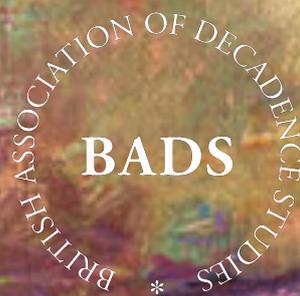
An impressionist painting of a nude figure, possibly a woman, in a dynamic, expressive style. The colors are vibrant and varied, including blues, purples, greens, and warm tones like reds and oranges. The brushstrokes are visible and energetic, creating a sense of movement and light. The figure is the central focus, with her body rendered in soft, blended colors.

Art Writing and the Body

1-3 September 2021

Online via Zoom



bads.gold.ac.uk/art-writing-body

Conference Organisers

Thomas Hughes, Will Parker, Alice Condé, Jane Desmarais and Jessica Gosling

Hosted by the Decadence Research Centre at Goldsmiths and the
British Association of Decadence Studies (BADS)

PROGRAMME

DAY 1 (Wednesday 1 September) Chair: Thomas Hughes

9.00 am Pre-recorded keynote released: Sam Rose (University of St Andrew's), 'When Art Writers Become Their Artists'

5–7.30 pm Live panel 1: Stillness and Movement

Harry Daniels (Balliol College, University of Oxford), 'The Rest of John Ruskin: Bodies in Repose'

Damian Walsh (University College London), 'Sensational Voyages: Nonhuman Aesthetics in Vernon Lee's Travel Collections'

Q&A: 20 minutes

20-minute break

Quickfire 1: Eliza Goodpasture (University of York), 'The Taste of a Painting: Sensory Embodiment in Vernon Lee's *Gallery Diaries*'

Quickfire 2: Anna Kate Blair (University of Melbourne), 'Deinstallation Grief: Embodied Art Writing and Mimosa Echard's "Closed Eyelids"'

Quickfire 3: Pauline Chevalier (Institut national d'histoire de l'art, Paris), 'The Mastery of Movement: Reading Bernard Berenson with Rudolf Laban'

Q&A: 20 minutes

DAY 2 (Thursday 2 September) Chair: Harry Daniels

9.00 am Pre-recorded keynote released: Patricia Pulham (University of Surrey), 'Writing the Body in Marble: Arthur O'Shaughnessy's Venuses and the Ambiguities of Desire'

5–7.30 pm Live panel 2: Embodied Experience

Frankie Dytor (University of Cambridge), 'Renaissance Bodies in Maud Cruttwell's *Fire and Frost* (1913)'

Charlotte Purkis (University of Winchester), 'Women modernists and visceral experiences of performance in public'

Q&A: 20 minutes

20-minute break

Quickfire 4: Cristina Moraru ('George Enescu' National University of the Arts (UNAGE), Romania), 'Aesthetic Pleasure, Desire, Writing and Transsexual Embodiment'

Quickfire 5: Emma Merkling (The Courtauld Institute of Art), 'Ghost-Written: Art, Spirit Transcripts, and the Limits of Embodiment c. 1900'.

Quickfire 6: Małgorzata Dawidek (Slade/UCL), 'Illness Narratives: Art Writing and Art Practice as Forms of Expressing the Ill Human Body'

Q&A: 20 minutes

7.40 pm Virtual Reception

DAY 3 (Friday 3 September) Chair: Jane Desmarais

9.00 am Pre-recorded keynote released: Stefano Evangelista (Trinity College, University of Oxford),
'Literally Clothed with Poetry: *Japonisme* as Art Writing'

5–6.30 pm Live keynote plenary and roundtable

Keynote plenary

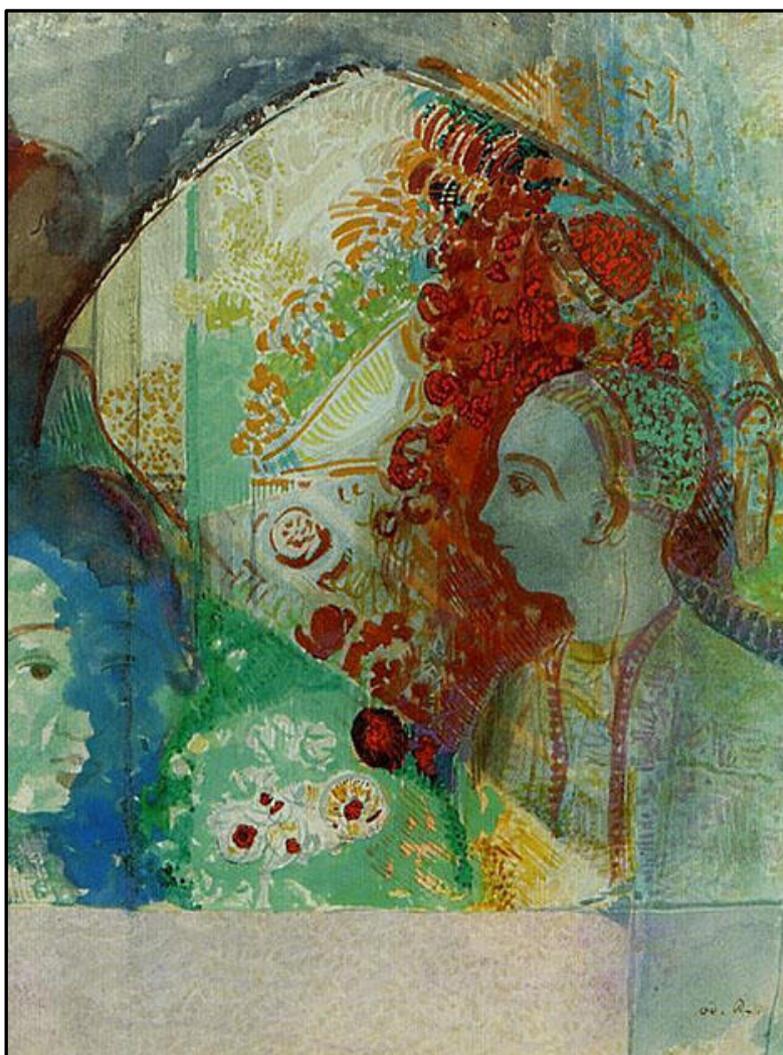
Stefano Evangelista, and Sam Rose

Roundtable

Stefano Evangelista, Thomas Hughes, Will Parker, Sam Rose, and Claudia Tobin

Brief closing remarks

Thomas Hughes and Will Parker



ABSTRACTS AND BIOGRAPHIES

Wednesday 1 September 2021

LIVE PANEL 1: STILLNESS AND MOVEMENT

The Rest of John Ruskin: Bodies in Repose

Harry Daniels (Balliol College, University of Oxford)

The Victorian visionary and art critic John Ruskin found a therapy for his anxieties about hedonism and sensuality, idleness and labour, and activity and passivity, in representations of sleep and repose in painting and sculpture. This paper examines how Ruskin attempts to ally aesthetic contemplation with the sleeper's diminished sensory perception, and creative labour with the sleeper's dreamwork.

Biography

Harry George Daniels is Wolfson Postgraduate Scholar in the Humanities at Balliol College, Oxford. His doctoral thesis examines conceptions of catharsis and the therapeutic power of art in literature of the long nineteenth century. Harry has previously published on Platonic and Pauline conceptions of love in the works of Sylvia Townsend Warner.

Sensational Voyages: Nonhuman Aesthetics in Vernon Lee's Travel Collections

Damian Walsh (University College London)

Vernon Lee is fast becoming a central figure in discussions of Decadence and embodied cognition, deservedly praised by Marion Thain, Catherine Anne Wiley and other fin-de-siècle scholars for her prescient emphasis on the body's role in shaping aesthetic experience. And yet, the attention Lee has received has almost exclusively focused on her 'psychological aesthetics' or her Gothic fiction, while the richly ecological aspects of her work remain largely overlooked. This paper seeks to test the generic boundaries of 'art' writing by reading Lee's mid-career travel collections as a direct development of her aesthetic theory, taking her distinctly embodied aesthetics beyond the gallery's environment and into the nonhuman world.

Focusing on Lee's travel essay collections *Genius Loci: Notes on Places* (1899) and *The Enchanted Woods* (1905), this paper will propose Stacy Alaimo's concept of 'trans-corporeality' ('the recognition that "the environment" [...] is always the very substance of ourselves') as a valuable model for examining Lee's uniquely embodied interactions with nonhuman places. I will discuss Lee's sensitive descriptions of 'touch' alongside her suspicion of the motorcar for its ability to reduce a landscape to something 'seen, without the ineffable sense of having been there, or of its having been in me'. Lee's aesthetics, I argue, breach the boundary between (human) body and (nonhuman) world, as well as disrupting the distinctions between 'art' and 'nature' writing. As an openly queer and androgynously-styled writer, Lee's negotiation of constructions of 'natural' and 'artificial' was necessarily complicated, particularly against the backdrop of social-Darwinist degeneration theories, and I will ask what Lee's 'wildernesserotics' might offer for present-day understandings of art writing more broadly.

Building on Benjamin Morgan's recent discussion of late Victorian 'materialist aesthetics', I will argue that Lee's conception of aesthetics explored in her now-familiar 'Beauty and Ugliness' was distinctly oriented towards encounters with the nonhuman world. In relocating aesthetic experience away from its traditional association with the Kantian 'disinterested' intellectual sphere and into an embodied environment (the physical space between viewer and artwork), Lee finds a model, I suggest, for her encounters with nonhuman landscapes off the canvas as later traced in her travel essays.

I will close by stepping back to consider Lee's texts themselves as material bodies (via the 'corpus', or body of work) that are designed to 'touch' or affect their readers. Lee's texts find their place, I will argue, within an ecosystem of affect and are crafted to elicit just as many sensations in her reader as the art-objects she describes or the localities she explores.

Biography

Damian Walsh is an AHRC-funded PhD candidate in English at University College London. His thesis, 'Cosmopolitan Spiritualities: Decadence and the Varieties of Religious Form', focuses principally on Oscar Wilde's engagement with global religious traditions and explores parallels between ritual and literary form(s).

He recently completed both his BA and MPhil at the University of Cambridge, with his Masters' research examining John Clare's poetic 'quotations' of birdsong and eighteenth-century language-origin philosophies. He maintains a longstanding interest in the environmental humanities, affect theory, (ir)religion and aesthetics.

QUICKFIRE PAPERS

The Taste of a Painting: Sensory Embodiment in Vernon Lee's *Gallery Diaries*

Eliza Goodpasture (University of York)

Vernon Lee's *Gallery Diaries* chronicle a way of experiencing and writing about art that is fundamentally physical, embodied, and individual. Her practice of recording her visits to galleries over many years, chiefly in Rome and Florence, documents her physical, emotional, and physiological responses to artworks she saw over and over. Her feelings about them changed depending on her mood and even her heart rate, and in documenting this, she established a radically different way of assessing the value of an artwork. For Lee, the beauty or worth of an object is not fixed or objective, but rather a product of a continued mediation between viewer and object. This paper will examine a single entry from Lee's diaries, dated 12 December 1902. This entry documents a visit to the Uffizi Gallery. It is of particular note because in it, Lee writes about the way in which all five of her senses, including taste and hearing, react to the works she viewed. Though this makes it especially interesting, I choose to focus on a single entry not because this one is the best or most exemplary of Lee's approach, but because I think the opportunity to dissect a single, short piece of art writing allows us to intimately grapple with Lee's subjectivity. I will consider the ways Lee's approach to writing about art focuses on the sensory experience of viewing art from within her own body and mind, and how this methodology is related to her queerness. Building on Whitney Davis' work on "homoaestheticism," I argue that Lee's attention to her female own body echoes her attraction to other female bodies.

Biography

Eliza Goodpasture is a PhD candidate at the University of York, supervised by Professor Elizabeth Prettejohn. Her doctoral research examines the impacts of female friendship among artists working in England in the late nineteenth and early twentieth centuries. She has held positions at the Solomon R. Guggenheim Museum, the Frick Collection, and the Bowdoin College Museum of Art. She writes a bi-weekly newsletter called *Runaway* and is currently the reviews editor of *Aspectus: A Journal of Visual Culture*.

Deinstallation Grief: Embodied Art Writing and Mimosa Echard's 'Closed Eyelids'

Anna Kate Blair (University of Melbourne)

This paper examines embodied writing in relation to the deinstallation of Mimosa Echard's 'Closed Eyelids,' focusing on grief's presence in contemporary art writing. I was among ten writers commissioned by the Australian Centre for Contemporary Art to create an experimental publication, *Overlapping Writing*, responding to their exhibition *Overlapping Magisteria*, which ran from December 2020 to March 2021. *Overlapping Writing* had an emphasis on "writing *with* and *from*" art, particularly through direct embodied encounter. We wrote our drafts in the gallery and presented these at a 'Works in Progress' evening held in the gallery, but our pieces were finalised and the publication launched after the exhibition closed.

I wrote, in my essay, 'Identification and Desire,' about negotiating my body and my sexuality through Echard's installation, attempting to touch and mirror the work through language. I was very aware, in early drafts, that I would be reading in the gallery, my words and body framed by the installation, and that the audience would register my body in relation to 'Closed Eyelids' as they listened, contained within the same frame. I wrote into this, exploring the loss of the body made possible by writing, reading aloud as a practice forcing a return to the body, and the vulnerability involved in embodied art writing.

I did not anticipate, though, the challenges of editing my essay to exist independently. I feared my writing would not 'make sense' without the installation and yet I was reluctant to describe the work, which seemed a concession that 'Closed Eyelids' was gone; as I edited, I imagined the components folded into a shipping container, returning to France, never to be reassembled exactly. These feelings mirrored those I've experienced in grieving people. In this presentation, I will explore the ways in which I layered this grief into the piece throughout the editing process, tracing my own embodied relationship with Echard's artwork and its loss.

Biography

Anna Kate Blair is a writer and sessional academic at the University of Melbourne. She completed her PhD in History of Art and Architecture at the University of Cambridge in 2018, examining literary writing and colonial space in interwar Paris. Her work has appeared in publications including *Archer*, *Meanjin*, *The Lifted Brow*, *Reckoning*, *Landfall*, *Print Quarterly* and the *Journal of Art Historiography*. She has won prizes including the Warren Trust Award for Architectural Writing, the Wyndham Short Story Prize and the AAWP Creative Nonfiction Prize.

The Mastery of Movement: Reading Bernard Berenson with Rudolf Laban

Pauline Chevalier (Institut national d'histoire de l'art, Paris)

In *The Mastery of Movement* published in 1950, Rudolf Laban details the characteristics of movement in four key concepts: *flow*, *weight*, *space*, *time*. All of them are correlated to the one of *effort*. 'Some elementary actions have a natural tendency toward free flow, e.g., whip, where the flow of the movement is suddenly and energetically released, other actions, e.g., press, require restraint of the flow so that the movement can be stopped at any given time'. Laban describes the combination of the two movements and their origins in the body in precise descriptions that are both related to an embodied knowledge and to Laban's own training as a painter. He suggests a series of references, mostly from Renaissance paintings and sculptures, that have been references for dancers during the long nineteenth century. While the attitudes of dancers and the history of Western ballet have drawn heavily on models from paintings and sculptures, the literature developed by Laban from the early twentieth century onwards provides major tools for movement analysis, not only for dance, but also for art history. The second chapter of *The Mastery of Movement* also shows some striking analogies with Bernard Berenson's writings and especially the chapter on Pollaiuolo in *The Florentine Painters of the Renaissance*. This short presentation intends to propose a comparative reading between Laban and Berenson (by way of August Schmarsow) who developed their work in close relation with the evolution of body techniques, dance and gymnastics, drawing from the exact same sources as Laban's theories.

Biography

Pauline Chevalier is associate professor and scientific advisor at the National Institute for Art History (INHA, Paris) where she is in charge of the 'History of artistic disciplines and techniques' department and where she initiated a research program in 2018 dedicated to graphic practices in dance, from the fifteenth to the twentieth centuries (looking at boundary-objects such as drawings, diagrams, notebooks, notation systems and treatises) in partnership with the Bibliothèque nationale de France and the Centre national de la danse, gathering art historians, dance historians and dancers: <https://www.inha.fr/fr/recherche/le-departement-des-etudes-et-de-la-recherche/domaines-de-recherche/histoire-des-disciplines-et-des-techniques-artistiques/choregraphies.html>

LIVE PANEL 2: EMBODIED EXPERIENCE

Renaissance Bodies in Maud Cruttwell's *Fire and Frost* (1913)

Frankie Dytor (University of Cambridge)

This paper would explore the writing of the art historian Maud Cruttwell, a figure often overlooked in accounts of the development of British art history, focusing on her 1913 novel *Fire and Frost*. Set in early twentieth century Tuscany, its realism is interrupted by the appearance of living artworks from the early renaissance. The protagonist, the Englishwoman Clare, appears like a painting of 'St Jerome', and drifts between marble stillness and animation. As Clare falls in love with Lothi, an Egyptian youth, she is haunted by his proximity to renaissance sculpture, yet the comparison also reminds her that 'like the Pollaiuolo bust he resembled, he was morally weak'. This paper would suggest that Cruttwell's novel represents a neglected form of art historical writing, that used the license of fiction to explore the limits of the human-object boundary. First, it extends the art critical project of establishing a physiognomy of the renaissance, as in Mary Costelloe's article 'New and Old Art Criticism' and Cruttwell's own article 'Three Mysterious Profiles of the Fifteenth Century'. Secondly, it makes the renaissance visible at an embodied level. Like Walter Pater's *Imaginary Portraits* and Vernon Lee's *Hauntings*, fiction is used to facilitate an affective relationship with the past. In this sense, Cruttwell's work belongs to a longer tradition of ficto-criticism, in which the past is invested with an animacy which may become corporeally present. By all commercial standards, though, the book was a flop. The Athenaeum, one of the few journals that reviewed the book, concluded that the style was 'amateurish' and its atmosphere 'theatrical'. The paper would finally consider the failure of Cruttwell's project, suggesting that its sense of belatedness indicates the decline of a form of art history that had flourished in late Victorian aesthetic circles.

Biography

Frankie Dytor is a PhD candidate in the department of History of Art at the University of Cambridge. Their thesis looks at the afterlife of the Italian Renaissance in Europe c. 1855–1914, particularly focusing on its queer adaptations in fiction, criticism and performance. In the academic year 2020-2021 they were a guest researcher at the University of Hamburg as a beneficiary of the Alfred Toepfer foundation. Frankie recently published their first article, '[Michael Field, Vernon Lee and Female Masculinities in Late Victorian Aestheticism](#)' in the *Journal of Victorian Culture*.

Women modernists and visceral experiences of performance in public

Charlotte Purkis (University of Winchester)

Standing out in the crowd: how the queered, physicalised and self-reflexive expressions of experiences of on- and off-stage public performance by women journalists from early 20th century Britain are significant, and what historians may gain from revisiting interpretations of key popular events and their audiences.

Early 20th century decadent to early modernist writing in response to performance experience enabled certain women writers to explore their own identities and those of others in innovative ways, using language to encapsulate subjective responses viscerally, to transcribe the presences of self and others witnessed in performed moments as part of a crowd, enabling readers to share experiences and enter into the spirit of the work. This paper outlines a framework to discuss how collective engagement with particular cultural experiences gave rise to diverse creative writing inspired by popular events looking at creative-critical literary approaches by Israfel (Gertrude Hudson), Rosa Newmarch, Velona Pilcher, Christopher St. John and Vernon Lee. The examples locate varieties of 'art writing' which connected the idea of personal to collective transformation resulting from the following of particular topical enthusiasms and were written for magazine readers who were audience members or armchair followers. Verbalisations of experiences such as Pilcher's theatrical reconstruction of the unveiling of the Lutyen's cenotaph and St. John's observation of communality at Boughton's *The Immortal Hour* as 'erotic' and 'bodily' challenged conventions in reviewing or reportage and are queer responses to the developing tendency towards objective analytical commentary in institutionalised arts criticism. Looking deeper into language (construction) and effects (consumption) in such women's writing attempting to physicalise aesthetic response reveals how reception can actually merge into the performed text in writing which is 'on' rather than 'about' a moment: writing which is in and about a

state of becoming, moving beyond representation, which 'acts' performatively, is not only part of the meaning of the contemporary experience of the arts but is a trace of the art itself.

Biography

Charlotte Purkis is a Principal Lecturer in Performing Arts working at the University of Winchester UK. Originally trained in musical performance and musicology, she now teaches drama and has published widely on dance, opera, music and theatre history specialising in European and American Modernisms. Most recently she has contributed essays on women commentators on the performing arts to the Edinburgh History of Women's Periodical Culture in Britain (volumes 3 and 5) and has written extensively elsewhere on aspects of the career and networks of theatre director, critic and playwright Velona Pilcher (an ongoing project).

QUICKFIRE PAPERS

Aesthetic Pleasure, Desire, Writing and Transsexual Embodiment

Cristina Moraru ('George Enescu' National University of the Arts (UNAGE), Romania)

The visceral body is a beautifully wrought whole (Carolyn Burdett) – an entity of both, a cognitive and an emotional embodiment. The aesthetic perception might be cognitive, but the real aesthetic pleasure requires the constitution of an emotion – perceived as a physiological disturbance (William James). The body is the locus for the constitution of emotions, since there cannot exist a disembodied human emotion. The aesthetic reception activates a complex physio- psychological process, in which physiological responses are accompanied by emotional states. We are 'feeling ourselves' into the art object as we project our inner experience into 'the form' (Vernon Lee). The aesthetic experience can reach our unconscious, which is structured as a language (Jacques Lacan). We can therefore, understand our desires – which are born queer – since human sexuality, divorced from nature by linguistic mediation, does not have heterosexual reproduction as its model (Tim Dean). For Lacan, desire is not defined by its content, and it does not have a proper object – since nothing can satisfy it – but we can perceive desire by the way it structures the human body's needs. Embodying a certain body, requires an escape from the institutionalized coercion that imposes a discursive constitution of the body according to its social reality (Judith Butler). When we are forced to respond to the nature that has been invested in us, we are deprived of the real aesthetic pleasure of 'feeling ourselves' and thus, any aesthetic synchronicity with the art object is impossible. Transgressing the body, responding to the visibility of transsexual symptoms – as an embodying of unconscious phenomena – (Patricia Gherovici) can be achieved through the act of writing. Writing elevates the 'unsymbolizable' (Slavoj Žižek), facilitating transsexual embodiment, since a transsexual autobiography is constituted as a second skin: the transsexual story must weave around the body in order for the body to be read (Jay Prosser).

Biography

Cristina Moraru is an art theoretician and curator living in Iași, Romania, but travelling mostly in the deep non-spherical space of the Internet. She has a PhD in Aesthetics at "Al. I. Cuza" University, Romania, and she is working as an assistant professor at "George Enescu" National University of the Arts. She is (co)editor of the academic journal *Studies in Visual Arts and Communication* and a founding member of *The Centre for Contemporary Photography (C_F_C)*. She participated in international studies programs at: NCCR Universität Basel, Freie Universität Berlin, Universität Wien, HDK-Valand Academy Göteborg, Hochschule Luzern, Leuphana Universität Lüneburg, Universität Hamburg and other institutions.

Ghost-Written: Art, Spirit Transcripts, and the Limits of Embodiment c. 1900

Emma Merkling (The Courtauld Institute of Art)

In 1909, spiritualist painter Evelyn De Morgan (1855–1919) and her husband anonymously published a book of automatic writings entitled *The Result of an Experiment*. This book was the product of 20 years' experimentation with communication with spirit beings, discarnate souls writing from beyond the veil. In the automatic writing process, one medium puts their hand atop their partner's, and the pencil moves on paper as if of its own accord as spirit intelligences write through the bodies of their mediums.

The Result of an Experiment was published with minimal intervention from the De Morgans: it is a compendium of spirit voices articulating themselves. The nature and status of art is a central theme of text, and the artists Fra Angelico and Jean-Antoine Watteau number among these voices. Precious few sources in

De Morgan's hand have survived, and the spirit communications remain our only written resource through which to catch a glimpse of her own views about art. Yet as a text technically written in her hand, yet not authored by her, the text occupies a curious, liminal status.

The spirits set Evelyn De Morgan the challenge of finding an appropriate visual mode for 'echoing' the invisible and unknowable spirit order in her art. Given the discarnate nature of her guides, and the text's constant disavowal of the corporeal, is interesting that all of Evelyn De Morgan's art is figural. Around 1909, the question of how the invisible spirit body could be summoned into visual form dominated her practice. This provocation explores these intersecting frameworks, coalescing on the issue of embodiment, to ask what it means for art writing to be ghost-written.

Biography

Emma Merklings teaches nineteenth-century art at The Courtauld Institute of Art and is currently the postdoctoral research fellow on the AHRC-funded project 'The Media of Mediumship: Encountering the Material Culture of Modern Occultism in Britain's Science, Technology, and Magic Collections', a collaboration between the Science Museum, University of Stirling, and Senate House Library. Emma's research focuses on the relationships between fin-de-siècle art and material culture, science, and occult beliefs in Britain.

Illness Narratives: Art Writing and Art Practice as Forms of Expressing the Ill Human Body

Małgorzata Dawidek (Slade/UCL)

The history of art contains representations of the ill human body encompassing medical illustrations of anatomical studies; images of an anatomical Venus; the theatre of death, which rose to popularity in the Middle Ages; sick beds and death beds; and the iconography of suffering, of martyrs, sinners and bodies affected by plagues or wars. Until the second half of the twentieth century, these imagistic or documentary portrayals of bodies stricken by illness, suffering and crisis, were considered to be other and peculiar and were predominantly presented in third-person narrative, which is to say, from an observer's perspective.

Contemporary scholarly trends, such as *narrative medicine*, provide tools for developing a practice specifically focused on individual and subjective experience of illness. The objects of previous observations are thus regaining their voices and this, together with their empowerment and the personalisation of their experiences, is changing not only the methods, but also the methodology of medical professionals' work which, irrespective of the lurking traps, is now oriented towards an understanding of the the ontological, multifaceted nature of illness and the patient-doctor relationship.

In my paper, I will refer to the tools developed by the medical humanities, namely, *illness narratives*, as I focus on female artists who have been placing (auto)biographical narration about the ill body at the centre of their work since the 1980s and trace selected ways in which they make art and art writing.

I will address selected questions from the field of health and illness and their influence on contemporary socio-cultural relations, looking at them from artistic and postmodernist perspectives. Taking as my exemplifier the creative work of two artists, the poetess Halina Poswiatowska, who suffered from heart disease, and the sculptress Alina Szapocznikow, who had breast cancer, and presenting facets of my own artistic practice, which alludes to the experiences of life lived with a chronic disease, I will outline the significance of art narrative as a medical and socially engaged artistic strategy that goes beyond the strictly private and stereotypical, ill-person/doctor circle.

How does art writing/practice operate on the body's condition in the ongoing reformulation of the discourse on illness? What is the importance of art narrative in building social bonds and in shaping group identity and consciousness on the topic of illness? What methods do women artists use to break away from the cliché of 'ill = Other' and challenge the attribution of Talcott Parsons' "sick role" to the ill person? Can the language of the ill person/body become a language of art?

The methodological framework for my paper will be Arthur Kleinman's theory of illness narratives, Arthur Frank's wounded storyteller and self-stories, Anne Hunsaker Hawkins' pathography and Judith Butler's theory of performative corporeality.

Biography

Małgorzata Dawidek (PhD) is a visual artist, writer and art historian. Her artistic and academic interests cover the visual arts, literature and medical humanities. Her work is focused on the conflict between the human body and discursive language. It addresses aspects of representations of the ill female body, seclusion, anxiety, loss and pain in history of art and literature. Creating a space for positive categories in the field of boundary experiences Małgorzata develops her own concepts of bodygraphy and affective art practice. In her

art, she uses a wide range of media, encompassing performance, photographs, video, drawings, installations and texts. She is the author of *A Piece of Poetry* (2012), and *A History of Visual Text: Poland, post-1967* (2012) which won the Polish National Culture Centre's prize for the best PhD dissertation in 2010. She has also been the recipient of Young Poland Award (2012), a Pollock-Krasner Foundation grant (/2004-2005), a British Federation of Women Graduates grant (2017-2018), and Signature Art Prize (2020).

Friday 3 September 2021

ROUNDTABLE

Thomas Hughes (The Courtauld)

Thomas Hughes is Associate Lecturer at The Courtauld Institute of Art, where he teaches Victorian art. With Kelly Freeman (Science Museum) Thomas co-edited *Ruskin's Ecologies: Figures of Relation from Modern Painters to The Storm-Cloud* (2021), which proposes Ruskin's writing and art can be understood as an analysis of vital relations between things, same and different. His essay in that book, 'The Balcony', reframes *The Stones of Venice* in terms of Ruskin's non-heteronormative desires, arguing Ruskin responded to Johann Joachim Wincklemann's history of ancient art. Thomas has also published on Ruskin, drawing and ecology in *British Art and the Environment: Changes, Challenges and Responses* edited by Charlotte Gould and Sophie Mesplède (2021), and on subjectivity and language in Michael Baxandall and T. J. Clark in the *Journal of Art Historiography* (2020).

Will Parker

Will Parker did his PhD on aesthetic criticism, Walter Pater and Laurence Binyon, and recently finished a postdoctoral fellowship with the Paul Mellon Centre for Studies in British Art, which focused on Vernon Lee and travel in aesthetic criticism.

Claudia Tobin

Claudia Tobin is a writer, curator, and art historian specializing in the relationship between modern and contemporary literature and the visual arts. She is the author of *Modernism and Still Life: Artists, Writers, Dancers* (2020) and co-editor of *Ways of Drawing: Artists' Perspectives and Practices* (2019). She has worked on two major exhibitions exploring Virginia Woolf's life and art, and recently edited a volume of Woolf's art writings forthcoming with David Zwirner Books. She held a Leverhulme Early Career Fellowship at Cambridge University (2017-19), and is currently a Senior Research Associate at the Intellectual Forum, Jesus College and teaches modern and contemporary literature in the English Faculty. She was recently a Fellow at the Harvard University Center for Italian Renaissance Studies (Villa I Tatti) in Florence.