

CV

ASSIMINA KANIARI M.PHIL. (CAMBRIDGE)
D.PHIL. (OXFORD).

I. TITLES AND POSTS

- D.Phil (Oxford) Department of Art History, Faculty of Modern History and St Cross College, University of Oxford.
- Assistant Professor in Art History, Department of Art Theory and History, Athens School of Fine Arts.

II. RESEARCH INTERESTS

I work on 19th century Art History and on Modern and Contemporary Art with an emphasis on the idea of art as a critical response to science and technique (and images of science and technical images). I am also working on Thames and Hudson arts editor Nikos Stangos, in connection to artist David Hockney.

My current and prior teaching and research has surveyed artists' responses, practice based and literary, to science, considered as instruments of critical engagement with our still dominant, post 19th century concepts of 'nature,' 'machine,' 'biology' and 'the human,' rudiments of a hybrid industrial-anthropocentric mode of perception bequeathed by 19th century industrial disciplines of production tied to the idea of the machine. Having considered 19th century Arts and Crafts critiques of the machine in art and as art, my work has become increasingly focused on contemporary artists' responses to the machine and 'nature,' in the context of Bio Art and AI inspired art work, as forms of ecological response.

My doctoral thesis undertaken at Oxford, Department of Art History and St Cross College between 1999 and 2006, under the supervision of Professor Martin Kemp, has focused on the place of 'nature' in the 19th century 'industrial' product of Palaeolithic art (the latter considered as a geo-decorative natural and technical entanglement).

III. EDUCATION

- D.Phil. University of Oxford.

Department of the History of Art, Faculty of Modern History (1999-2005), under the supervision of Professor Martin Kemp, Head of the Department.

Taking as a case study archaeological drawings of Palaeolithic art depicted as boundary objects of nature and art in Britain in the second half of the 19th century, my thesis explored the 19th century production of technical images as hybrid aesthetic and epistemological forms focusing in particular on the role of ornament, and 19th century concepts of the decorative, style and design, as ‘new’ media of 19th century art and science. I explored aesthetic and epistemological operations of the ornament as a medium against 19th century decorative aesthetics, design reform and scientists’ discourses of facticity in the human antiquity controversy 1858-1908.

- M.Phil. University of Cambridge.

Department of Archaeology, Faculty of Archaeology and Anthropology (1996-1997), under the supervision of Professor Lord Renfrew.

My P.Phil thesis considered a number of contemporary art exhibitions and exhibition histories tied to the dialogue between contemporary and archaeological artefacts, including *The Time Machine*, curated by James Putnam at the British Museum.

- BA. Technological and Educational Institute of Athens [Currently University of West Attica].

Department of Conservation of Antiquities and works of Art, School of Art Studies (1991-1995).

IV. SCHOLARSHIPS AND AWARDS

- The Getty Research Institute, LA, USA.

Getty Library Research Grant Holder, April 2018.

Research in the John Kasmin archive. My research explored connections between John Kasmin, with regard to Kamin's art gallery archives kept at the Getty in LA, and artist David Hockney, and Thames and Hudson arts editor Nikos Stangos, with an emphasis on the avant garde art print and art market of late 1960s.

- State Scholarships' Foundation of Greece (IKY).

Postgraduate studies award received for the maximum possible duration (three years and six months) following participation in exams in which I came first. IKY funded my M.Phil at Cambridge and part of my D.Phil at Oxford.

- St Cross College, University of Oxford.

Travel grant for participation in Word and Image Conference, Aberdeen.

Travel grant in order to conduct archival research in the Sir Charles Lyell Archive kept in the Special Collections of the University Library of University of Edinburgh in the context of my doctoral thesis.

The prior unpublished correspondence between Sir Charles Lyell and Sir John Evans, including Evans's drawings of flint tools, was discussed in my doctoral thesis and published in the Oxford University Ashmolean Museum John Evans centenary volume edited by Arthur MacGregor. [pls. see list of publications.]

V. LANGUAGES

- English, Certificate of Proficiency, University of Cambridge.
- Italian, Certificato Superiore, PALSO.
- Modern Greek (mother tongue).

VI. ACADEMIC RECOGNITION

1. VISITING POSTS

- 09/2017-12/2017: Visiting Research Fellow, Seeger Center for Hellenic Studies, Princeton University.

Research project: Thames and Hudson arts editor Nikos Stangos and artist David Hockney in London in late 1960s. The project researched Stangos's papers kept at Princeton, including the production and publication of Hockney's Cavafy etchings.

- 2006-2010: Academic Visitor, Department of the History of Art, University of Oxford.

Research Project: Post 1950s artists' responses to technical imagery with a special emphasis on The Independent Group and D'Arcy Thompson's illustrations from the book *On Growth and Form* 1917. Special emphasis was given to the photographic work of Nigel Henderson and post Bauhaus experimental art legacies. As Academic Visitor at the Department, I organized two day conferences, one at the occasion of the centenary on D'Arcy Thompson considering legacies of interdisciplinary research and thinking tied to his book project of 1917, and one to mark the occasion of the Darwin year looking at discourses of the 'biological' and evolution in art and art history after Darwin.

- 1/9/2009 - 30/9/2009: Scaliger Fellow, Scaliger Institute, University of Leiden.

Research project: Dutch photographer Emmie Andriessse and the modern uncanny. My research focused on portraits of artists, early fashion photography and book projects retracing the scenery Van Gogh depicted published by Andriessse. My interest in Andriessse is tied both to her particular look in recording history as well as possible connections with the work of Nigel Henderson.

2. INVITED LECTURES

1. "Hair as Landscape: Leonardo's *Trattato* as Ecological Response and its 19th century reception, Rossetti to Pater," Academia di Belle Arti Palermo, Italy
08/05/2019.
2. "A Portrait of the Artist as 'an ecology without nature,'" Workshop, 'Molecular Self,' Media Theory, Adgewandte, Vienna. 30th October, 2018.
<http://www.medientheorie.ac.at/wordpress/?p=6682&lang=dework>
3. "Ways in and out of flatness: Nature as décor from Broodthaers to Bio Art,"
Workshop, Fine Arts and Media Art, Media Theory, Adgewandte, Vienna,
24.04.2018 and 26.04.3018.
<https://base.uni-ak.ac.at/courses/2018S/S40665/>
1. "Hair in Motion: Victorian Affect and Biological Persistence in Walter
Pater's *Studies in the History of the Renaissance*." Victorian Persistence: Text,
Image, Theory. Université Paris Diderot, 31/01/2018.
2. "Erosion, Collage, Diaspora: Operations of the Portrait in the 1966 Stangos and
Hockney Animation of Cavafy", Seeger Center for Hellenic Studies, Princeton
University, Princeton, USA. 8th December 2017
<https://hellenic.princeton.edu/people/asimina-kaniari>
3. 'The Bio art image', NY LASER (Leonardo Art Science Evening Rendezvous),
Leonardo/ISAST's LEAF (Leonardo Education and Art Forum), NY, USA.
1st October 2017
4. "A fluxus life? Butterfly wings and genes' imagery as chance experimental
mechanisms in bioarts. Historicising and theorising the concept of Nature in
Bio Art". "Just 40", Cultivamos Cultura, Portugal, CC, Alentejo, Portugal
31/5/2015.
5. "The art collection after the Salon: New institutions in Art and Francis Haskell's
Ephemeral Museum", University Complutense, Madrid, Department of
Library and Information Systems, 12th February 2014.
6. "The expressive image". Public lecture, Studium Generale 'Origin Obsession',
Leiden University, Leiden, 10th October 2013.

<http://www.leidenuniv.nl/agenda/item/lecture-assimina-kaniari-the-expressive-image>

7. 'At sleep: cultural histories of the night with film after surrealism'. Cultural Histories of the night International Colloquium, Université Paris Diderot - U.F.R. Études Anglophones Charles V, Paris, 25th March , 2010.
8. 'Photography as a periodizing marker for art history: reflections on the work of Susan Derges', Image and Object Workshop on Photography, Department of Art History, University of Oxford, 4th June 2010.
9. 'Balzac's "social species" in Symons's *Symbolist Movement*: encounters with Darwin and evolutionary scenes of knowledge in 19th century aesthetic criticism', Scenes of Knowledge in 19th century literature and visual culture colloquium, Paris 7, Paris, 18th-19th June 2009.
10. 'Semper, Riegl and the archaeology of design', Department of the History of Art, University of Oxford, Oxford, Tuesday 28th October, 2008.
11. 'Design across art and science: Aesthetic theory and the dissemination of archaeological knowledge in 19th century Britain', Université Paris Diderot - U.F.R. Études Anglophones Charles V, Laboratoire de recherche sur les cultures Anglophones, Paris, November 7th, 2008.
12. 'Historiography of Non-Western art: George Kubler and Latin American art', Department of the History of Art, University of Oxford, Oxford, April 24, 2007.

3. PARTICIPATION IN INTERNATIONAL PANELS OF EXPERTS ON ART AND SCIENCE

1. 5th – 14th April 2010: Member of the panel of experts on Art and Science, Visual Culture and Evolution: an online symposium, organized jointly by the following institutions: National Academy of Sciences (USA), University of Maryland, Baltimore County, Johns Hopkins University.

4. INTERNATIONAL CONFERENCES ON ART AND SCIENCE CONVENED AT OXFORD AND ATHENS

1. 14th May 2010: *Convenor*, International Symposium on the History of Art and the challenge of Interdisciplinarity focusing on exchanges between modernism and the history of science and technology, Department of Art History, University of Oxford. *Contributor*: ‘Disciplines, Objects and Interdisciplinary Thinking in Art History 1950-2000: D’Arcy Thompson and the Historical Explanation of 20th Century Experimental Art Form’. Invited Speakers: Martin Kemp, Susan Derges, Ellen Levy, Tim Horder, Michael Weinstock and Matthew Jarron.
2. 27th May 2009: *Convenor*, International Symposium on the History of Art for the Darwin year, Department of Art History, University of Oxford. *Contributor*: ‘Darwin and the Arts, 1859-2009: discourses on the origin, history and nature of the arts after Darwin’. Invited Speakers: Alastair Wright (Oxford), Sara Thornton (Paris 7), Arthur MacGregor (Oxford), Marta DeMenezes (Gulbenkian, Portugal), Michael Ghnem (ETH) and Daniel Glazer (Wellcome Trust, London).
3. *The artist as host* conference. Athens School of Fine Arts. New library building 2nd June 2017. <http://www.medinart.eu/artist-host-athens-school-fine-arts-asfa-greece-lecture-series/>
4. *Art and Science: Artistic research from Bauhaus to Bio Art*. Athens School of Fine Arts 23/4/2015 http://www.kunstgeschichte.de/reichle/pdf/Poster_FISA.pdf
5. *Chance: Resistance to the art object*. Athens School of Fine Arts. 24/4/2015. <https://eit.org/mi-kategoriopiimeno/chance-resistance-to-the-art-object/>

VII. LIST OF PUBLICATIONS (SELECTION)

1. BOOKS / EDITED VOLUMES

2. (with Marina Wallace) *Acts of seeing: artists, scientists and the history of the visual. A volume dedicated to Martin Kemp* (London: Zidane Press, 2009).
3. *Institutional Critique to Hospitality: Bio Art Practice Now. A critical anthology, Art history and theory 5* (Athens: Grigori Publications, 2017). With contributions, among others, by Martin Kemp, Ellen K. Levy, Suzanne Anker and Adam Zaretsky.

For a review in MIT Journal *Leonardo*, please see

<https://www.leonardo.info/review/2017/09/review-of-institutional-critique-to-hospitality-and-open-science-singularity-and>

4. *Bio-Art / Borders and Definitions. Art History and Theory 4*, Grigoris Publications 2015.

2. BOOKS / MONOGRAPHS [In Greek]

1. *Το Μουσείο ως χώρος της Ιστορίας της Τέχνης: Εκθέσεις, Συλλογές και η Τέχνη από τον 19ο στον 21^ο αιώνα*, Αθήνα: Γρηγόρη, 2013.
2. *Το φαινόμενο του Μουσείου και το γεγονός της Τέχνης: η Ιστορία της Τέχνης και το εικαστικό συμβάν από τα cabinets of curiosities και το Salon στους νέους θεσμούς της Τέχνης*, Αθήνα: Γρηγόρη, 2015.

3. BOOKS / TRANSLATIONS (English and Greek)

1. Martin Kemp, *Συνέχεια, Αλλαγή και Πρόοδος. Το Παράδειγμα των Τεχνών*. Εισαγωγή, Μετάφραση, Επιμέλεια Ασημίνα Κανιάρη, Αθήνα, Γαβριηλίδης, 2014.

4. ARTICLES IN PEER-REVIEWED JOURNALS

1. 'Brutalist image as humanist form: Reyner Banham, Erwin Panofsky and the turn to spatio-temporal structures in 1950s histories of (modern) art', *Punctum*, 2(1): 60-68, 2016. DOI: 10.18680/hss.2016.0006
2. James McFarland, *Constellation: Friedrich Nietzsche and Walter Benjamin in the Now-Time of History* (New York: Fordham University Press, 2013), *Cultural History*, Volume 4, Issue 2, (2015), 214-215, DOI: <http://dx.doi.org/10.3366/cult.2015.0098>
3. 'Curatorial style and art historical thinking: exhibitions as objects of knowledge', *Procedia - Social and Behavioral Sciences* 147 (2014) 446-452.
4. 'D'Arcy Thompson's *On Growth and Form* and the Concept of Dynamic Form in Postwar Avant-Garde Art Theory', *Interdisciplinary Science Reviews*, Vol. 38 No. 1, March 2013, 64–75.
5. "Reviews", Steven Connor (2010) *The Matter of Air: Science and Art of the Ethereal*, London: Reaktion Books, *Cultural History* 1:1 (2012): 142-145.
6. 'Photo-journalism as art: Emmy Andriessse and the rhetoric of surrealism', *Omslag. Bulletin of the University Library of Leiden and Scaliger Institute*, No 01 (2010), pp. 5-7.
7. 'Uma genealogia da nano-art através da escala: práticas fotográficas de Nigel Henderson no arquivo da Tate Gallery' ['A genealogy of nano-art across scale: Nigel Henderson's avant garde photographic practices in the Tate Archive' In Portuguese], *Nada*, No 13 (2009), pp. 40-51.
8. 'Material and immaterial aspects of biography: John Lubbock and the liberal style(s) of science', Essay Review of M. Patton's *Science, Politics and Business in the work of Sir John Lubbock* (Ashgate, 2007), *Archives Internationales D'Histoire Des Sciences* vd. 50, no 162 (June 2009), pp. 333-345.
9. Book review of Martin Kemp's *Seen-Unseen: Art, Science and Intuition from Leonardo to the Hubble Telescope* (Oxford: Oxford University Press, 2006), *Science Studies. An interdisciplinary journal for science and technology studies*, Vol. 21 (2008) No. 2, pp. 83-85.

5. BOOK CHAPTERS

1. 'Wonder after modernity: 16th century visual sources, 20th century ethnographic collections and transition', in Hildegard Wiegel and Michael Vickers (eds.), *Excalibur: Essays on Antiquity and the History of Collecting in Honour of Arthur MacGregor* (Oxford: Archaeopress, 2013): 17-38.
2. 'Symbolic yet not arbitrary: perspective as art historical form after Panofsky', in Assimina Kaniari and Marina Wallace (eds.), *Acts of seeing: artists, scientists and the history of the visual. A volume dedicated to Martin Kemp* (London: Zidane Press, 2009), pp. 45-60.
3. 'Evans's sketches from the human antiquity controversy: epistemological proxies in the making', in Arthur MacGregor (ed.), *Sir John Evans 1823-1908: Antiquity, Commerce and Natural Science in the Age of Darwin* (Oxford: Ashmolean Museum, 2008), pp. 257-280.
4. 'Hair as Landscape: Pater's nineteenth-century (post-human) portrait of Renaissance womanly beauty', Στο Ν. Δασκαλοθανάσης (επιμ.) *Ιστορία και Θεωρία της Τέχνης*. Τιμητικός Τόμος για τη Νίκη Λοϊζίδη (Αθήνα, 2019) 229-244.
5. 'Painting and the extension of life: Leonardo's bio-pictorial tactics after 1500.' In Assimina Kaniari (ed.) *Institutional Critique to Hospitality: Bio Art practice now* (Athens: Grigoris 2017): 139-162.
6. (with Suzanne Anker) 'Three Questions: A Holy Trinity or Three Blind Mice?' In Assimina Kaniari (ed.) *Institutional Critique to Hospitality: Bio Art practice now* (Athens: Grigoris 2017): 37-50.

7. ARTICLES IN CONFERENCE PROCEEDINGS (PEER-REVIEWED)

1. 'Material Objects as impossible things: Panofsky, Kubler and Abstraction', G. Ulrich Großmann/Petra Krutisch (eds.) *The Challenge of the Object / Die Herausforderung des Objekts*, Congress Proceedings, T. 1, T. 1-3. Nuremberg 2013: 46-49. [Δημοσίευση βασισμένη σε ομότιτλη ανακοίνωση στο Διεθνές συνέδριο Ιστορίας της Τέχνης (CIHA, Nuremberg 2012) με τίτλο 'Questioning the Object of Art History' και στη συνεδρία υπό την διοργάνωση των Horst Bredekamp και Oya Pancaroglou: 'Questioning the Object of Art History'.

2. ‘Symposium transcripts: What influence did evolutionary ideas have on other areas of thinking?’, JD Talasek, Rick Welch and Kevin Finneran (eds.) *Visual culture and evolution: an online symposium, Issues in Cultural Theory* 16 (2011): pp. 81-98; ‘Symposium transcripts: How do scientific ideas function in the cultural realm?’, JD Talasek et al. *Visual culture and evolution*: pp. 172-191; ‘Symposium transcripts: Where do we go from here?’, JD Talasek et al, *Visual culture and evolution*: pp. 200-212.
3. ‘Buñuel’s Medium of the Dream Sequence: the Optical as Political’, Diana López Martínez (ed.), *XII Congreso Internacional de Literatura Española Contemporánea. El papel de la literatura, el cine y la prensa (TV/internet/mav) en la configuración y promoción de los criterios, valores y actitudes sociales*, Andavira Editora, 2011: 287-295. ISBN 978-84-8408-665-9 .
4. ‘Art history and Ethnography: George Kubler’s Dream of a History of Latin American Art’, in Efthimia Pandis Pavlakis (ed.), *América Latina y el Mediterráneo: ideas en contacto. Actas del XIV Congreso de la FIEALC (Federación Internacional de Estudios sobre América Latina y el Caribe Congress)* Atenas, 14-16 de Octubre de 2009 (Madrid: Ediciones del Orto, 2011): pp. 441-448.
5. ‘Morphogenesis in action: D’Arcy Thompson and the experimental in *Leonardo* from LL Whyte to now’, re-place 2007, Third International Conference on the Histories of Media art, Science and Technology, Conference Proceedings, Berlin, 15th November 2007, MediaArtHistoriesArchive <http://pl02.donau-uni.ac.at/jspui/handle/10002/442>.
6. ‘Engineering, design and biology outside the evolutionary perspective? D’Arcy Thompson’s 1917 *On Growth and Form* in the context of Design History’, in T. de Rijk and JW Drukker (eds.), *Design and Evolution* (Delft: Delft TU, 2006) (CD). ISBN 978-90-5155-032-0.
7. ‘Bio-Arts as experimental Art Practice: Strategies of Reliability?’, in Assimina Kaniari (ed.). *Bio-Art / Borders and Definitions*. Art History and Theory 4, Grigoris Publications 2015: 11-24.

8. 'From fine art to ambiguous art: historiographies of the game-as-art concept', in M. Santorineos (ed.), *Gaming Realities: a challenge for digital culture* (Athens: Fournos, 2006), pp. 274-278. ISBN 960-7687-01-9.
9. «Εννοιολογική τέχνη και υλικότητα: η ρητορική της πραγματικότητας στην σύγχρονη τέχνη», *Ερευνητικά Ζητήματα στην Ιστορία της Τέχνης: Από τον Ύστερο Μεσαίωνα μέχρι τις Μέρες μας*, επιμ. Άρης Σαραφιανός, Παναγιώτης Ιωάννου, Εκδόσεις Ασίνη (υπό την αιγίδα της Εταιρείας Ελλήνων Ιστορικών της Τέχνης), Αθήνα, 2016: 252-263. Το άρθρο είναι βασισμένο στην ανακοίνωση με τίτλο «Κέντρα και περιφέρειες στην Ιστορία της Σύγχρονης Τέχνης: η σχέση Θεσμικής Κριτικής και Κινητικής Τέχνης και οι αναθεωρήσεις του Σύγχρονου» που πραγματοποιήθηκε στο πλαίσιο του Δ' Συνεδρίου της ΕΕΙΤ, στην ΑΣΚΤ το Δεκέμβριο 2012.
10. 'Painting National Identity: El Greco, 'Greek Art History' and Temporary Exhibitions', «*Estudios Ibero-Americanos: El texto y su contexto*», I Congreso Internacional sobre Ibero-América, Atenas, 5-7 Mayo, 2014, Departamento de Lengua y Literaturas Hispánicas de la Facultad de Filosofía de la Universidad Nacional y Kapodistriaca de Atenas (Grecia).

8. INTRODUCTIONS TO EDITED VOLUMES

1. Introduction. 'Act II. A book as an exploded view of a concept: Martin Kemp's structural intuitions and a few acts of seeing', in Assimina Kaniari and Marina Wallace (eds.), *Acts of seeing: artists, scientists and the history of the visual. A volume dedicated to Martin Kemp* (London: Zidane Press, 2009), pp. 13-15.
2. Introduction. 'From Institutional Critique to Hospitality: Aspects and Contexts of Bio Art.' In Assimina Kaniari (ed.) *Institutional Critique to Hospitality: Bio Art practice now* (Athens: Grigoris 2017): 9-30.
3. 'Introduction: Contemporary Significance of Bio-Arts', in Assimina Kaniari (ed.). *Bio-Art / Borders and Definitions. Art History and Theory 4*, Grigoris Publications 2015: 7-10.
4. «Η κοινωνική πραγματικότητα, οι λέξεις και οι σκέψεις: Η ματιά του ιστορικού της Τέχνης και τα μέσα παραγωγής της». Εισαγωγή, στο *Martin Kemp, Συνέχεια*,

Αλλαγή και Πρόοδος. Το Παράδειγμα των Τεχνών. Εισαγωγή, Μετάφραση, Επιμέλεια Ασημίνα Κανιάρη, (Αθήνα, Γαβρηλίδης, 2014): 27-35.

9. CONFERENCE PAPERS (WITHOUT PROCEEDINGS)

1. The artist as host from Palissy to Kac. Introductory speech. *The artist as host* conference. Athens School of Fine Arts. New library building 2nd June 2017. <http://www.medinart.eu/artist-host-athens-school-fine-arts-asfa-greece-lecture-series/>
2. Panofsky's 'Gallileo as a critic of the arts': Contemporary relevance of a 1950s example in art historiography, Session 5: European Art History, Panel 'Paths of European art between classic and modern', Vasiliki Petridou (University of Patras), International Society for Intellectual History Conference 'Rethinking Europe in Intellectual History' University of Crete, Rethymnon 3-5 May, 3rd MAY 2016.
3. "Citizenship in Contemporaneity: 'Educational practices' at the Museum of Modern and Contemporary art as a form of Institutional Critique", "Contemporary Museum and Gallery Education Practices: Local Communities meet Global Narratives" Conference. Point Centre for Contemporary Art in collaboration with the University of Nicosia, Fine Arts Programme, Λευκωσία Κύπρου, May 22-23, 2015, 23rd May 2015. <http://artedupractices.org/conference/>
4. "From Bauhaus to Bio Art"/«Από το Bauhaus στην Bio Art». Introductory speech./Εισαγωγική ομιλία. Day conference on *Art and Science: Artistic research from Bauhaus to Bio Art*./Επιστημονική ημερίδα για τη σχέση τέχνης και επιστήμης (Τέχνη και Επιστήμη: Καλλιτεχνική έρευνα από το Bauhaus στη Bio-art, Αμφιθέατρο De Chirico, ΑΣΚΤ/Athens School of Fine Arts 23/4/2015 http://www.kunstgeschichte.de/reichle/pdf/Poster_FISA.pdf
5. "The medium of chance/το μέσο του τυχαίου». Introductory speech/Εισαγωγική ομιλία., Day conference *Chance: Resistance to the art object*./Επιστημονική Ημερίδα με θέμα «Το τυχαίο: η αντίσταση του αντικειμένου», ΑΣΚΤ, Athens School of Fine Arts. Αίθουσα Υπόγειο Σινεμά 24/4/2015. <https://eeit.org/mi-kategoriopiimeno/chance-resistance-to-the-art-object/>

6. Brutalist 'Image' as Humanist 'Form': Expanding the architectural medium in Reyner Banham's Criticism of the 1950s, The Boundaries of New Brutalism session organized by Jules Lubbock (Essex), Victoria Walsh (Royal College of Art) and Alan Powers (Independent), Association of Art Historians 2014, 40th Anniversary Conference, Royal College of Art, London 10 - 12 April 2014.
7. "Political economy and 19th century art theory: Semper, Babbage and the order of the primitive", University of Leiden, Architecture and the primitive conference, Leiden, 11 Οκτωβρίου 2013.
8. 'Kuhn's feeling for Panofsky: Cold war science and the historiography of art history', Art Histories, Cultural Studies and the Cold War Session, Association of Art Historians Annual Conference, Warwick 31st March - 2nd April 2011.
9. 'Imaging techniques and the development of modernist aesthetics in British avant-garde art,' Science and the Public Conference, Imperial College, London, May 18th, 2007.
10. 'Humans, things, scientists: Evidence, experts and workmen in the account of discovery from the human antiquity controversy 1858-1908', Paper presented to 'Without Let or Hindrance: Inclusion and its subversion from the Medieval to the Modern' Conference, University of Lancaster, Department of History, 7-9 July 2006.
11. Buckland to Turner and Lyell to Verne: Geological theory and the representation of the earth in 19th century visual arts and popular culture', 'The verbal and visual in 19th century culture' Conference, Birkbeck College, University of London, Institute of English Studies, 23-24 June 2006.