

# Imogen Hart

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## EMPLOYMENT AND EDUCATION

- Assistant Adjunct Professor, University of California, Berkeley (2015–)
- Visiting Lecturer & Associate Specialist, UC Berkeley (2013–15)
- Assistant Curator, Yale Center for British Art (2010–13)
- Postdoctoral Research Associate, Yale Center for British Art (2007–10)
- PhD in History of Art, passed without corrections, University of York (2007)
- MA in History of Art with Distinction, University of York (2002)
- BA in History of Art with First Class Honours, University College London (2001)

## PUBLICATIONS

### Books

- *Arts and Crafts Objects* (Manchester University Press, 2010)
- *Rethinking the Interior, c. 1867–1896: Aestheticism and Arts and Crafts*, co-edited with Jason Edwards (Ashgate, 2010)

### Peer-reviewed articles

- “The Darwinian subject in sculpture: George Frampton’s *Peter Pan*,” *Journal of Victorian Culture* 22:2 (2017)
- “History painting and its critics, ca. 1870–1910” in Martina Droth and Peter Trippi, eds., *Change/Continuity: Writing about Art in Britain Before and After 1900*, special issue of *Nineteenth Century Art Worldwide* (Summer 2015)
- “Material Culture and Mobility,” co-written with Edward S. Cooke, Jr., introduction to *Material Culture Review* special issue (Spring 2012)
- “The politics of possession: Edwin Long’s *Babylonian Marriage Market*,” *Art History* 35:1 (February 2012)
- “On the Arts and Crafts Exhibition Society.” *BRANCH: Britain, Representation and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*. Web. June 12, 2012.

### Book chapters

- “Morris for art historians” in Elizabeth Carolyn Miller and Jason D. Martinek, eds., *Teaching William Morris* (Farleigh Dickinson Univ. Press, forthcoming 2018)
- “‘Things in Combination’: Exhibiting Pots” in Glenn Adamson, Martina Droth, and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery* (Yale Center for British Art in Association with Yale Univ. Press, 2017)
- “Aestheticism meets Arts and Crafts: Decorative art on display” in Lee Glazer and Linda Merrill, eds., *Palaces of Art: Whistler and the Art Worlds of Aestheticism* (Smithsonian Institution Scholarly Press, 2013)
- “History painting, spectacle, and performance” in Angus Trumble and Andrea Wolk Rager, eds., *Edwardian Opulence: British Art at the Dawn of the Twentieth Century* (Yale Center for British Art in association with Yale University Press, 2013)
- “The designs of William Morris” in Elizabeth Prettejohn, ed., *The Cambridge Companion to the Pre-Raphaelites* (Cambridge University Press, 2012)
- “Time and the everyday in the work of William Morris” in Wendy Parkins, ed., *William Morris and the Art of Everyday Life* (Cambridge Scholars Publishing, 2010)

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- “An ‘enchanted interior’: William Morris at Kelmscott House,” in Jason Edwards and Imogen Hart, eds., *Rethinking the Interior, c. 1867-1896: Aestheticism and Arts and Crafts* (Ashgate, 2010)
- “*The Conder Room*” in Michael Hatt and Morna O’Neill, eds., *The Edwardian Sense: Art, Design, and Performance in Britain, 1901–1910* (Yale Center for British Art and the Paul Mellon Centre, distributed by Yale University Press, 2010)
- “‘The Arts and Crafts Movement’: *The Century Guild Hobby Horse, The Evergreen, and The Acorn*” in Peter Brooker and Andrew Thacker, eds., *The Oxford Critical and Cultural History of Modernist Magazines* (Oxford University Press, 2009)
- “Petites Revues Arts & Crafts: *The Century Guild Hobby Horse, The Evergreen, et The Acorn*,” trans. Évanghélia Stead, in Évanghélia Stead and Hélène Védrine, eds., *L’Europe des Revues, 1880–1920* (Presses de l’Université Paris-Sorbonne, 2008)

## Book reviews

- Katherine Haskins, *The Art-Journal and Fine Art Publishing in Victorian England, 1850–1880* (Ashgate, 2012) and Matthew McLennan Young, *The Rise and Fall of the Printers’ International Specimen Exchange* (Oak Knoll Press, 2012), *Victorian Studies* 57:1 (Autumn 2014)
- Elizabeth A. Pergam, *The Manchester Art Treasures Exhibition of 1857: Entrepreneurs, Connoisseurs and the Public* (Ashgate, 2010), *Victorian Studies* 54:4 (Summer 2012)
- Caroline Arscott, *Interlacings: William Morris and Edward Burne-Jones* (Yale University Press, 2008), *Visual Culture in Britain* 10:1 (2009)
- Elizabeth Prettejohn, *Beauty and Art* (Oxford University Press, 2005), *Visual Culture in Britain* 8:1 (2007)

## CONFERENCE PAPERS

- “Inside out: Exhibiting decorative art between the wars,” CAA Annual Conference, Los Angeles, forthcoming Feb. 2018
- “The Darwinian subject in Victorian sculpture,” *The Arts and Feeling in Nineteenth-Century Literature and Culture*, Birkbeck College, University of London, July 2015
- “The *Exhibition of Modern British Crafts* in the United States,” “*In the Same Boat*”: *British and American Visual Culture during the Second World War*, Yale, May 2015
- “Sculpture critics and evolutionary theory at the turn of the twentieth century,” AAH Annual Conference, University of East Anglia, April 2015
- “Sculpture in the Age of Darwin,” CAA Annual Conference, New York, Feb. 2015
- “Aestheticism meets Arts and Crafts: Decorative art on display,” *Palaces of Art: Whistler and the Art Worlds of Aestheticism*, Freer Gallery of Art, 2011
- “Self-helpful Art Knowledge: the industries of home decoration,” *Artistry and Industry*, University of Exeter, 2008
- “From ‘magnificent papers’ to ‘whitewashed walls’: William Morris and his critics,” CAA Annual Conference, Dallas, 2008
- “Arts and Crafts little magazines,” *L’image et les périodiques européens entre deux siècles* (1880-1920), Paris, 2006, and (revised version), *The Modernist Atlantic*, De Montfort University, 2007

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- “An ‘enchanted interior’: William Morris at Kelmscott House,” and “The Aesthetic Interior”, co-delivered with Jason Edwards, *The Aesthetic Interior: Neo-Gothic, Aesthetic, Arts and Crafts*, Institute of English Studies, University of London, 2005
- “The Arts and Crafts Museum at the Manchester Municipal School of Art,” *Visual Culture and Taste in Late Victorian and Edwardian Britain*, Centre for Visual Culture in Britain, University of Northumbria, 2004

## CONFERENCE ORGANIZATION

- *Sculpture and the Decorative*, Association of Art Historians annual conference, Edinburgh, 2016: co-chair with Claire Jones
- “*The Unity of the Arts*”: *Writing about Fine and Decorative Art Together*, CAA Annual Conference, Washington, DC, 2016: chair
- *The Substance of Painting*, graduate student symposium, Yale Center for British Art, 2011: organizer
- *Seeing through the Medium*, Historians of British Art-sponsored shorter session, CAA Annual Conference, New York, 2011: co-chair with Catherine Roach
- *Architecture and Performance*, graduate student symposium, Yale Center for British Art, 2010: organizer
- *Natural Dialogues: Art, Science, and Material Culture*, graduate student symposium, Yale Center for British Art, 2009: organizer
- *The Arts and Culture in Victorian Britain*, North American Victorian Studies Association Annual Meeting, Yale University, 2009: Program Committee member
- *The Power of Beauty: Aesthetics, Politics, Morality*, graduate student symposium, Yale Center for British Art, 2008: organizer
- *The Aesthetic Interior: Neo-Gothic, Aesthetic, Arts and Crafts*, a two-day international and interdisciplinary conference, Institute of English Studies, University of London, 2005: co-organizer with Jason Edwards

## PRIZES, GRANTS AND AWARDS

- Nominated for the Teaching Excellence Award of the Phi Beta Kappa Northern California Association (2017)
- Henry Moore Foundation Conference Grant (2016)
- Historians of British Art Publication Grant (2009)
- Paul Mellon Centre Conference Grant (2005)
- Arts and Humanities Research Council Award to pursue a PhD (2002)
- Arts and Humanities Research Board Award to pursue an MA (2001)
- UCL First Year Prize for the highest examination results in History of Art (1999)

## TEACHING

- **University of California, Berkeley**  
Honors Thesis advisor, 2014–16  
*The Good Life: Leisure, Art, and the Senses in the Ancient Mediterranean and Modern Europe*, undergraduate seminar co-taught with Dilia Angelova, 2016  
*Art and the Modern Interior*, undergraduate seminar, spring 2016

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*Art and Evolution*, undergraduate seminar, spring and fall 2015

*Transatlantic Modernisms*, undergraduate seminar co-taught with Lauren Kroiz, 2014

*Visual Culture and British India*, undergraduate seminar, 2014

*Whistler to Whiteread: Art in Britain since 1875*, undergraduate lecture course, 2013

- **Yale University**

*Great Exhibitions: Art in Britain, 1848–1914*, undergraduate seminar, 2009

- **University of Birmingham**

*Critical Approaches*, graduate seminar, 2007

- **University of Bristol**

*Theories of Art*, undergraduate lecture course, 2007

- **Leeds Trinity and All Saints College**

*Women and Art in Victorian Society*, graduate seminar, 2007

- **Newcastle University**

Undergraduate dissertation advisor, 2006

*Preliminary Studies in the History of Art*, undergraduate survey lecture course, 2006

- **University of York**

*Image and Word*, undergraduate seminar, 2004

*Theory and Historiography*, undergraduate seminar, 2004

## EXHIBITION ORGANIZATION

- *St. Ives Abstraction*, co-curator, Yale Center for British Art, 2013
- *Connections*, co-curator, Yale Center for British Art, 2011
- *Paintings from the Reign of Victoria: The Royal Holloway Collection, London*, co-curator, Yale Center for British Art, 2009

## PUBLIC LECTURES

- “Transatlantic Arts and Crafts,” University of California, Berkeley, Oct. 2015
- “The homes of William Morris,” Yale Center for British Art, March 2012
- “What to do with a William Morris wallpaper: The Arts and Crafts experiment,” Yale Center for British Art, October 2010
- “Picturing power: Controversial Victorian paintings in the Royal Holloway Collection,” Yale Center for British Art, June 2009