

Richard Read**Brief CV****April 2019**

Emeritus Professor Richard Read, Senior Honorary Research Fellow, UWA School of Design, UWA, T. +61(0)864882582, M +61(0)402642442, F: +61(0)864881082
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Home: 17 Thompson Road, North Fremantle, 6159, WA, Australia

Qualifications: B.A. Hons (Cantab), M.A. Hons, Ph.D (Reading).

Career history:

Tutor, Department of English, University of Reading, 1981-1983

Tutor, Department of English, University of Melbourne, 1983-85

Lecturer, Department of Art History, University of Queensland, 1985-89

Lecturer in Art History, University of Western Australia (hereafter UWA), 1990; Senior Lecturer, 1998; Associate Professor (increment C), 2004); Professor, 2009

Winthrop Professor, September, 2011

Emeritus Professor and Senior Honorary Research Fellow, 2015 -

Appointed level 3 principal postgraduate supervisor with mentoring and graduate research seminar responsibilities, UWA., 2017.

Research Positions:

Getty Institute Summer Seminar in Art Theory and Visual Studies, University of Rochester, including travel, all expenses and US\$1,000 stipend (competitive jury), 1999

Paul Mellon Fellow, British School at Rome, 3 months, including board, accommodation and £4,000 stipend (competitive jury), 2001-02

Non-stipendiary Fellow, University of Warwick programme in Art History at Venice, 2003

Visiting Scholar, Department of Art History, University of Plymouth, March-April, 2009

Institute of Advanced Studies Benjamin Meaker Fast Track Visiting Professor, University of Bristol (competitive jury), 2010

Founding Associate Investigator, ARC Centre of Excellence for Study of the History of the Emotions, UWA, 2010

Senior Research Fellow, Department of Art History, University of East Anglia, 2011

Three seminars on my book *The Reversed Painting in Western Art* with 30 mostly professorial, funded discutants in several disciplines, King's College, University of Cambridge, 30 March- 5 April, 2014 (all expenses)

Senior Research Fellow, Sainsbury Centre for Visual Art, University of East Anglia, several lectures, 15 -30 March, 6 - 10 April 2014

Research fellow, Department of Art History, University of Maryland, Washington D. C., several lectures, 12 April- 6 June, 2014

Invited Fellowship, Institute of Advanced Studies, University of Durham, 3 months, (all expenses including travel, honorarium, £2,500), 2005¹

Visiting Scholar, working on 'Ecology and Perception in Nineteenth-century American Landscape Painting and Aesthetic Writing, Yale Centre for British Art, New Haven, USA April-May 2019 (all expenses, travel + stipend)

Grants:

- University of Western Australia Research Grant towards research in 2004 for ‘Anglo-Italian Contrasts in the Art and Literature of the Grand Tour’, AU\$6773.00 (competitive jury), 2003
- University of Western Australia Research Grant towards research for ‘Anglo-Italian Contrasts in the Art and Literature of the Grand Tour’, \$6773.00 (competitive jury), 2004
- ARC Discovery Grant: ‘Paintings of the Backs of Paintings’, AU \$84,924, 2005-2007 (competitive jury), 2004
- ‘Euro-Australian Cultural Relations, 1870-1920’, UWA Collaboration Award for Richard Read (CI), Julia Alessandrini (PhD student, UWA), Dr Sally Quin (ECR, UWA), AU \$7,500 (2009), Bristol Institute for Research in the Humanities and Arts, University of Bristol, £1,000 (competitive jury), 2010
- ‘The Reversed Cross in Pseudo Giotto’s *Crib at Greccio*’ Centre of Excellence in History of Emotions (AU\$3,000), 2011
- ‘Disencumberance and Desuetude: A Speculative History of Australian Art’s Forgetting of the Australian Past’, Centre of Excellence in History of Emotions (AU\$3,000), 2011
- Keynote lecture, ‘Painting and Technology: Samuel F. B. Morse and the Visual Communication of Intelligence’, Public Symposium on Samuel F. B. Morse’s *Gallery of the Louvre* in Focus, National Gallery of Art, Washington (airfare, 8 days accommodation, stipend, US\$7,000), 2012
- Teaching grant for ‘Wilderness and Colonization in American and Australian c19 Landscape Painting’, Terra Foundation of American Art, to secure American experts to teach Level 3 undergraduate unit and Honours seminar on exhibition of 15 US paintings and 15 Australian paintings at the Art Gallery of Western Australia (AU\$45,383), 2016
- Grant for International symposium on ‘Colonisation & Wilderness, c19 American and Australian landscape painting, Terra Foundation of American Art, with Professor David Peters Corbett (Courtauld Institute, London and University of East Anglia), Associate Professor Rachael Z. DeLue (Princeton University), Dr David Hansen (Australian National University), Professor Kenneth Hamilton (University of Oklahoma), Melissa Harpley (Curator of Historical and Modern Art, Art Gallery of Western Australia), Chris Pease (Western Australian artist), Dr Ruth Pullin (University of Melbourne), Emeritus Professor Richard Read, symposium convener (University of Western Australia) and Professor Cathy Speck (University of Adelaide), (AU\$24,813), 27-28 September, 2016
- Grant for refereed publications arising from International Symposium, edited Richard Read and Professor Kenneth Haltman, Terra Foundation of American Art (USD\$50,000), fo2018
- Terra Foundation Research Travel Grant to investigate ‘The Afterlife of Molyneux’s Question in British and American Landscape Painting and Aesthetics’ in New England galleries and New York Public Library (US\$8,800), July-August 2018
- Residency for project on ‘The Aftermath of Molyneux’s Problem,’ Yale Centre for British Art, all expenses, stipend, travel, April-May 2019
- Residency (subsidised) for project on ‘Global Art History of the British 1930s,’ British School at Rome, 2-30 September 2019
- Residency for Project on Trajective Art Criticism, NES Artists Residency, Skagaström, North West Iceland (competitive)

Awards:

- Joint-winner of the Art Association of Australia and New Zealand Book Prize for *Art and its Discontents: the Early Life of Adrian Stokes* with Professor Terry Smith, *Transformations in Australian Art*, 2 vols (Sydney: Craftsman House, 2000) (competitive jury), 2003
- Commendation for 'Diastolic Rhythm of the Gallery' in prize for best article in *Australian and New Zealand Journal of Art* at Art Association of Australia and New Zealand annual conference, Adelaide, 2010
- Nomination for Excellence in Research Supervision, UWA, 2012
- UWA Award for Excellence in Research Supervision (\$3,800) (nomination attached),² 2013
- Nominated for the same award again in 2014 (not eligible in successive years) 2014.³

Named Prizes

- Richard Read Art History Prize, annually awarded for the best undergraduate essay in art history, from 2014

Prize Judging (recent)

Judge of the anthology book prize for the Art Association of Australia and New Zealand, with Professor Catherine Speck and Dr Lisa Bevan, awarded December 2017.

Teaching: Since my appointment at UWA in 1990 I have written and taught twenty eight new undergraduate units in seventeen essentially different subject areas of which two were collaboratively written and coordinated and nine were Honours seminars. My subjects ranged from survey courses in art history, Art and Economics, Seventeenth-Century Northern and Southern Art and Architecture, Art and Literature of the Grand Tour over Three Centuries, Nineteenth-Century European Art History, The Diasporas of Cubism, History and Theory of Art Criticism, Art Backwards: The Reversed Painting in Western Art, and Colonisation and Wilderness in American and Australian Landscape Painting,

Postgraduate completions since 2013

2017 Simon Blond, Originality in the Long History of Art

2017 PhD, Dr Joanne Baitz, European Anachronism in c20 Australian Art

2016 Masters. Ms Cheok, Patterns and Motifs across the Indo-Pacific

2013 PhD. Dr Alessandrini, A Short History of One Hundred Years of Imperial Mist: Paintings of London, the Heart of the Empire, and Perth, the Edge of the Empire'

Research

During my academic career I have produced more than ninety publications of which fifty-three are internationally refereed. Since appointment at UWA in 1990 I have achieved world leadership in scholarship on Adrian Stokes on whom I wrote the first full-length book (A1.1 category for 'unusual scope and length') and published extensively on the relationship between words and images, c19 and c20 art history and complex images in global contexts.

I currently have four book projects of which the first two are nearing completion:

1) *Sensory Perception, History and Ecology: the Aftermath of Molyneux's Problem in Nineteenth-Century American and Australian Landscape Painting and Cultural Thought* (provisional title) (Cambridge University Press, 2020), 40 illustrations.

2) ARC funded *The Reversed Canvas in Western Art* (10 publications)

3) *Colonization and Wilderness: c19 American and Australian Landscape Paintings*, anthology of essays from the international symposium of the same title of September 2016, co-edited with Professor Kenneth Haltman. To be published by University of Chicago Press, 2019.

4) *Containers, Containment, Transfer and Symbolic Orders*, anthology of papers from a conference session of that title convened at the Art and its Directions, Art Association of Australia and New Zealand conference, UWA, 2017

5) *Trajective Art Criticism*, a book project planned for a residency at NESS, Northern Iceland, 2019, to develop experimental art criticism that redirects interpretative energy generated by travel.

I also have several smaller research projects on Pierre Bonnard and Pre-Conscious Cognition, Global Art History in 1930s Britain, Clarice Beckett and Low-Powered Painting, Cultural Led Renewal in Cities with Short Cultural Traditions: Perth, Western Australia, and Ekaterinberg, Russia (with Professor Elena Trubina, (2022), Adrian Stokes and Aldous Huxley, Adrian Stokes and Immanuel Kant.

Invited assessor (recent): *Art History* (UK), *I Tatti Studies*, *Parergon*, Routledge, and the Australian Research Council, since 2017

PhD examiner (recent): 2 from Universities of Melbourne and Adelaide respectively, since 2015.

4. PUBLICATIONS

Accepted books

1) *Colonization and Wilderness: c19 American and Australian Landscape Paintings*, anthology of essays from the international symposium of the same title of September 2016, co-edited with Professor Kenneth Haltman. To be published by University of Chicago Press, 2019.

2) I have a contract from Cambridge University Press in 2021 for an as yet unwritten book provisionally titled *Sensory Perception, History and Ecology: the Aftermath of Molyneux's Problem in Nineteenth-Century American and Australian Landscape Painting and Cultural Thought* with 40 illustrations.

Accepted chapters

1) 'Art and politics: a critic's perspective on Agnes Martin and Liberate Tate,' in *TransCultural Exchange's 2018 International Conference on Opportunities in the Arts: Exploring New Horizons*, ed. Mary Sherman and Ann Galligan (Delaware: Vernon Press, 2019), 177-196

2) 'Apocalyptic Skies and the Decay of Public Symbolism' (chapter for *On Fire*, ed Grace Moore, Punctum Books) (forthcoming 2020)

Other Publications

Book: *Art and its Discontents: the Early Life of Adrian Stokes*. Aldershot: Ashgate, 2002; P.A: Penn. State University Press, 2003. xv + 260 + 31 b. & w. illustrations.

Last ten years, book chapters (reverse order)

- 1) 'Art and politics: a critic's perspective on Agnes Martin and Liberate Tate,' in *TransCultural Exchange's 2018 International Conference on Opportunities in the Arts: Exploring New Horizons*, ed. Mary Sherman and Ann Galligan (Delaware: Vernon Press, 2019), 7,000 words forthcoming, 2019.
- 2) 'Trajective Art Criticism: Boats (Trains, Planes) and Home in the Era of Retreat from Democracy,' in *Art Criticism in the Age of Virtuality and Democracy*, papers of the 2018 AICA International Congress Taiwan (Taipei: Showwee Information Co, Ltd, 2019), pp. 63-87 + 64 colour plates. ISBN 978-986-632-7
- 3) 'Apocalyptic Skies and the Decay of Public Symbolism' (chapter for *On Fire*, ed Grace Moore, Punctum Books) (forthcoming 2018) (invited)
- 4) 'Boosting the Power of New Liturgy: the Hidden Sides of Things in Pseudo Giotto's Crib at Greccio', in *Performing Emotions in the Medieval and Early Modern World*, ed. Joanne McEwan and Philippa Maddern, *Late Medieval and Early Modern Studies Series* (Turnhout, Belgium: Brepols, 2018), pp. 201-220 (invited)
- 5) 'The Thin End of the Wedge: Self, Soul and Body in Rembrandt's Kenwood Self Portrait', *Conjunctions: Body and Mind from Plato to Descartes*, ed. Danijela Kambaskovic-Sawers (Dordrecht: Springer, 2015), 65-95 (invited)
- 6) 'Hazlitt on Gesture and Hybrid Emotions: Individuality and community in the Maidstone self-portrait and Fonthill Abbey', *Spaces for Feeling: Emotions and Sociabilities in Britain, 1650-1850*, ed. Susan Broomhall, (London: Routledge, 2015) (invited)
- 7) 'Painting and Technology: Samuel F. B. Morse and the Transmission of Intelligence', in *Samuel F. B. Morse's "Gallery of the Louvre" and the Art of Invention*, ed. P. J. Brownlee (Chicago: Terra Foundation of American Art, 2014), 9,000 words and 15 illustrations (invited)
- 8) 'The Thin End of the Wedge: Self, Soul and Body in Rembrandt's Kenwood Self Portrait', *Conjunctions: Body and Mind from Plato to Descartes*, ed. Danijela Kambaskovic-Sawers (Dordrecht: Springer, 2015), 65-95 (invited)
- 9) 'Hazlitt as a Gateway to Nineteenth-Century Ekphrasis: the Quarrel with Reynolds Revisited', commissioned by Dr Carmen Casaliggi, *Romantic Legacies in the Nineteenth and Twentieth Centuries: Literature, Aesthetics, Landscape* (London: Routledge, 2012), pp. 15-30, 1 b. + w. illustration (invited)
- 10) 'Contrasting Nurseries in John Ruskin's *Stones of Venice*', in *Ruskin, Venice and 19th Century Cultural Travel* ed. Keith Hanley and Emma Sdegno (Venice: University of Ca' Foscari, 2010), pp. 423-444 + 1 illustration facing p. 465 (invited)
- 11) 'Anglo-Italian Contrasts in John Ruskin's *The Stones of Venice*', in *Ruskin in Perspective: Contemporary Essays*, ed. Carmen Casaliggi and Paul March-Russell, *new paperback edn* (London: Macmillan, 2010), 44-66 (invited)
- 12) 'Painting as New Medium: The Reversed Canvas in Colonial Art', *Crossing Cultures: Conflict, Migration and Convergence*, ed. Jaynie Anderson (Melbourne: Miegunyah Press, 2009), 997-1002 (invited)

Last ten years, refereed scholarly articles (reverse order)

- 1) 'Opened eyes on Australian exhibition history,' rev. of *Australian Art Exhibitions: Opening our Eyes* by Joanna Mendelsohn, Catherine De Lorenzo, Alison Inglis and Catherine Speck (Melbourne: Thames & Hudson, 2018), *Journal of Art Historiography* 20 (June 2019), pp. 1-16.
- 1) 'The Emotional Historiography of Michelangelo's Antonioni's *L'Eclisse*,' Special Dossier: Emotions, History, and Philosophy in Cinema, ed Louise D'Arcens and Robert Sinnerbrink, *Screening the Past*, Uploaded 21 December, 2016: <http://www.screeningthepast.com/2016/10/the-emotional-historiography-of-michelangelo-antonionis-leclisse/> (invited)
- 2) 'Possibilization and Desuetude: the Politics of the Reversed Canvas', *Transformations: Journal of Media, Culture and Technology*, 27 (2016) (invited keynote paper), uploaded January 2016: <http://www.transformationsjournal.org/issue->
- 3) 'Emergence, Possibilization, Negation and the Reversed Canvas', *Insights E-Journal*, University of Durham, 15 (2015) (invited): uploaded 2016: <https://www.dur.ac.uk/ias/insights/volume8/article11/>
- 4) 'Henry Moore and Adrian Stokes: Circling Around Each Other', *Tate Papers*, 2015 (n.p., 9,000 words) (invited)
- 5) 'The Relational Origins of Inter-media Art in Painting, Interior Design and Picture Framing: Pamela Gaunt's *Errant Abstractions*', *craft + design enquiry* (2012), pp. 110-133, 9 coloured illustrations (invited)
- 6) 'Vico, Virginia Woolf and Adrian Stokes's Autobiographies: Fantasy, Providence and Isolation in Post War British Aesthetics', *Art History* 35: 4 (2012), pp. 779-795, 3 coloured illustrations (invited)
- 7) 'The Diastolic Rhythm of the Art Gallery: Originals, Copies and Reversed Paintings', *The Australian and New Zealand Journal of Art*, 10 (2010), 57-77, 8 colour, 3 b. + w. illustrations (invited)
- 8) 'Intra-Extra-Recto-Verso: Ontological Realms in Reversed Paintings', *Melbourne Art Journal*, 11-12 (2009), 120-135, 9 colour illustrations, 1 b. + w. (invited)

3 Refereed catalogue entries

- 1) 'Fitz Henry Lane, *Brace's Rock, Brace's Cove*, 1864', *Terra Foundation for American Art's Collection Handbook*, ed. Katherine Bourignon and Peter John Brownlee (Chicago, Terra Foundation for American Art, 2018), 550 words plus 1 colour (invited)

4 non-refereed blogs and podcasts

- 1) Podcast of 'Painting and Technology: Samuel F. B. Morse and the Visual Transmission of Intelligence', *National Gallery of Art, Washington Website* (2012), 35 minutes;
- 2) 'Adrian Stokes and Primary Research: Deafness of the Mind (and Ear)', *Tate Working Papers*;
- 3) 'Death: the Common Unshareable: Has the Meaning of Memento Mori Meaning Changed?', Lawrence Wilson Art Gallery Memento Mori Symposium DVD, 30 mins. Nov. 2014 'see <http://www.historyofemotions.org.au/events/memento-mori-symposium.aspx> at 32 minutes 30 seconds.

- 4) ‘Hypnagogic Art Mummies: Die First, Buy Later’, September 2014:
<http://superminimal.com.au/blog/2014/09/hypnagogic-art-mummies-die-first-buy-later/>
- 5) ‘Captain Beefheart and his Magic Band’, October 2014:
<http://superminimal.com.au/blog/2014/10/captain-beefheart-and-magic-band/>
- 6) ‘Retirement Speech, UWA’, 7 November 2014, <http://superminimal.com.au/richard-read-retirement-speech-2014/>
- 7) ‘Travel Lies’, January 2015: <http://superminimal.com.au/blog/2015/01/travel-lies-1/>
- 8) ‘Artist’s profile: Chris Hopewell’, March 2015:
<http://superminimal.com.au/blog/2015/04/artist-profile-joanna-lamb/>
- 9) ‘Felix Café’ April 2015: <http://superminimal.com.au/blog/2015/04/felix-cafe/>
- 10) ‘Artist’s profile: Joanna Lamb’, April 2015:
<http://superminimal.com.au/blog/2015/04/artist-profile-joanna-lamb/>
- 11) ‘Agnes Martin and Time-Piece at Tate Modern’, July 2015:
http://superminimal.com.au/index.php/blogsearch/?search_paths%5B%5D=%2Fblog&query=richard+read&submit=Go
- 12) ‘Smith’s Trappings’, on Helen Smith’s Bordello Series, AGWA, August 2015:
<http://www.helensmith71.com/archive/bordello-series/>
- 13) ‘Tim Burns: Exploded Utopia, a Photo-essay by Richard Read’, January 2016
<http://superminimal.com.au/blog/>
- 14) Convener, *Colonisation & Wilderness: Nineteenth-Century and American Landscape Painting*. Convened by Emeritus Professor Richard Read and organized in collaboration with the University of Western Australia and the Terra Foundation for American Art, the symposium addressed paintings from both countries on view in the exhibitions *Continental Shift: Nineteenth-Century American and Australian Landscape Painting* (July 30, 2016–February 5, 2017) and *Unknown Land: Mapping and Imagining Western Australia* (September 17, 2016–January 30, 2017). The symposium videos may be found on the Terra Foundation website under “Related Videos” here:
<http://www.terraamericanart.org/what-we-offer/our-art-collection/terra-collection-initiative-continental-shift/>
- 15) overview, *Colonisation & Wilderness*, International Symposium, Art Gallery of Western Australia, <http://www.terraamericanart.org/what-we-offer/our-art-collection/terra-collection-initiative-continental-shift/>
- 16) ‘Continental Shift 1: Colonization and Wilderness’, blog 1, Histories of Emotion from Medieval Europe to Contemporary Australia website
<https://historiesofemotion.com/2017/01/27/continental-shiftcolonization-wilderness>
- 17) ‘Continental Shift II: The Problem of History’ blog 2, Histories of Emotion from Medieval Europe to Contemporary Australia website
<https://historiesofemotion.com/2017/02/03/continental-shift-ii-the-problem-of-history/>
- 18) ‘Continental Shift III, The Impact of Science’, blog 3, Histories of Emotion from Medieval Europe to Contemporary Australia website
<https://historiesofemotion.com/2017/02/09/continental-shift-iii-the-impact-of-science/>

Public lectures 2009-2019

92 between 2004 and 2012; 60 between 2013 and the present.

Public lectures in 2009

- 1-3) Public and postgraduate lecture series as Visiting Scholar, Department of Art History, University of Plymouth, April 2009:
- 'Reversed Paintings and the Conflict between Commercial and Aesthetic Values, University of Plymouth, 11 March,
 - 'The Reversed Canvas and the Eclipse of Painting: Recto, Verso and New Art Media', University of Plymouth, 18 March
- 4) 'A Hypothesis on the Origins and Destiny of the Reversed Canvas', 25 March
- 5) 'Are Paintings Early Computers', ALVARC, 25 September
- 6) Session Chair, 'Terrifying Prospects, Subjective Annihilation & Spectacles of Exchange in Photography & Society', papers by Dr Jonathan Marshall, Dr Rod Giblett and Alexa Taylor, Boom or Bust! Australasian Drama & Performance Studies Association Conference, 1 July
- 7) 'Reversed Canvases in Henri Rousseau's Liberty (1905-1906) and the Nineteenth-Century Conflict between Commercial and Aesthetic Values', Art Association of Australia and New Zealand annual conference, ANU, 27 November
- 8) Description of personal research at Centre for Medieval and Early Modern Studies, Faculty of Arts, UWA, 18 May

Public lectures in 2010

- 1) 'Painting as Technology: The Reversed Painting as Mediator between Art and Nature', conference proposal to 'The Art Work between Technology and Nature', Statens Museum for Kunst, Copenhagen, 21-23 January 2010 (not accepted)
- 2) 'Skin Colour and Canvas in Colonial and Post Colonial Painting', ALVARC 7, 16 April (not international)
- 3) 'Vico, Virginia Woolf and Adrian Stokes's Autobiographies: the Aesthetics of Good Husbandry in Post-War Britain', 'New Approaches to British Art, 1939-1969' conference, Courtauld Institute of Art, London (only one in one three papers were accepted for delivery at this conference), 4 June
- 4) Session Chair, New Approaches to British Art, 4 June
- Megan Luke (University of Chicago), Sculpture for the Hand: Herbert Read in the Studio of Kurt Schwitters'
 - Rachel Flynn, (University of Bristol and National Museum Wales), 'Too Much of a Good Thing Kenneth Clark and Graham Sutherland',
- 5) Introduction of John Barrell, 'Lead Mining and Landscape', public lecture, introduction to conference on 'Poverty in the Medieval and Early Modern World', IAS and CMEMS, UWA, 12 June
- 6) Invitation from Professor Jaynie Anderson conference session on 'What Does Provenance Mean in the Australian Art Market?' Australian Art Industry Networks. Artists, Agents, Markets and Museums. July 15-16
- 7) 'The "Adult Image": Vico, Virginia Woolf and Adrian Stokes's Autobiographies', ALVARC 8, ALVA, UWA, 8 October (not international)
- 8) Convener, conference session, 'Complex Images', including Richard Read, 'The "Adult

Image”: Vico, Virginia Woolf and Adrian Stokes’s Autobiographies’ ‘Tradition and Transformation’, Art Association of Australia annual conference 2010, University of Adelaide, 1-3 December. Other papers include:

- Dr Keith Broadbent (Power Institute), ‘Velazquez and the Split Painting’
- Dr Lynn Brunet (independent scholar, Melbourne), ‘The Tradition of Initiation in Ken Unsworth’s *The Mirror and Other Fables* (1983-84)’
- Dr Jon Cockburn (University of Wollongong), ‘The Gilbreth archive, the undated letter and Vertov’
- Professor Peter McNeil (Professor of Design History at University of Technology, Sydney, and Foundation Chair of Fashion Studies at Stockholm University, and President of the Australian and New Zealand Association of Art), ‘The Eighteenth-century Men’s Waistcoat as Erotic Field’
- Dr Raymond Spiteri (Art History Programme, Victoria University of Wellington), ‘*La glace sans tain*’: Image motility and the culture of surrealism’
- Anne Taylor (Queensland College of the Arts, Griffith University) ‘No Solitary Animal – rethinking aesthetic experience in visual art’

Public lectures in 2011

- 1) ‘Distance, Recognition and Synaesthesia: the Afterlife of Molyneux’s Question in the Art Criticism of William Hazlitt and John Ruskin’, Romanticism and the Tyrannies of Distance, inaugural conference, Romantic Studies Association of Australiasa, University of Sydney, February
- 2) ‘Mondrian, Nature and Abstraction’, Peggy Guggenheim: A Collection in Venice, after-hours Masterclass Lecture Series, University of Western Australia Summer School, Art Gallery of Western Australia, March

Public lectures in 2012

- 1) ‘German Avant-Garde Art’, masterclass for Art of the Weimar Republic exhibition (invited), National Gallery of Victoria, Melbourne (funded) 11 February;
- 2) ‘Painting and Technology: Samuel F. B. Morse and the Visual Communication of Intelligence’ (funded), Public Symposium on Samuel F. B. Morse’s Gallery of the Louvre in Focus, National Gallery of Art, Washington 20-21 April;
- 3) ‘Samuel F. B. Morse’s Gallery of the Louvre and the Electrical Imaginary’, ALVARC11, ALVA, UWA, 25 May;
- 4) Keynote presentation (invited, ‘Painting, Technology and the Electrical Imaginary: Samuel Morse’s Gallery of the Louvre, Teaching and Learning Conference, University of Notre Dame, East Fremantle Yacht Club, 7 June;
- 5) Closed Collaboratory on Method, Centre for the History of Emotions, St Catherine’s College 27 June;
- 6) ‘The Artist and Studio, The Artist and World’ in ‘Backs, Fronts and Contemplatory Spaces: Art in Tension with Networks’, Conference session with Dr Georgina Downey, ‘together \leftrightarrow apart’, annual AAANZ conference, University of Sydney, 12 July, coordinating papers by six other speakers including Sydney postgraduates;
- 7) ‘The Origins of the Modern Studio Painting’, Receptions: Medieval and Early Modern Cultural Appropriations conference, Centre for Medieval and Early Modern Studies and

Perth Medieval and Renaissance Group, St Catherine's College, UWA, 17 August;;

8) Opening speech for Hons BFA final exhibition celebration, ALVA, UWA, 1 October;

9) Two voluntary 120 minute lecture to ALVA Hons and Postgraduate students on MoMA exhibition, AGWA, part 1, 24 Oct; part 2, 5 Dec.;

10) Invited lecture on 'Disencumbrance and Desuetude: A Speculative History of Modern Art's Forgetting of the Past', CHE 2012 Biennial Research Meeting: Adelaide,, Stamford Grand Hotel, Glenelg, 1-2 November 2012 (funded flight and accommodation by CHE);

11) Invited speech to launch Vincent Moleta, *Family Business: an Italian-New Zealand Story* (Canterbury: University of Canterbury Press, 2012) at Fontecolombo Institute, Bridgetown, UWA, 10 November;

12) 'Subverting Figurative Traditions of Painting', 120 minute lecture to WA Psychiatrists Association around MoMA Picasso to Warhol exhibition at AGWA, 1 Dec;

Public lectures in 2013

1) 'Self and World: Studio Paintings from the Renaissance to the Present Day', University of Aberystwyth, 22 Jan 2013;

2) 'Reversed Painting and the Amplified Meaning of Painting', Paul Hills Masterclass, IAS, UWA 30 April;

3) 'Adrian Stokes and the Archive: Deafness of the Mind (and Ear)', Adrian Stokes workshop, 'British Art Writers' series, Tate Britain, London, May 2013

4) 'Samuel Morse and the Electrical Imaginary: Art and Science in c19 Britain and America', Global Romanticism conference, University of Sydney, July 2013;

5) 'Samuel Morse and the Electrical Imaginary: Art and Science in c19 Britain and America', Global Romanticism conference, University of Sydney, July 2013;

6) Hazlitt on Gesture and Hybrid Emotions: The Maidstone Self-Portrait', *The Hand: Gesture, Touch and Emotion, Performance*, , ARC Centre for the History of the Emotions, University of Western Australia, 13 August;

7) 'Roger Leavers: Blackboard art in Fremantle Pubs in the America's Cup Era', Architecture, Landscape and Visual Arts Conference, UWA 7 October;

8) 'William Hazlitt and the Rhetoric of 18th and c19 Art Criticism', Arts and Rhetorics of Emotion in Early Modern Europe, ARC Centre for the History of the Emotions, University of Queensland, 25-27 November;

9) 'William Hogarth, Russell Drysdale and the Apocalypse: the Decay of Public Symbolism', Fire Stories, Conference, Shaping the Modern, ARC Centre for the History of the Emotions, University of Melbourne, 4-6 December;

10) 'Contemporary Art and Memory', Art Association of Australia and New Zealand, University of Melbourne, 7-9 December;

11) Two guided tours of 'From Van Gogh to Dali and Beyond' form MoMA for Friends of the Art Gallery of Western Australia and ALVA staff and postgraduate

Public lectures 2014

1-3) Discussion of chapters of my book *The Reversed Painting in Western Art* in three seminars with 30 distinguished, funded discutants, King's College, University of Cambridge, 30 March- 5 April, 2014;

4) 'The Artist and Studio: the Artist and World', Sainsbury Centre for Visual Art, University of East Anglia, 18 March;

- 5) 'Self and World: Paintings of Paintings in Studios from the Renaissance to Auswitch', Department of Art History, University of Maryland, Washington D. C., 16 April;
- 6) 'Poetry and Prose: Historiated Affect in Adrian Stokes Visual Analysis (1932) of Andrea del Verrocchio's *lavabo* (1460s)', Department of Art History, University of Maryland, Washington D. C., 28 April;
- 7) 'Distance, Recognition and Synaesthesia: The Afterlife of Molyneux's Question in the Aesthetic and Spiritual Writings of William Hazlitt, John Ruskin and Ralph Waldo Emerson', Department of Art History, University of Maryland, Washington D. C., 30 April;
- 8) participation in 'The Common Unshareable in the Age of Surveillance', Symposium English Faculty, University of Cambridge;
- 9) 'What's Wrong with Tim's Vermeer', Friends of the Art Gallery of Western Australia, 29 June;
- 10) The Picturesque, The Sublime and the Alternative Grand Tour of Britian', English and Communications, UWA, 18 August;
- 11) 'Possibilization and Desuetude: the Political Force of the Reversed Canvas as Thing-Object', Keynote address, The Life of Things, WIP Conference 2014, 18th Annual Work-In-Progress Conference, School of English, Media Studies and Art History, The University of Queensland, 29 Sept.'
- 12) 'Snail Trails: Academic Formations', Architecture Landscape and Visual Art Conference, UWA, 10 Oct.;
- 13) 'The Glass Canoe and the Honey-Eater: Roger Leever's Art of Elation', Outsider Art Conference, University of Melbourne, 24 October;
- 14) 'Death: the Common Unshareable: Has Memento Mori Imagery Changed its Meaning', with lectures by Professors Andrew Lynch and Charles Zika, Memento Mori Symposium, Lawrence Wilson Art Gallery, UWA, 10 Nov.;
- 15) 'My Head is my Only House Unless it Rains: Nested Interior and Technological Traffic in Charles Sheelers and Richard Hamilton's Domestic Interior Paintings', 'Geo-Political, Art Association of Australia and New Zealand Conference, University of Tasmania, Launceston, 7 Dec.;
- 16) Would Pierre Bonnard Have Been a Better Candidate for Merleau-Ponty's "Cézanne's Doubt"?", 5th Annual Organisation of Phenomenological Conferences, Murdoch University, 11 Dec.
- 17) 'Negation, Possibilization, Emergence and the Reversed Painting', IAS Research Seminar, University of Durham, 19 Jan. 2015
- 18) Contribution on 'Anecdotes', Centre for Visual Arts and Culture postgraduate seminar 20 Jan.,
- 19) 'Nested Interior and Technological Traffic in Charles Sheelers and Richard Hamilton's Domestic Interior Paintings' to Centre for Visual Arts and Culture postgraduate seminar, University of Durham, 2 Feb.
- 20) 'Anglo-Italian Contrasts: Three Centuries' Verbal and Visual Picturing of British Difference from Italy', to staff and postgraduates of the English Literature Department, 11 Feb.
- 21) 'The Reversed Canvas in Colonial Art: the emergence of western painting and 'Coming into Hiding' of colonial peoples', IAS Public lecture, Trevelyan College, 12 Feb.,
- 22) 'Would Pierre Bonnard have been a Better Candidate for Merleau-Ponty's Essay on "Cézanne's Doubt"?", Department of Philosophy, 13 Feb.

23) ‘Apocalyptic Skies and the Decay of Public Meaning’, college lecture and showing of Von Triers’ *Melancholia* film to students and staff at Trevelyan College, University of Durham, 17 Feb.

24) collaborative lecture with Dr Martin Coward, ‘The Representation of Technology in Domestic Interiors and Surveillance’, Trevelyan College, University of Durham, 24 Feb.

25) ‘Byzantine Mosaics’, public lecture, New Norcia Benedictine Community, 24 Nov. 25)

26) ‘The Emotional Historiography of Michelangelo Antonioni’s *L’Eclisse* (1962), Emotions and Philosophy in Cinema Symposium, Centre for the History of Emotions, UWA, 4 Dec.

Public lectures in 2015

1) ‘Negation, Possibilization, Emergence and the Reversed Painting’, IAS Research Seminar, University of Durham, 19 Jan. 2015

2) Contribution on ‘Anecdotes’, Centre for Visual Arts and Culture postgraduate seminar 20 Jan.,

3) ‘Nested Interior and Technological Traffic in Charles Scheelers and Richard Hamilton’s Domestic Interior Paintings’ to Centre for Visual Arts and Culture postgraduate seminar, University of Durham, 2 Feb.

4) ‘Anglo-Italian Contrasts: Three Centuries’ Verbal and Visual Picturing of British Difference from Italy’, to staff and postgraduates of the English Literature Department, 11 Feb.

5) ‘The Reversed Canvas in Colonial Art: the emergence of western painting and ‘Coming into Hiding’ of colonial peoples’, IAS Public lecture, Trevelyan College, 12 Feb.,

6) ‘Would Pierre Bonnard have been a Better Candidate for Merleau Ponty’s Essay on “Cézanne’s Doubt”?’’, Department of Philosophy, 13 Feb.

7) ‘Apocalyptic Skies and the Decay of Public Meaning’, college lecture and showing of Von Triers’ *Melancholia* film to students and staff at Trevelyan College, University of Durham, 17 Feb.

8) collaborative lecture with Dr Martin Coward, ‘The Representation of Technology in Domestic Interiors and Surveillance’, Trevelyan College, University of Durham, 24 Feb.

9) ‘Byzantine Mosaics’, public lecture, New Norcia Benedictine Community, 24 Nov. 25)

10) ‘The Emotional Historiography of Michelangelo Antonioni’s *L’Eclisse* (1962), Emotions and Philosophy in Cinema Symposium, Centre for the History of Emotions, UWA, 4 Dec.

Public lectures 2016

1) ‘Thing Theory’, English Seminar, UWA, Feb. 2016

2) ‘Colonisation and Wilderness in Nineteenth-Century American and Australian Landscape Painting’, Lecture to the Friend of the Art Gallery of Western Australia, for Continental Shift: Nineteenth Century American and Australian Landscape Paintings, 21 Aug.

3) ‘The Picturesque in Britain, America and Australia’, HART3990: *Colonization & Wilderness in Nineteenth-Century American and Australian Landscape Painting*, , 23 Aug.

4) ‘The Sublime in Europe, America and Australia’, HART3990: *Colonization & Wilderness in Nineteenth-Century American and Australian Landscape Painting*, 23 Aug.

5) ‘The Sublime in Europe, America and Australia’, HART3990: *Colonization &*

Wilderness in Nineteenth-Century American and Australian Landscape Painting, 23 Aug.
6) 'Empiricism versus Revelation: Theories of Perception and Landscape', HART3990: *Colonization & Wilderness in Nineteenth-Century American and Australian Landscape Painting* 2 lectures, 30 August

7) 'Perception, History and Ecology: the Heritage of Molyneux's Question in Representations of New World Landscapes', International Symposium, Colonisation and Wilderness in American and Australian Landscape Painting, The Art Gallery of Western Australia, 27-28 Sept.

8) Academic Board Dinner Emeritus speech

9) 'The Art Work as It-Narrative: The Useful Uselessness of Images Displayed in Transition', 'The Work of Art' Conference, Art Association of Australia and New Zealand, ANU, Canberra, 2 Dec.

Public lectures 2017

1) Guided Tour of Continental Shift exhibition, 4 January

2) Studios as Ships: Reflexive Fantasies of Romantic Travel', Romantic Transports Conference, Romantic Studies Association of Australasia, University of Victoria, Wellington, New Zealand, Feb. 162) 'Framed and Unframed Art: Renaissance Perspective Science and Aboriginal Rock Painting', 27 Oct.

3) 'Anthony Gormley and his Impact', Friends of the Art Gallery of Western Australia, 30 April3) 'The Renaissance, Corsini Collection exhibition', Gallery Guides, Art Gallery of Western Australia, 27 Nov

4) Feed-back coordinator of all-day postgraduate sessions with Associate Professor Alison Inglis, University of Melbourne, Art and its Directions, AAANZ conference, 2017, 6 December

5) Session convener of six lectures, 'Containers, containment, transfer and symbolic orders', Art and its Directions, AAANZ conference, 2017, 7 December

6) introduction of keynote speaker, Professor Anthony Gardner, Head of School, Ruskin School of Art, and Fellow, Queen's College, University of Oxford, 8 Dec.

7) Convener, Open Session, Art and its Directions, AAANZ conference, 2017, 8 Dec.8) Prize giving awards, chair of judging panel, anthology prize, Art and its Directions, AAANZ conference, 2017, 8 Dec.

Public lectures 2018

1) 'Art and Ecology in Nineteenth-Century American and Australian Landscape Painting: the Emotional Tenor of Species Extinction', EcoPeoPle Symposium: Thinking Environment, Feeling Nature, UWA 15 February 2018

2) 'Reformation and Counter-Reformation Art: the Corsini Collection', Gallery Guides, Art Gallery of Western Australia, 16 Feb.

3) 'The Baroque: the Corsini Collection exhibition, Art Gallery of Western Australia, March.

- 4) 'Zakon Ben David's *Blackfield* and Javanese Shadow Theatre: Light and Shadow, East and West', Lawrence Wilson Art Gallery, 23 April
- 5) 'Studio and World', Ural Federation University, Yekaterinburg, Sverdlovsk Oblast, Russian Federation, June 2018
- 6) 'Apocalyptic Skies', Boris Yeltsin Presidential Centre, Ekaterinburg, June 2018
- 7) 'Apolcalyptic Skies', Perm Museum of Contemporary Art, July 2018⁹)
- 8) 'Seeing and Looking: Monet, Cézanne and French Impressionism', Melville Recreation Centre, 5 Oct.¹
- 9) chair of masterclass and paper on The Senses in the Premodern World A Masterclass with Professor Susan Broomhall (The University of Western Australia) and Dr Lisa Beavan, 12 Oct.
- 10) 'Skin and Cloth in *Acheiropoetia* and Painting: Staining, Erasure and Reversibility', Skin in Medieval and Early Modern Worlds conference, Centre for the History of Emotion, UWA, 13 October with introduction of guest speaker, Dr Lisa Beaven.
- 11) 'Apocalyptic Skies and the Decline of Public Symbolism', lecture, Perth Medieval and Renaissance Society, 22 October
- 12) 'What is Good and Bad Art?' (parodic title), 1 pm, Duchamp Exhibition, Lawrence Wilson Art Gallery, 27 October
- 13) 'Trajective Art Criticism in the Era of Democratic Retreat', 51st AICA International Congress, Taiwan, 14-21 November, 2018
- 14) 'The Anthropogenic Aftermath of Molyneux's Question in Nineteenth-Century American and Australia Landscape Painting', in 'More-than-human Social Relations in the Anthropocene: Art, Extinction and Nonhuman Futures at Home and Abroad, Art Association of Australia and New Zealand Annual Conference, RMIT, Melbourne, 5-8 December

Public Lectures 2019

- 1) 'The Glass Canoe and the Honey-Eater: Roger Leever's Outsider Art of Elation', A. H. Bracks Library, Melville, 7 February
- 2) 'Renaissance Perspective Painting and Aboriginal Rock Art: Framed and Unframed Art,' A. H. Bracks Library, Melville, 7 March
- 3) 'Landscape and Nature,' Romanticism and Revolution unit, ENGL2604, for Romanticism and Revolution (ENGL2604), English and Cultural Studies, UWA, 18 March
- 4) 'The Aftermath of Molyneux's Question in Nineteenth-Century British and American Landscape Painting', Yale Centre for British Art, New Haven, 13 May.
- 5) 'Framed and Unframed Art: Renaissance Perspective Science and Aboriginal Rock Painting', Glyde-In Centre, East Fremantle, 4 June
- 5) 'Global Art History in 1930s Britain: the Roman Perspective', British School at Rome, September

¹ Feedback from Lorraine Horsley, A. H. Bracks Library, email 5 October: 'Just wanted to say thank you again for today - I've received lots of lovely feedback and a clamouring for more on the feedback forms!'

- 6) 'Trajective Art Criticism in the Era of Retreat from Democracy,' Nes Artists' Residency, Skagaströnd, North West Iceland. 11 November
- 7) 'Death: the Common Unsharable,' NES Artist's Residency, Skagaströnd, North West Iceland, 19 November
- 8) 'What is Good and Bad Art?', Icelandic Textile Centre, Blóndüos, North West Iceland, 25 November

Public lectures 2020

- 'Town Planning and the Development of the Modern Circulating City,' A. H. Bracks Library, Melville, January 28
- 'Greek Sculpture and the Parthenon,' in Art and Changing World Pictures Series, Bunbury Regional Art Gallery, Bunbury, January 29
- 'Constable's Skies', A.H. Bracks Library, Melville, 25 February
- 'Byzantine Mosaics at Ravenna,' in Art and Changing World Pictures Series, Bunbury Regional Art Gallery, Bunbury, 26 February
- 'Good Government in Medieval Siena,' Art and Changing World Pictures Series, Bunbury Regional Art Gallery, Bunbury, 25 March, to be delivered as video lecture.
- 'The Sublime,' art class with Juliette Paton Williams, A. H. Bracks Library, Melville, 26 March POSTPONED DUE TO CORONAVIRUS
- 'Framing Renaissance Art: Piero della Francesca's Flagellation,' Art and Changing World Pictures Series, Bunbury Regional Art Gallery, 22 April, to be delivered as a video lecture.
- 'A Pictorial History of the Skies: the Last Thousand Years,' A. H. Bracks Library, Melville, 23 April POSTPONED DUE TO CORONAVIRUS

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¹ Unsolicited email from Dr Sam Hillyard (Associate Professor (Reader), Social Sciences and Health, Institute of Advanced Study, University of Durham, 21 May 2017: 'I am a colleague of Veronica [Professor Veronica Strang, IAS Director] at the IAS now and have been overviewing our past fellows' collaborations with the Durham community during their fellowships. I recall meeting you ... and thought you might enjoy that I have found that you were the most outward-facing fellow!'

² Award statement from Joanne Baitz, PhD Candidate: 'The breadth of Prof. Richard Read's knowledge and his willingness to share that knowledge is an inspiration for any aspiring scholar of art history. His recent guided tour through the MOMA exhibition for post-grads and staff at ALVA demonstrated his love of art, his thorough knowledge of the life and times of the artists as well as his dedication and enthusiasm as an

educator. His passion for his subject is infectious. As a supervisor he is encouraging and respectful at all times, understanding that each student approaches writing in his or her own way and allowing that process to evolve. At the same time he continues to be alert for anything that may contribute to that process, from conferences to articles and books of interest. He is always available for consultation or to provide feedback on written work. His feedback is honest and while sometimes difficult to hear, always fair. At the same time he is very generous with his praise and in offering a way forward when necessary. Being supervised by someone with such a depth of knowledge and a willingness to share that knowledge is a privilege.³

³ Julia Alessandrini, PhD, Nomination conveyed by Christina Dyt, Executive office, Combined Faculties Excellence in Teaching and Learning Award Regulating Committee, email, January 7, 2014: 'Richard Read is a wonderful supervisor and I feel very lucky to have been supervised by him. Richard supervised my PhD to a successful and timely completion by being appropriately flexible to and understanding of my changing academic and personal needs as required. This skill of listening carefully and responding effectively is, I hear from other students, a rare quality among supervisors but one that acknowledges the human element in what can be a lonely and lengthy research journey.'

Richard also demonstrated his belief in my ability to work effectively as an independent researcher, and fostered it, by challenging my ideas, methodologies and skills through his continued intellectual engagement over the years. Even though sometimes I did not like some of the more challenging feedback I received from Richard, I knew that it was always given with the best of scholarly intentions, and that the quality of my thesis and the effectiveness of me as a researcher were always at the heart of his carefully considered comments. As a result, over the years, I have learned to trust Richard's judgments, listen carefully to his feedback and mine it for the valuable gems of academic insight it always contained, and to follow his example of always looking further, or wider, or again, before committing myself to an idea, or a position. Richard's exceptional commitment to his students (such as me) and to his subject are evident in his extraordinary generosity in sharing his already huge yet ever-expanding knowledge and wisdom of art history with me, his reassuring availability for consultation (in person, or via email), and his calm, considered application of his experience of every stage of the PhD process. Such things demonstrate a real awareness of students' needs at each stage.

I am very proud of my PhD for all the usual reasons but mostly because Richard allowed it to be uniquely mine while still being a strong guiding and supporting presence.