



DEPARTMENT OF

**HISTORY
OF
ART**

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UNIVERSITY OF OXFORD

ALUMNI NEWSLETTER DEC 22: ISSUE 21

ALUMNI UPDATES

Julie Bellemare

“I’m happy to share that I’ve started a position as Curator of Early Modern Glass at the Corning Museum of Glass in the US. It’s a particularly momentous appointment, since I’m the first specialist of Asian art to hold this position, which has traditionally been more narrowly focused on Europe. There is a good foundation of non-Western glass objects already in the museum, but I look forward to expanding the geographical scope of the collection and to look at glass from a more global perspective.”

[The Corning Museum of Glass Announces Curatorial Appointments | Corning Museum of Glass \(cmog.org\).](#)”



Hilary Floe

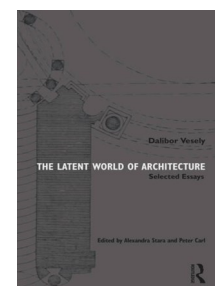
“After almost 4 years at the Barbican, I am moving to Tate Britain to take up the role of Curator of Modern and Contemporary British Art with a focus on the 1940s-1980s.”

David Lewis

“Last year I returned to Oxford as an Associate Professor of Architectural History in the Continuing Education Department, University of Oxford.”

Alexandra Stara

“I am pleased to share with the community the news of my new book, a collection of essays by the late architectural historian and philosopher Dalibor Vesely, just out from Routledge.” Publisher’s link [here](#).



ALUMNI UPDATES

Sarah Finch

“Having spent the past few years developing my painting practice, I’ve been able to share my work in various exhibitions this year. I’ve exhibited at the Mall Galleries in London with the New English Art Club, Society of Women Artists, and most recently for the ING Discerning Eye exhibition. I also exhibited with the Oxford Art Society for the first time, and I appeared in an episode of the Sky Arts TV programme Portrait Artist of the Year.

“I’ve attached the self-portrait that got me selected to appear on Portrait Artist of the Year. It’s called Mise en abyme, and it plays with various ideas that interested me during my time at the HoA department.

If anyone is curious to see more of my work, I’m on Instagram @sk_finch. My website is skfinch.com.”



Alice Godwin

“Hello History of Art alumni! I wanted to share the news that I moved to Copenhagen in the spring of 2022. Having worked for Gagosian as a writer and researcher for several years in London, I've been delighted to take the leap into freelance life. I now work on a freelance basis for Gagosian and a number of other international galleries writing on artists and exhibitions, copyediting and providing research. I also continue to contribute to publications such as Frieze, Wallpaper, The Brooklyn Rail and Aesthetica. I would be thrilled to hear from anyone else based in Scandinavia and very happy to discuss any writing opportunities. Please do feel free to reach out alicegodwinart@gmail.com”.

Gregory Tiersma-Woollgar (MSt 2019)

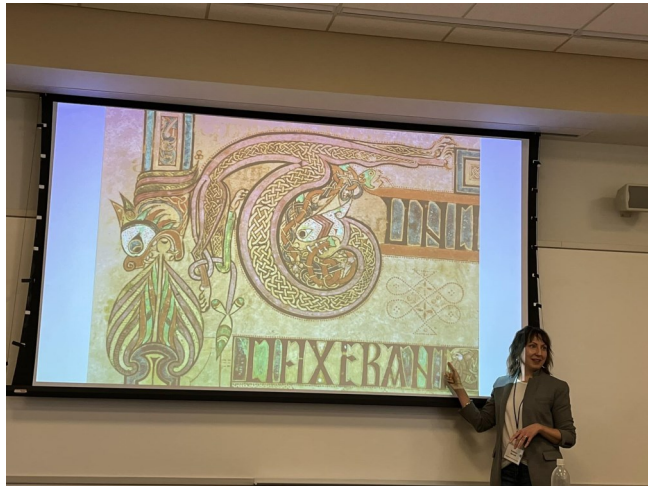
“As the lead of the research team of Galerie Gmurzynska in Zürich, Switzerland, I am engaged in organizing exhibitions and publishing catalogues for the gallery and for museum partners in the field of the 20th century. My publication and exhibition highlights with museums this year include: "Les Céramiques de Wifredo Lam," Musée National des Arts Asiatiques -Guimet, Paris 2022 "Hermann Rastorfer, Lebenslinien," Kunstforum Wien, Vienna 2022 (publication forthcoming).

ALUMNI UPDATES

Kathryn Barush

Kathryn Barush launched the [Berkeley Art & Pilgrimage Project](#) over the summer, co-sponsored by Santa Clara University. Check out the website for virtual and in-person pilgrimage opportunities curated by contemporary artists. She has been busy presenting on the project this autumn at the Symposium for Pilgrimage Studies at the College of William & Mary in Williamsburg, VA, and at the annual meeting of the American Academy of Religion in Denver, CO. Her book, *Imaging Pilgrimage: Art as Embodied Experience* (Bloomsbury) was named University of Oxford Alumni Publication of the Month in September

and will be released in a paperback edition in January.



Other recent projects include a catalogue essay for American painter Tobi Kahn's retrospective, *Elemental* and the edited diary of pilgrim and landscape artist Phil Volker, published in August 2022. She is looking forward to presenting on a panel on walking-as-performance at CAA in February, chaired by Judith Rodenbeck (author of *Radical Prototypes: Allan Kaprow and the Invention of Happenings*, MIT Press, 2014).

Polly (Gray) Blakesley

Professor Rosalind Polly Blakesley (née Gray) completed her latest book, *Women Artists in the Reign of Catherine the Great*, and was appointed a Trustee of the V&A.

April Manderson and Rachel Spaulding

April Manderson (Armstrong-Bascombe) and Rachel Spaulding Carty (Spaulding) met on the Art History and Visual Culture Masters (2015-16) and have remained friends ever since, regularly visiting each other in New York, London, and Canada. Both friends welcomed their first born children recently in December 2021 and May 2022, and are looking forward to celebrating Easter & Passover together in New York next year.

ALUMNI UPDATES

Ani Kodjabasheva

“Our team at The Collective Foundation, based in Sofia, Bulgaria, won a Grand Prix at the European Heritage Awards / Europa Nostra Awards in Prague this September. I was in Prague to receive the award.

This is the highest distinction for heritage preservation or activation in Europe. We were very surprised and thrilled to be selected, as we were the youngest organisation and project among those shortlisted -- founded in 2020 -- and with comparatively little funding. So it's wonderful that Europa Nostra, the association for European cultural heritage, decided to highlight our work.



Our project Rivers of Sofia promotes the idea of creating public spaces around Sofia's waterways, via pop-up architectural interventions, festivals, and design workshops. Here's some more project info:

- Webpage describing our project, with photos and video: <https://www.europeanheritageawards.eu/winners/rivers-of-sofia/>
- Recording of the European Heritage Awards Ceremony 2022 at the opera house in Prague: <https://vimeo.com/event/2307091>. At about 1h 36 min, you can see me delivering a short acceptance speech.
- Photo stream of the ceremony: <https://www.flickr.com/photos/europanostra/52386021077/in/album-72177720302047483/>. In this particular photo, you can see me with EU Commissioner for Innovation, Research, Culture, Education, and Youth Mariya Gabriel and the executive president of Europa Nostra, Prof. Dr. Hermann Parzinger, receiving the Grand Prix on behalf of The Collective Foundation.



This kind of recognition blew us away, and I hope it's inspiring to other people in the alumni community who are thinking of trying out a 'crazy' idea!”.

WELCOMING NEW STAFF

Dr Marta Zboralska

Departmental Lecturer in History of Art ,Christ Church

Marta is a historian of modern and contemporary art, in particular of the former communist states located between the Iron Curtain and the Soviet Union (such as Poland, where she is from). Her PhD, titled 'The Art of Being Together: Inside the Studio of Henryk Stażewski and Edward Krasiński' was awarded from UCL in 2020.

Marta's recent *Art Journal* article, '[Living Color: Henryk Stażewski's Interior Models](#)', was shortlisted for the Royal Historical Society's Alexander Prize. Before coming to Oxford, she taught at UCL and the University of Essex.



Professor Christopher Reed

Terra Visiting Professor of American Art 22-23

Christopher joins us from the Pennsylvania State University, where he directs the interdisciplinary PhD program in Visual Studies. His scholarship and teaching engage with a wide range of art and design with an eye to the social significance of visual expression and experience.

His books include the award-winning *Bachelor Japanists: Japanese Aesthetics and Western Masculinities* (2017), *Art and Homosexuality: A History of Ideas* (2011), the co-authored *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past* (2012), *Bloomsbury Rooms: Modernism, Subculture, and Domesticity* (2004), and the anthology *Not at Home: The Suppression of Domesticity in Modern Art and Architecture* (1996).






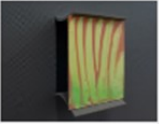

At Oxford, Professor Reed's undergraduate and MSt courses explore the intersections and overlaps of identity within American art. During his time at Oxford, his research will follow the paths of Americans abroad in Britain, continental Europe, and Japan, from the late nineteenth to the mid-twentieth century, in order to understand the impact travel and expatriate experience have had on American understandings of American-ness.



WELCOMING NEW STAFF

Alexander Stavrou, Digital Resources & Events Assistant (p/t)

The department is delighted to welcome Alexander, who as well as looking after the Visual Resource Centre (VRC) on a part-time basis, supports the development of digital visual content, and organises and supports department and faculty public events and outreach activities.

	Alexander Stavrou 1.jpg Performance of 'Fragment interface' at Modern Art Oxford Discarded piano fragment 9 minutes 2022 (photo credit: Phil Brooks)
	Alexander Stavrou 2.jpg 'Progress II (gatherer)' Digital stop motion, Ruskin project space windows 3 hours 27 minutes 2022
	Alexander Stavrou 3.jpg 'Progress II (gatherer)' Digital stop motion, Ruskin project space windows 3 hours 27 minutes 2022
	Alexander Stavrou 4.jpg 'Hand Held Device holding Nail Painting (IIII)' Oil on nails, pencil, MDF and plywood 30.5 x 30.5 x 10 cm 2021
	Alexander Stavrou 5.jpg 'Discontinuous Golden Ratio' Laser on 3mm plywood clamped by shoe sole rubber nailed to a wall 13.5 x 18 cm (plywood) 2021
	Alexander Stavrou 6.jpg 'Swipe' Oil on aluminium clamped by shoe sole rubber nailed to a wall 20 x 15 cm (aluminium) 2021
	Alexander Stavrou 7.jpg 'FG_warehouse' Multimedia installation. Projected digital stop motion and audio recording. Ballast and sand on floor. 550 x 450 x 370 cm 2022

Alexander is a multidisciplinary artist whose practice is centred around thinking-through-making. He plays among and between the fields of painting, object making, installation, sound, digital film, writing and performance. Some recent investigations meditate on growing up around the transformative world of a cobbler's workshop where you can still find his father edging the sole back from the toe with his thumbs, heel clamped between his left arm and midriff, considering how best to rejoin each part.

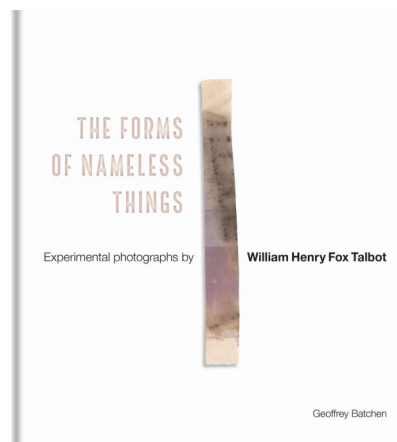
He holds an MFA from the Ruskin School of Art, which was funded by a PGT Studentship in the Humanities. He is also interested in the potential of chance encounters and thinks about how dormant spaces and objects can benefit the local community (and vice versa) through experimental, diverse and

open forms of engagement. Recent shows include Adapt Transform at Modern Art Oxford, Oxford; un/re/dis/cover at OVADA, Oxford; Substance Bundle at The Koppel Project Central, London; Dentons Art Prize 9.0 at Dentons London and is a current studio artist at OVADA.

STAFF & DEPARTMENT NEWS

Professor Alastair Wright's essay on Matisse's response to the art of West Africa in the context of European colonialism has been translated into Hungarian and Japanese for exhibitions in Budapest (2022) and Tokyo (2023). An essay examining Gauguin's work in Martinique in light of the racial politics of French colonialism in the Caribbean will be published by the Van Gogh Museum in Amsterdam. Current projects include an essay co-written with Kathy Rawlings, a DPhil candidate in the Department, on *Présence Africaine*, the leading French language Pan-Africanist journal of its time.

Professor Geoffrey Batchen has just had a book issued by Bodleian Library Publishing. Titled *The Forms of Nameless Things: Experimental Photographs by William Henry Fox Talbot*, this book reproduces a selection of test prints made by England's inventor of photography during the medium's first few years. It also comes with an essay that places these prints in a larger history and seeks to make a case for their continuing significance.



The book is drawn from the Talbot Catalogue Raisonné of over 15,000 photographs, hosted by the Bodleian. It has been published as a supplement to the two exhibitions that Geoff is curating for the Bodleian, both due to open early in 2023. One of these is devoted to the Talbot Archive, acquired by the Bodleian in 2014. The other will trace a history for early British photography from 1800 to 1850. This project also has an associated book, due out in march and titled *Inventing Photography: William Henry Fox Talbot in the Bodleian Library*. In addition to these exhibitions, Geoff is also curating another about photographs of the moon taken in the 1960s to aid NASA's efforts to land humans on its surface. This will open at the Barn in St Johns College in mid-April as part of the Photo Oxford festival.



With the easing of pandemic restrictions, HoA has been able to invite a number of interesting speakers to Oxford to share their research. The June and Simon Li Foundation made it possible to bring two of those speakers—David Getsy and Maria Loh—from the United States. Other speakers have included Erin Li, from the Whitechapel Gallery, Esmay Luck-Hille, who spoke about NFTs in the art marketplace, and Siobhán Shilton, who introduced us to activist art in Tunisia. Thanks go to DPhil student Kathleen Rawlings for organising these talks.

STAFF & DEPARTMENT NEWS

Professor Gervase Rosser

Current research, with Jane Garnett, is focused on Montmartre c.1900, so here is a picture (below) of there and then.

In other news, I am retiring this year. In October I'll leave my current position as director of the Ertegun graduate scholarship programme, and will not be returning to teach in the Art History Department – although I'll continue to supervise my doctoral students. I'm going a couple of years sooner than the university would, in any case, require. But I shall not be leaving Oxford, and I hope to see much more of friends, colleagues – and former students – than has recently been possible. On this note, I should very much love to hear from former students with whom I've worked, whether recently or longer ago: do please get in touch, as it will be wonderful to hear from you. And I look forward to continuing to be part of the conversation about art and art history in Oxford.



Many thanks to all our contributors!

Do please get in touch if you have news to share

Email: manager@hoa.ox.ac.uk

If you no longer wish to receive alumni communications,

please let us know by emailing

manager@hoa.ox.ac.uk

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