



# RESEARCH INTERESTS

ACADEMIC STAFF IN THE  
SCHOOL OF FINE ART, HISTORY  
OF ART AND CULTURAL STUDIES

*The research interests of the members of the School of Fine Art, History of Art and Cultural Studies are listed below. Full profiles and more research information can be found on the website [www.fine-art.leeds.ac.uk](http://www.fine-art.leeds.ac.uk)*

## Sam Belinfante, University Fellow in Fine Art and Curatorial Practice

Filmmaking and photographic work; curating; sound and performance.

**Contact:** [s.belinfante@leeds.ac.uk](mailto:s.belinfante@leeds.ac.uk)

## Richard Bell, Lecturer

The dislocation and relocation of the domestic; fragile nature of the 'domestic'; recurring historical patterns that define and construct our 'home' (sexuality/family/place); the domestic from a male perspective; preconceptions of masculinity, gender and roles within the domestic situation.

**Contact:** [r.d.bell@leeds.ac.uk](mailto:r.d.bell@leeds.ac.uk)

## Kerry Bristol, Senior Lecturer

History, historiography and methodologies of British and Irish architecture and sculpture c.1600-c.1840; British and European neo-classicism; women as patrons and consumers during the eighteenth century; country house culture between the Elizabethan era and the present day.

**Contact:** [k.a.c.bristol@leeds.ac.uk](mailto:k.a.c.bristol@leeds.ac.uk)

## Nick Cass, Lecturer in Heritage and Contemporary Art

The intersection of contemporary art practice and heritage; artists and museums/museum collections; institutional critique; museum and gallery education; sculpture and collage; traditional printmaking techniques.

**Contact:** [n.cass@leeds.ac.uk](mailto:n.cass@leeds.ac.uk)

## Richard Checketts, Lecturer in Renaissance Art and Culture

Ideas about materials and material transformation in European culture in the early modern period; Renaissance and Baroque art and architecture.

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## Joanne Crawford, Lecturer in History of Art

Mid 20th century French and American abstract painting, drawing and sculpture; figure of death within art as philosophical concept; portraiture and abstraction; writings on the revolutionary and its manifestation in modernist art practices; the writings of Sartre, Hegel, Bataille, Kierkegaard, Nietzsche and Blanchot.

**Contact:** [j.s.crawford@leeds.ac.uk](mailto:j.s.crawford@leeds.ac.uk)

## Gail Day, Senior Lecturer

Aesthetics and politics: capitalism and form; intersection of value theory, commodity, reification, social process and abstraction with cultural and aesthetic theory analysis; critique of postwar commodity cultures; traditions of emancipatory and dissident thought, and their role in visual and material culture; Marxism.

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## Barbara Engh, Senior Lecturer

Critical theories of music, the voice and noise; critical theories of technology, recording and the archive; music and philosophy.

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## Catherine Ferguson, Lecturer

Painting and its relation to writing, critical discourse and the philosophy of Gilles Deleuze.

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## Eva Frojmovic, Lecturer

Questioning and widening the western canon; medieval manuscript illumination; Jewish art and cross-cultural encounters; interest in Jewish museums as touchstones of cultural diversity in museology; Italian art of the age of Giotto and Dante; non-iconographic approaches to the study of medieval art; uses of postcolonial theories.

**Contact:** [e.frojmovic@leeds.ac.uk](mailto:e.frojmovic@leeds.ac.uk)

## Maki Fukuoka, Lecturer

Histories of photography; historiography and periodisation; theories of vision and visual culture; histories of optical devices; histories and theories of 'realism'; histories of museums and displaying objects of/in Asia.

**Contact:** [m.fukuoka@leeds.ac.uk](mailto:m.fukuoka@leeds.ac.uk)

## Helen Graham, Associate Professor

Democracy, 'the public' and participation; museums, communities and conservation; the intersection between heritage, decision-making and planning; intellectual access to archives, museums and heritage for people with learning difficulties; copyright and informed consent; action/participatory research.

**Contact:** [h.graham@leeds.ac.uk](mailto:h.graham@leeds.ac.uk)

## Abigail Harrison Moore, Head of School, Professor of Art History and Museum Studies

Furniture history; the art market in the inter-war years; heritage, museums and galleries; nineteenth century decorative arts; Webb, Morris and the Arts and Crafts Movement; the use of museum collections in schools and the EPQ; the use of museum collections in prisons.

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### **Mingyuan Hu, Lecturer**

Art and intellectual histories of 20th century China in transnational and transitional contexts; literary translation in 20th century China as cultural formation and as internal exile; historiography and methodology of art history; Wittgenstein and the philosophy of language.

**Contact:** m.hu@leeds.ac.uk

### **David Jackson, Professor of Russian and Scandinavian Art Histories**

Socio-political interventions of realist and naturalist art in the formation of national identities in the Russian and Nordic nations; exhibition curatorship and wider public dissemination of research in the museum/gallery domain.

**Contact:** d.jackson@leeds.ac.uk

### **Catherine Karkov, Professor of Art History**

Anglo-Saxon art, especially materialities and postcolonialities; gender and the body in late antique and early medieval culture; history and theory of the book; theories of text and image; art and ecology.

**Contact:** c.e.karkov@leeds.ac.uk

### **Robert Knifton, University Academic Fellow in Critical Studies in Museums, Galleries and Heritage**

Sensory environment of museums; digital collecting, popular culture, museums and archiving; defining heritage within shifting cultural ecologies; the history and heritage of art education.

**Contact:** r.h.knifton@leeds.ac.uk

### **Simon Lewandowski, Lecturer in Fine Art Practice**

An artist who teaches; publishing as a way of distributing and a way of making; multiples and ready-mades; rules and the use of language in making art; hypnosis, automatism, extreme optical effects and other things on the margins.

**Contact:** s.lewandowski@leeds.ac.uk

### **Valerie Mainz, Senior Lecturer**

18th century French art and the French Revolution; history and its images; the interfaces between history and history painting; the guises of prints and caricatures; academic art theory; the representation of the Jew in the Early Modern period; issues of reception and dissemination.

**Contact:** v.s.mainz@leeds.ac.uk

### **Diane Morgan, Lecturer**

European 18th century Enlightenment and 20th century modernism (in particular German culture); Kantian philosophy; 'cosmopolitics' and 'globality'; Cultural and Critical Theory (Frankfurt School); utopian studies (especially 19th century French 'utopian' socialism); animal studies; aesthetics (including architectural theory and history).

**Contact:** d.l.morgan@leeds.ac.uk

### **John Mowitt, Professor and Leadership Chair in the Critical Humanities**

History and geography of critical theory (including philosophy); sound studies (including critical musicology); postcolonial studies; critical media studies (emphasizing print, radio and cinema); comparative literature.

**Contact:** j.w.mowitt@leeds.ac.uk

### **Griselda Pollock, Professor of the Social and Critical Histories of Art**

Queer, feminist postcolonial studies in the visual arts and visual culture; contemporary art and the exhibition since 1989; concentrationary memories, imaginaries and aesthetic resistance; the thought of Hannah Arendt; the innovations of Marilyn Monroe; agency, iconicity and the politics of sexuality; the relevance of Warburg.

**Contact:** g.f.s.pollock@leeds.ac.uk

### **Eric Prenowitz, Lecturer**

Deconstruction; psychoanalysis; sexual difference; poetics; 20th century comparative literature; theory and practice of translation.

**Contact:** e.prenowitz@leeds.ac.uk

### **Will Rea, Senior Lecturer**

African art; classic traditions and African and Atlantic modernism, with emphasis on the woodcarving and masquerade traditions of the Ekiti region of Nigeria; anthropology and art history, with interests in materiality, medicine and manifestation; British 20th century modernism, particularly sculpture.

**Contact:** w.r.rea@leeds.ac.uk

### **Emma Rushton, Lecturer in Fine Art**

Collaborative multi-part projects that focus on particular locations, historical and fictional events to examine notions of public/civic space and place and ideas of belonging, resistance and protest; curatorial practice, questions of audience, use value and dissemination.

**Contact:** e.e.rushton@leeds.ac.uk

### **Claudia Sternberg, Senior Lecturer in Cultural Studies**

Migrant and diasporic culture(s) in European film, television and literature; World War One and cultural memory; 'enemy aliens' during the First World War; the experience of civilian internment and its legacies.

**Contact:** c.sternberg@leeds.ac.uk

### **Marcel Swiboda, Lecturer in Cultural Studies**

The philosophy and activism of Bernard Stiegler; the renewal of critical culture; phenomenologies of improvisation in everyday life; the connections between British cultural studies and contemporary digital studies; the relationships between industrial politics and mental health.

**Contact:** m.a.swiboda@leeds.ac.uk

### **Chris Taylor, Senior Lecturer in Fine Art**

Contemporary artists' books; contemporary printmaking; multiples; curatorial practice; audience development.

**Contact:** c.a.taylor@leeds.ac.uk

### **Nick Thurston, Lecturer**

Histories and theories of late-modern and contemporary Anglo-American poetics; artists' writings and publications; new media theory and network technologies; collaborative writing and publishing platforms for post-print cultures; art and literary criticism and editorial practice; literature-art crossovers and DIY cultures.

**Contact:** n.thurston@leeds.ac.uk

### **Mark Westgarth, Lecturer in Art History and Museum Studies**

Histories of the art market and collecting, especially in the 19th century; the study of the contemporary art market and its practices; the history and theory of museums, galleries and heritage.

**Contact:** m.w.westgarth@leeds.ac.uk

### **Dominic Williams, Montague Burton Fellow in Jewish Studies**

Holocaust testimony and memorialisation, especially the Scrolls of Auschwitz and representations of the Auschwitz Sonderkommando; contemporary Jewish poetry; Anglo-American modernism and antisemitism; 20th century British Jewish literature and culture.

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