

CV Assimina Kaniari / Asimina Kaniari D.Phil Oxford, Art History

Assistant Professor in Art History, Athens School of Fine Arts

assimina.kaniari@gmail.com

I received my doctorate from the Department of Art History, University of Oxford, under Martin Kemp, on aesthetics, science and decorative arts in the 19th century and on the concept and early depiction of Palaeolithic art as a geological-technological entanglement, in the light of 19th century discourses on European Prehistory and industrial progress.

I am currently an Assistant Professor in Art History at the Athens School of Fine Arts and, between 2006 and 2010, I was an Academic Visitor at the Department of Art History, University of Oxford and Centre for Visual Studies.

In 2009, I was a Scaliger Fellow at the University of Leiden and in Fall 2017, I was a Seeger Fellow at Princeton University, at the Seeger Center for Hellenic Studies, undertaking research in the Nikos Stangos papers.

Current Research

My current research concerns contemporary artists' uses of the living, at the level of rhetoric, practice and display, and post 1960s collaborations between artist David Hockney and art editor Nikos Stangos in London.

Recent Invited talks (selection)

- 24th and 26th April 2018, 'Ways in and out of Flatness: Nature as Décor from

Broodthaers to Bio art', lectures delivered in the context of Erasmus+ teaching

mobility, Media Theory, Adgewandte, Vienna, Austria.

- 31st January 2018, 'Hair in Motion: Victorian Affect and Biological Persistence in

Walter Pater's Studies in the History of the Renaissance', Victorian Persistence

seminar, Paris 7, Paris, France.

- 8th December 2017, '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.

- 1st October 2017, 'The Bio art image', NY LASER (Leonardo Art Science Evening

Rendezvous), Leonardo/ISAST's LEAF (Leonardo Education and Art Forum), NY,

USA.

Publications (selection)

I have co-edited Martin Kemp's Festschrift *Acts of Seeing. Artists, scientists and the history of the visual*. (London, 2009).

More recently, I edited a collection of essays by artists and art historians on the idea of living media in contemporary art but also in the context of the historiography of art history with contributions, among others, by Martin Kemp, Robert Zwijnenberg, Ellen K. Levy and Suzanne Anker *Institutional Critique to Hospitality: Bio art practice now* (Athens, 2017). For a review see <https://www.leonardo.info/review/2017/09/review-of-institutional-critique-to-hospitality-and-open-science-singularity-and>

I been a contributing author to the Sir John Evans Centenary volume published by the Ashmolean Museum, Oxford University and edited by Arthur MacGregor, Sir John Evans 1823-1908: Antiquity, Commerce and Natural Science in the Age of Darwin (Oxford, 2008),

the title of my essay being ‘Evans’s sketches from the human antiquity controversy: epistemological proxies in the making’ [based on archival research and prior unpublished material from the C. Lyell-J. Evans correspondence kept among the Lyell papers at the University of Edinburgh].

I have also been contributing author to Arthur MacGregor’s Festschrift *Excalibur: Essays on Antiquity and the History of Collecting in Honour of Arthur MacGregor* edited by Hildegard Wiegel and Michael Vickers (Oxford, 2013), the title of my essay being ‘Wonder after modernity: 16th century visual sources, 20th century ethnographic collections and ‘transition’ [based on research among the collections and archives of the Pitt Rivers Museum at Oxford with regard to the Bellucci collection of amulets].

I was one of the participants-experts in the US Academy of Science on line symposium organized for the Darwin year and author in the proceedings *Visual Culture and Evolution: An Online Symposium*, *Issues in Cultural Theory* No. 16 March 31, 2012.

I was one of the speakers in the ‘Questioning the Object of Art History’ session of CIHA, Nuremberg 2012, co-organised by Horst Bredekamp, my paper entitled ‘Material Objects as impossible things: Panofsky, Kubler and Abstraction’ published in the proceedings ‘Questioning the Object of Art History’, *The Challenge of the Object / Die Herausforderung des Objekts*, Congress Proceedings G. Ulrich Großmann/Petra Krutisch (eds.) T. 1-3. Nuremberg 2013, T. 1: 46-49.