributed an essay to the catalogue of the exhibition 'The Big Change: Revolutions in Russian Painting 1895-1917, held at the Bonnefanten Museum in Maastricht in Spring/Summer 2013. She also had an article published in the collective volume *Loyalties, Solidarities and Identities in Russian Society, History and Culture*, a publication of the School of Slavonic and East European Studies at UCL, which she also co-edited. Anna has recently delivered two lectures at the National Gallery of Art in Washington, DC - one on the legal challenges faced by Sergei Diaghilev when he brought the Ballets Russes to the US in 1916, and one on the contribution of Russian emigre film professionals to Abel Gance's legendary silent film, *Napoleon*. She also advised the NGA on programming to accompany their Ballets Russes exhibition, including guest-curating a film series exploring Russian emigre cinema. After serving as the Creative Director of the Hermitage Museum Foundation in New York in 2012, Anna stepped down from that role at the end of 2012, and left the board of the HMF in June 2013 in order to focus her energies on the Boston-based non-profit organisation which she co-founded in 2009 and has directed since then, the Ballets Russes Cultural Partnership. She was appointed a Visiting Scholar at the Center for the Study of Europe at Boston University for the academic year 2013-2014.

## Alumni news:

### ***Can you offer careers advice?***

The Careers Service hosts a database of alumni who have offered to share their advice with current students keen to follow in their footsteps. Joining this network includes the feature to set preferences for if and how students can contact you, including setting a limit on numbers of emails per month. Speaking to someone in your field could make all the difference to a student who's exploring their options. If you are interested in finding out more, please email our Careers Adviser: [lucy.hawkins@careers.ox.ac.uk](mailto:lucy.hawkins@careers.ox.ac.uk)

**Julie Bellamare (MSt 2012)** has been admitted to the Master's degree in Chinese literature at National Taiwan Normal University, with a full scholarship from the Taiwan Ministry of Education. Julie is taking the course to strengthen her language skills in literary Chinese in preparation for art historical research at doctoral level.

**Harriet Costelloe (MSt 2013)** joins Westminster School in London this month as an Archives and Records Management Assistant, the archive of which comprises works of art, rare books, and artefacts, which she will be cataloguing.

**Eliza Garnsey (MSt 2010)** is currently studying for a PhD in Politics and International Studies at the University of Cambridge. As part of her studies, Eliza is in Venice for 6 months researching and working for the South African Pavilion at the Venice Biennale. In 2014 she will be spending some time in Johannesburg working with the art collection of the Constitutional Court.

**Dennis Geronimus (MSt 1996, DPhil 2001)**, currently Associate Professor of Art History at New York University, was happy to have the opportunity to hear his former mentor, Martin Kemp, present the Robert Janson-La Palme Visiting Lectureship at Princeton University in April. Dennis is contributing as a guest curator to the first-ever exhibition devoted to the career of Piero di Cosimo, scheduled to open at the National Gallery of Art, Washington DC, in February 2015, before traveling to the Galleria degli Uffizi for the second leg of the exhibition that June.

This past year saw the publication of a number of Dennis' essays (on Piero and the theme of visual joking in the Renaissance; and on Piero's most intrepid pupil Jacopo da Pontormo and his working process) and exhibition reviews ("Bronzino: Artist and Poet at the Court of the Medici", shown at the Palazzo Strozzi, Florence, and the Metropolitan Museum of Art's "The Renaissance Portrait, from Donatello to Giovanni Bellini," both appearing in *Renaissance Studies*).

Invited lectures took him this past year to his college alma mater, Williams College, Massachusetts, where he gave a talk titled "Northern Exposure: Pontormo Responds to Dürer"; Boston University ("Like a long-legged fly upon the stream; His mind moves upon silence': Michelangelo in the Sistine Chapel") and Penn State University ("No Man's Lands: Lucretius and the Lure of the Primitive in Renaissance Art").

Looking to the future, Dennis will continue to work on his long-term book project on Pontormo (Yale University Press) in the painter's hometown of Florence, as a Visiting Scholar at the Dutch Institute for Art History in spring 2014.

**Catrin Jones (BA 2007)** has recently curated an exhibition at the V&A called *Deception: Ceramics & Imitation* which looks at *trompe l'oeil* decoration and imitations of different materials in ceramics and runs until 5th January 2014.



Cup and saucer, Sèvres porcelain factory, 1766

**Patrycja Kaszynska (DPhil 2008)** is the Project Researcher for the AHRC's 'Cultural Value Project'. The two year interdisciplinary project seeks to establish a framework that will advance the way in which we talk about the value of cultural engagement and the methods by which it is evaluated.

Starting this month, **Talia Kwartler (MSt 2013)** will be working in the Department of Painting and Sculpture at the Museum of Modern Art in New York where she will conduct research for a number of upcoming exhibitions. As the Department's 12-month intern, Talia will be integrated within the museum's internship programme, where she will learn more about curatorial practices, the institution's mission, and museums' role within society, as she gains experience to undertake further curatorial work.

**Adam Levine (DPhil 2012)** has been named interim head of the Toledo Museum of Art's newly formed Visitor Engagement Group for the next fiscal year, which coincides with his remaining tenure on the Mellon Fellowship. The newly-formed Visitor Engagement group includes a diverse array of employees whose jobs relate to the visitor experience of the Toledo Museum of Art and its collection. The head of interpretation, the exhibitions coordinator, the programs coordinator, and the design studio are a few of the individuals and areas encompassed by the group, whose purpose to create environments in the Museum and online that connect individuals with the Toledo Museum of Art's collection in meaningful ways.

**Esmay Luck-Hille (BA 2008)** has recently released an EP with her band The Luck. Esmay and her brother Max make up the band, an indie-acoustic duo drawing influences from choral, rock and folk music to form a unique sound focussed from the harmonic blend of their voices.

Art remains a strong influence for the band, particularly in some of the music and videos. The new single 'Muscles and Bones' was inspired by the exhibition last year of Leonardo da Vinci's anatomical work, and their first music video 'Bricks' was influenced by a surrealist image at the Barbican's 'Surreal House' exhibition a few years ago.

New EP: <http://www.theluckmusic.com/music.php>  
Music Video - 'Muscles and Bones':  
<http://youtu.be/kqpNe9QPQsE>

**Ruth Mason (BA 2010)** begins a PhD in the Geography Department at UCL this month. Ruth will be researching congregational practices in 19th Century Methodist communities (primarily in London) through consideration of their material culture. She has been awarded the UCL Wolfson History Scholarship to fund her studies.

**Eloise Maxwell (BA 2010)** has been accepted to study an two year MA in History of Art and Archaeology at New York University's Institute of Fine Arts. She has deferred her place and will start in September 2014.

**Monica Merlin (DPhil 2013)** has been appointed post-doc fellow at the new Tate Research Centre: Asia-Pacific in London where she is conducting a research project on contemporary Chinese women artists.

At the end of July, **Ruth Millington (MSt 2011)** moved on from the Estorick Collection in London to work as a Researcher and Gallery Assistant at Connaught Brown, who specialise in Modern, Impressionist and Post-Impressionist art. Ruth's role involves researching and writing about works of art for sale, managing Press Relations and selling.

**Sarah Ng (DPhil 2013)** is a research fellow at Hong Kong University Museum and Art Gallery. She also has two part-time jobs, one as an adjunct assistant professor at University of Hong Kong and the other as a part-time lecturer in Lingnan University.

**Dennis Prior (MSt 2012)** was recently awarded the Association of Art Historians Postgraduate Dissertation Prize. Dennis' paper, 'Architecture/Not Architecture: Towards a Reconsideration of Architectural Aesthetics and the Function Reflex', was written whilst completing his MSt at Oxford, and was judged by the assessors to be "an important thesis with evidence of an extraordinary amount of work". Thanks to the generous support of The University of Melbourne, Dennis was able to accept his prize in person at the AAH National Conference in Reading in April.



Since completing his studies and returning to Australia in late 2012, Dennis has been teaching Architectural Design at the University of Melbourne, and at Monash University. He has also established an independent practice called 'A Priori and After Architecture', through which he hopes to continue to explore his interest in the relationship between architectural and artistic practice.

**\*\*BA Tenth Anniversary Party 2014 \*\***

**Save the Date!**

2014 will mark the tenth anniversary of the Oxford University History of Art BA. To celebrate, we would like to invite all alumni from the BA course to a reunion. A lunch party will be hosted by St Catherine's College on **Saturday 14 June 2014**. All of us in the Department look forward to sending more details and formal invitations in due course. In the meantime, please make a note and save the date! Gervase Rosser and Rachel Woodruff.

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