

Kate Grandjouan PhD

I am British but I have lived extensively in France and the US and I have degrees from British, French and American universities. I would say that my intellectual outlook is shaped by the transnational journeys that have characterized my life and which have punctuated my studies. I was a Visiting Lecturer at the Courtauld Institute of Art for several years and I now teach on the Summer School Programme. I am currently working as an independent scholar and writing a book called *Anglo-French Encounters: National Identity and Graphic Satire, c. 1688-1815*. You can find more information about me at kate.grandjouan.com

2017

Summer School Lecturer, Courtauld Institute of Art, London: 17-21st July 2017. This popular course called 'Modern Britain: Painting, Print-culture and Patronage, 1700-1800' will be running for the third time: see <http://courtauld.ac.uk/learn/art-history-short-courses/summer-school-2017>

Bar Ilan University, Ramat Gan, Israel: invited by Professor Gary Mole, Chair of the Department of French Studies to give a paper in French in the Autumn 2017, date to be decided.

Tel Aviv University, Tel Aviv, Israel: invited by Professor Vered Maimon, Department of Art History, to give a paper in the spring or autumn 2017, date to be decided

2016

Summer School Lecturer, Courtauld Institute of Art, London: 11th-15th July 2016. Modern Britain: Painting, Print-culture and Patronage, 1700-1800.

Conference, July 4th 2016: Courtauld Institute, London: Making Britain Modern see <http://courtauld.ac.uk/event/making-britain-modern>

Conference, January 2016, French Institute, Tel Aviv: L'intranquillité de la Caricature see <http://institutfrancais-israel.com/blog/apres-charlie-intranquillite-de-la-caricature-2/>

Conference, January 2016, Paul Mellon Centre for Studies in British Art, London: 'Rowlandson and After: Rethinking Graphic Satire': <http://www.paul-mellon-centre.ac.uk/whats-on/forthcoming/rowlandson-and-after-rethinking-graphic-satire>

Conference, June 2015, INHA, Paris: L'image railleuse: la satire visuelle du XVIIIème siècle à nos jours: <http://www.inha.fr/fr/agenda/parcourir-par-annee/en-2015/juin-2015/l-image-railleuse-2.html>

Conference March 2015, Oxford: James Gillray@2000: Caricaturist without a conscience <http://www.new.ox.ac.uk/james-gillray200-caricaturist-without-conscience>

Publications

'La caricature et la « déqualification » de l'art: le cas de Henry Bunbury (1750-1810) et de Thomas Rowlandson (1756-1827)' in *Satire Visuelle* (ed) Laurent Baridon, Frédérique Desbussions and Dominic Hardy published by the Conseil de recherches en sciences humaines du Canada (CRSH) et de l'Institut national d'histoire de l'art (INHA, Paris), scheduled for 2017.

'Parce que les Français, comme la mer, sont sans cesse en mouvement : satires anglaises sur l'inconstance des Français' in *Le Siècle de la Légèreté: Emergences d'un paradigme du XVIIIe siècle français* published by Oxford University Studies in the Enlightenment. Éditeurs: Marine Ganofsky et Jean-Alexandre Perras, scheduled for 2017.

'Super-size caricature: Thomas Rowlandson's 'Place des Victoires' at the Society of Artists in 1783' with *British Art Studies* Volume 4, an online, open access and peer-reviewed journal published by

The Paul Mellon Centre for Studies in British Art in London and the Yale Center for British Art in New Haven, 28th November 2016 see: <http://www.britishartstudies.ac.uk/issues/issue-index/issue-4>

'Body Politics: Charles Brandoin's France England, 1772' in *Matica Srpska Journal for the Fine Arts*, Vol 43, October 2015: 65-80.

'Le Surréalisme Transnationalisé : L'exposition internationale de 1936' in *Avant-Gardes: from Dada to Surrealism* (Belgrade, Museum of Contemporary Art, January, 2016), 95-109.

For the British Society of Eighteenth-Century Studies at: https://www.bsecs.org.uk/?s=kate+grandjouan&post_type=criticks-reviews

'Caravaggio to Canaletto: The Glory of Italian Baroque and Rococo Painting' held at the Szépművészeti Múzeum, Budapest, June 2014

'Curious Beasts: Animal Prints from the British Museum' held at Compton Verney, U.K., January 2014.

'Raynal, Un Regard vers l'Amérique' held at the Bibliothèque Mazarine, Paris, September 2013.

'Broadside: Caricature and the Navy 1755-1815' held at Greenwich Maritime Museum, London, January 2013.

'Physionotracés: Galerie de Portraits de la Révolution à l'Empire', held at the Musée des Arts Décoratifs, Paris, July 2012.

In Eighteenth-Century Studies:

Hogarth's Hidden Parts: Satiric Allusion, Erotic Wit, Blasphemous Bawdiness and Dark Humour in Eighteenth-Century English Art by Bernd Krysmanski in *Eighteenth-Century Studies*, Volume 45, Number 2, Winter 2012: see http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/eighteenth-century_studies/v045/45.2.grandjouan.html

'Guess at the Rest": Cracking the Hogarthian Code' by Elisabeth Soulier-Detis see Visiting Lecturer in Eighteenth-Century British Art in *Eighteenth-Century Studies*, Volume 45, Number 2, Winter 2012 see <http://muse.jhu.edu/article/464816>

Teaching

University of Belgrade, Jan. 2014-July 2015

We spent two years in Belgrade and I joined the Art History Department as a 'Visiting Associate Lecturer'. I contributed two public lectures: 'The Art of James Gillray and the French Revolution' and 'Cross-Cutting Identities: William Hogarth, Painter, Print-Maker and Art Theorist' and organised two week-long 'British Art Workshops' on 18th and 19th century art. For the French department I organised a lecture: 'Moi et/ou L'autre: La comparaison nationale au dix-huitième siècle' and I spoke about British surrealism at a conference organised by the University of Belgrade and Museum of Contemporary Art called 'Avant-Gardes From Dada to Surrealism'. My paper, which was then published, was called 'Le Surréalisme transnationalisé': L'exposition internationale de 1936'.

Visiting Lecturer: Courtauld Institute of Art, London: Sept. 2011-July 2013

I devised four new courses in British art for undergraduates in the 1st to 3rd years of their degrees: *Hogarth in London Collections; Painting in Britain c1713-1832; Reading Hogarth; Graphic Satire in Eighteenth-Century Britain*. I co-taught an MA called *Sets and Series in Early Modern and Contemporary Painting* with T.J. Clark, who was a Visiting Professor at the Institute.

In 2012 one of my students was awarded the John Berger Foundation Prize for the best essay on British art in any period.

'A Fox Without will be a Fox within': Satire Animality and the French.', April 2013, Association of Art Historians Annual Conference, University of Reading: Showcasing Art History Lecture, February 2013 for the Public Programmes Department, Courtauld Institute of Art: 'Defining Beauty in Empirical Terms: Hogarth's Analysis of Beauty'

'Ecire sur l'art', March 2010: Invited speaker for a 'table ronde', French Cultures Festival, organised by the French Consulate, Houston, USA.

'Taste' in High Life: French Apes and the Metaphorics of Identity', Conference, April 2007, Tate Britain, London: Invited speaker for a one-day symposium on the art of William Hogarth

Awards

August 2010-January 2011: a six-month post doctoral fellowship from the Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA to prepare my doctoral thesis for publication.

British School of Paris, Croissy-sur-Seine, France. Teacher of Art History (1990-3); Head of Art History (1997-2002)

I moved from publishing into teaching when I was offered the opportunity to set up an 'A' Level in Art History at the British School of Paris, an independent school in the western suburbs with about 1000 pupils aged between 5 and 18. I was responsible for all teaching and assessment of the two 'A' Level courses ('British art, architecture and design c.1840 to the present' and 'European art, architecture & design c.1840-1915'). I organised several study trips for the students and destinations included Brussels, Barcelona, London and Glasgow.

Publishing

1986-7: my first job was in publishing, as an Editorial Assistant to Jeremy Lewis at Chatto & Windus and The Hogarth Press, London. From there I moved to bi-lingual publishing and worked from 1987-90 as an Editor at Eurotunnel in the Department of External Relations in London before being moved to the marketing department in Paris.

Education

Courtauld Institute of Art, UK: PhD, 2005- 2009: Thesis supervised by Professor David Solkin and examined by Professor David Bindman, (UCL & Harvard) and Professor Mark Hallett (University of York): '*Close Encounters: French Identities in English Graphic Satire, c1730-1790s*'

University of Maryland, USA: MA in Art History, 1994-1997. Courses on Italian Renaissance painting; 17th century Dutch painting; American painting; African Art; a 30,000 word thesis on: 'Thomas Rowlandson and *The English Dance of Death*'

Université de Paris IV, France: Maîtrise de Littérature Française, 1985-1986: on the *roman noir* in 1820s-40s, the thesis on '*Champavert* de Petrus Borel' awarded 'mention bien'.

University of Kent at Canterbury, UK: BA (Combined Hons) in French and History of Art, 1981-1985, class 2 (1).