

I am British but I have lived extensively in France and the US. I have a PhD in 18th-century art from the Courtauld and masters degrees in art history (from the University of Maryland) and in 19th-century French literature from the Université de Paris IV, Sorbonne. I teach, write and publish in English and French and my intellectual outlook has been shaped by the international experiences that have characterized my life and which have punctuated my studies. As an art historian I work mainly with prints, drawings and watercolours. My current research focuses on satire and humour, the circulation of prints and Anglo-French print culture and cross-cultural networks. In my current work, I see the image as a powerful tool for indoctrination, affirming and undermining social and political identities and as a vector of national and cultural myths. As an independent scholar I am working on a book-length manuscript called *Close Encounters: Graphic Satire and the French in the Eighteenth Century*. You can find more information at: kategrandjouan.com

TEACHING EXPERIENCE AT THE COURTAULD

Associate Lecturer, Courtauld Institute of Art for 18th century British Art since 2010

2018-9: BA3 Special Option: *Graphic Satire in Eighteenth-Century Britain, c.1688-1815* (planned - under discussion)

2012/13: BA1: Topic Course: *Hogarth in London Collections*

2012/13: BA2 Period Course: *Painting in Britain c.1713-1832*

2011/12: MA Course with T.J. Clark (Professor Emeritus, UC Berkeley and Visiting Professor at the Courtauld 2011/12): *Sets and Series in Early Modern and Contemporary Painting*

2011/12: BA2 Texts and Contexts: *Reading Hogarth*

2010/11: BA3 Special Option: *Graphic Satire in Eighteenth-Century Britain*

2010-11:BA2 Texts and Contexts: *Reading Hogarth*

In 2012 one of my students was awarded the William M.B. Berger Foundation Prize for the best essay on British art in any period. 'A place of a very different kind' : Vauxhall Gardens and the public sphere c. 1729-1767'

Summer School Lecturer Courtauld Institute of Art for 18th century British Art since 2015

This summer, and for the fourth consecutive year, I will be teaching a five-day intensive course called *Cosmopolitan Britain: Painting, Print-culture and Patronage in the Eighteenth Century*. The course is devised for a broad public and students come from all walks of life. Every year the course runs at full capacity (12-15 students per class) and it generates excellent feedback. I think one of the reasons for this success is the variety of topics we discuss and their easy accessibility. I use the course to investigate the rich artistic legacy of the period. Major figures studied include William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, James Gillray, Robert Adam and JMW Turner. I adopt a hands-on informal approach mixing lectures in the morning with site visits and on-the-spot discussions in the afternoon. In the mix for summer 2018: large-scale decorative wall paintings (Sir James Thornhill's Painted Hall at Greenwich, 1707-26, Louis Laguerre's murals at Marlborough House, 1713 and Hogarth's murals at St Bartholomew's Hospital, 1737). We will also be taking a close look at the visual legacies of Empire in its two and three dimensional formats. This year's course will run from 2-6 July 2018, see <https://courtauld.ac.uk/learn/art-history-short-courses-lectures-tours/summer-school-2018>

Previous years: 17-21st July 2017; 11th-15th July 2016; 20-24th July 2015

Visiting Associate Professor, University of Belgrade: 2014-2015

When my husband's job moved to Belgrade for two years, I joined the Art History Department as a 'Visiting Associate Professor' on a pro bono basis. I gave two public lectures and organised two week-long 'British Art Workshops' on 18th and 19th century art for 50+ students. I was also attached to the Faculty of Modern Languages and lectured in French to undergraduates in their final year and participated in a conference on European Surrealism called 'Avant-Gardes: From Dada to Surrealism' organised by the Faculties of Art History & Modern Languages (University of Belgrade) and the Museum of Contemporary Art

CONFERENCES & PUBLIC SPEAKING

November 2017: University of Gothenburg, Sweden: 'Intermediality and the Political Fable' for *Early Modern Satire: Themes, Re-evaluations and Practices* see <https://lir.gu.se/forskning/forskningssamverkan/tidigmoderna-seminariet/early-modern-satire>

July 4th 2016: Courtauld Institute, London: 'French Disruption: Alterity and the Satirical Print' for 'Making Britain Modern', a conference on 18th-century British art organised to mark the retirement of Professor David Solkin as Dean and Deputy Director of the Courtauld, see <http://courtauld.ac.uk/event/making-britain-modern>

January 2016: French Institute, Tel Aviv, Israel: 'Naissance d'un art public' for 'L'intranquillité de la Caricature' an evening debate with scholars and journalists from France to mark the first anniversary of the Charlie Hebdo assassinations in Paris. I also curated a mini exhibition on the history of caricature for the Institute see <http://institutfrancais-israel.com/blog/apres-charlie-intranquillite-de-la-caricature-2/>

January 2016: Paul Mellon Centre for Studies in British Art, London: 'Thomas Rowlandson in the 1780s: the double professional route into comic art' for 'Rowlandson and After: Rethinking Graphic Satire': <http://www.paul-mellon-centre.ac.uk/whats-on/forthcoming/rowlandson-and-after-rethinking-graphic-satire>

May 2015: Museum of Contemporary Art, Belgrade, Serbia: 'Le Surréalisme transnationalisé: L'exposition internationale de 1938 à Londres' for a multi-disciplinary conference on European Surrealism: 'Avant-Gardes: From Dada to Surrealism' co-organised by the Faculties of Art History & Modern Languages (University of Belgrade) and the Museum of Contemporary Art

June 2015, INHA, Paris: 'La déqualification de l'art: Le cas de Henry Bunbury et de Thomas Rowlandson' invited speaker for a 3-day conference on visual satire: '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>

March 2015, Ashmolean Museum, Oxford: 'James Gillray's French Jokes: The Sick-List Casualties of the 1790s' for James Gillray@2000: Caricaturist without a conscience a one-day conference to accompany the Gillray exhibition, Love Bites: <http://www.new.ox.ac.uk/james-gillray200-caricaturist-without-conscience>

November 2014: invited speaker for a study day at Tate Britain to establish the parameters for an exhibition on moral painting and social satire, convened by Martin Myrone (Tate Britain) and Sarah Victoria Turner (The Paul Mellon Centres for studies in British Art)

April 2013: 'A Fox Without will be a Fox within': Satire Animality and the French' for 'The Art History of the Animal' session at the Association of Art Historians Annual Conference, University of Reading

February 2013: 'Defining Beauty in Empirical Terms: Hogarth's Analysis of Beauty', a one-hour public lecture on hogarthian aesthetics for the 'Showcasing Art History' Public Programme 2012-3 at the Courtauld Institute of Art

April 2011: Panel leader for a conference on 'The Printed Image within a Culture of Print: Prints, Publishing and the Early Modern Arts in Europe, 1450-1700, organised by Sheila McTighe and Emily Gray for The Courtauld Institute of Art

March 2010: 'Ecire sur l'art': Invited speaker for a 'table ronde' on the theme of writing and art, as part of the French Cultures Festival, organised by the French Embassy, USA

May 2008: Courtauld Institute of Art, London: 'The Body in Charles Brandoin's Graphic Satires' for the Courtauld Graduate Symposium

April 2007: Tate Britain, London: 'Taste' in High Life: French Apes and the Metaphorics of Identity', invited speaker for a one-day symposium on the art of William Hogarth to accompany the exhibition Hogarth: The Artist and the City curated by Mark Hallett and Christine Riding for Tate Britain

May 2005: Queen Mary University, London: 'Charles Brandoin's Body Politics' for a Graduate Symposium

AWARDS

August 2017: A one-month visiting fellowship from the Lewis Walpole Library, Farmington (Yale University) to work on my book

August 2010: 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

PUBLISHED/FORTHCOMING

'La caricature et la « déqualification » de l'art: le cas de Henry Bunbury (1750-1810) et de Thomas Rowlandson (1756-1827)' (18 pages) in *Satire Visuelle* (ed) Laurent Baridon, Frédérique Desbussions et Dominic Hardy published by the Conseil de recherches en sciences humaines du Canada (CRSH) and the National Institute for History of Art (INHA, Paris) for autumn 2018

'Parce que les Français, comme la mer, sont sans cesse en mouvement : satires anglaises sur l'inconstance des Français' (19 pages) *Le Siècle de la Légèreté: Emergences d'un paradigme du XVIIIe siècle français* for Oxford University Studies in the Enlightenment edited by Marine Ganofsky (University of Edinburgh) and Jean-Alexandre Perras. Passed peer review stage, projected 2019-20

'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' dans *Avant-Gardes: from Dada to Surrealism* (Belgrade, Museum of Contemporary Art, January, 2016), 95-109

Reviews for the *British Society of Eighteenth-Century Studies*

'Caravaggio to Canaletto: The Glory of Italian Baroque and Rococo Painting' at the Szépművészeti Múzeum, Budapest, June 2014 at <https://www.bsecs.org.uk/criticks-reviews/caravaggio-to-canaletto-the-glory-of-italian-baroque-and-rococo-painting/>

'Curious Beasts: Animal Prints from the British Museum' at Compton Verney, U.K., January 2014 at <https://www.bsecs.org.uk/criticks-reviews/curious-beasts-animal-prints-from-the-british-museum/>

'Raynal, Un Regard vers l'Amérique' at the Bibliothèque Mazarine, Paris, September, 2013 at <https://www.bsecs.org.uk/criticks-reviews/raynal-un-regard-vers-lamerique/>

'Broadships: Caricature and the Navy 1755-1815' at Greenwich Maritime Museum, London, January 2013 at <https://www.bsecs.org.uk/criticks-reviews/broadsides-caricature-and-the-navy-1755-1815/>

'Physionotrases: Galerie de Portraits de la Revolution à l'Empire', at the Musée des Arts Décoratifs, Paris, July 2012 at <https://www.bsecs.org.uk/criticks-reviews/physionotrases-galerie-de-portraits-de-la-revolution-a-lempire/>

Book Reviews for *Eighteenth-Century Studies* (Baltimore: John Hopkins Press)

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>

Education

Courtauld Institute of Art, UK: PhD, 2005- 2009: Thesis on eighteenth-century graphic satire supervised by Professor David Solkin and examined by Professor David Bindman, (UCL & Harvard) and Professor Mark Hallett (Director, Paul Mellon Centre for Studies in British Art, London, formerly University of York): '*Close Encounters: French Identities in English Graphic Satire, c1730-1790s*'

University of Maryland, USA: MA in Art History, 1994-1997. Eight different research modules and a thesis on an eighteenth-century British artist 'Thomas Rowlandson's *English Dance of Death*' supervised by William Pressly

Université de Paris IV, France: Maîtrise de Littérature Française, 1985-1986. Research on 19th-century French literature and merit for a thesis on *romantisme noir* called 'Champavert de Pétrus Borel, le lycanthrope'

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