



Slade Professorship of Fine Art

Further particulars

Stipend: £8,000

Applications are invited from artists and historians of art for the Slade Visiting Professorship for the academic year 2010-11, which entails giving lectures and seminars during Hilary Term 2011 (January to March).

Background

The Slade Professorship is one of the most prestigious visiting professorships at Oxford. Holders of the Professorship since 1955 include Kenneth Clark and Anthony Blunt, while more recent holders have been Craig Clunas and Larry Schaaf. A list of past holders is annexed.

According to the statute associated with the Fund, the task of the Professor is as follows:

“(1) To give during his or her tenure of the professorship at such place as the Vice-Chancellor shall appoint not less than eight lectures on the History, Theory, and Practice of the Fine Arts or some section or sections of them.

(2) The lectures shall be given in Full Term and shall be open to all members of the University.”

The lectures have traditionally been open to the public and continue to attract a large and well-informed audience from the University, City and further afield.

Because of the recent increase in the research and teaching of the History of Art at the University, notably through the introduction of a taught post-graduate degree and most recently an undergraduate degree in History of Art, the Electors have decided to increase the duties of the Professor to include the delivery of four seminars.

In the past Professors have been appointed on a search and invitation basis by the Slade Electors. The Electors have proposed that the professorship should be more widely advertised in order to attract the best candidates, although the Electors will continue to operate their own search and recommendation procedures. The choice of Electors for the final appointment is not confined to those who apply.

Main duties

(a) To give no fewer than eight public lectures on an aspect of the History, Theory, or Practice of the Fine Arts during the Hilary (Spring) Term of 2011.

(b) To hold four fortnightly seminars during the same term.

(c) To choose and prepare the topics for the lectures and seminars in close consultation with the Professor of History of Art, Oxford University.

Details of the programmes of the History of Art Department are available at www.hoa.ox.ac.uk.

Selection Criteria

Essential

- Outstanding reputation in the field of the History, Theory or Practice of the Fine Arts.
- An ability to lecture engagingly to undergraduate and graduate students, academic staff and members of the public.
- Experience of and ability to lead seminars at post-graduate level.
- Potential to work with existing staff (both in the History of Art Department and in the Museums) to enhance to the study of History of Art generally at Oxford.

Desirable

- Scholar of international repute in the field of the History, Theory or Practice of the Fine Arts, with a strong publishing record.

Stipend

A one-off lump sum payment of £8,000 (including VAT). Up to £1,000 is available for travelling and lecture production expenses. The Professor will also have access to the resources of the History of Art Department.

College association

The Professor will be associated with All Souls College. Accommodation will be provided by the college as required. The Professor is invoiced by All Souls College for the cost of accommodation and meals taken.

Application procedure

Applications with a full curriculum vitae and a two-page statement covering the applicant's reason for applying, the overall topic of the combined lecture and seminar programme envisaged, and a suggested programme of lectures over eight weeks, should be sent to The Secretary, The Slade Electors, c/o History Faculty, The Old Boys' High School, George Street, Oxford, OX1 2RL (email: administrator@history.ox.ac.uk ; tel. (01865) 615006).

Applications must arrive **by no later than 4.00 pm on Friday 24 April 2009** together with the names and addresses of two referees. Applicants should contact their referees and arrange for references to be sent to the Secretary of the Slade Electors by the closing date.

Annex

SLADE LECTURES

1955	E.K. Waterhouse: 'The Aftermath of the High Renaissance in Italian Painting'.
1956	J.W. Pope Hennessy: 'Italian Renaissance Sculpture'.
1957	Douglas Cooper: 'Revolutions in Art'.
1958	Sir John Summerson: 'Studies in English Architecture'.
1959	Eric Newton: 'The Creative Process in Painting'.
1960	G. Zarnecki: 'Romanesque Sculpture'.
1961	Sir Kenneth Clark: 'Motives'.

1962	Sir Anthony Blunt: 'Poussin'.
1963	Dr T.S.R. Boase: 'The Arts in the Crusading States'.
1964	Professor Q.S. Bell: 'Painting of the Victorian Age, '1837-1910'.
1965	Professor Sir Leslie Martin: 'The Building and the City (1900-65)'.
1966	David Piper: 'Portraits and History'.
1967	Professor M. Schapiro: 'Cubism and Abstract Painting'.
1968	Professor N. Pevsner: 'Writers on Architecture in the Nineteenth Century'.
1969	F.J.B. Watson: 'Craftsmanship and Society in Eighteenth Century France'.
1970	Professor O. Kurz: 'Islamic Art between East and West'.
1971	Professor R. Rosenblum: 'Aspects of the Northern Romantic Tradition
1972	Professor S. Slive: 'Observations on Dutch Art and Society in the Seventeenth Century'
1973	Professor M. Sullivan: 'Chinese Landscape painting: the Birth and Rebirth of a Tradition'.
1974	M.D.K. Baxandall: 'Art and Circumstances: High German Renaissance Sculpture'.
1975	M. Girouard: 'The Powerhouses: Changing Forms and Functions in the English Country-Houses, 1400-1930'.
1976	H. Hibbard: 'Caravaggio'.
1977	R. Herbert: 'The Social Iconography of Impressionism'.
1978	J.G. Beckwith: 'Early Medieval Art and the Imperial Ideal'.
1979	Dr J. Mordaunt Crook: 'Victorian Gothic: the Dilemma of Style'.
1980	Dr N.R. Penny: 'The Hero, the Sculptor and the Public'.
1981	Professor J. Brown: 'Velazquez and Art at the Court of Philip IV'.
1982	J.F. Harris: 'Neo-Palladian Architecture in England'.
1983	D.A. Freedberg: 'Images and People: Towards an analysis of the History of Response'.
1984	Irving Lavin: 'Sculptural Monuments of the Renaissance'.
1985	Charles Hope: 'Renaissance Art and its Meanings'.
1986	John House: 'Realism as Rhetoric in Nineteenth Century Painting'.
1987	Henry Mayr-Harting: 'Ottonian Manuscript Illumination: Art at the turn of the first Millennium'.
1988-9	Alistair Rowan: 'A Kind of Revolution: the Architecture of Robert and James Adam'.
1989-90	Elizabeth McGrath: 'Rubens and Ancient History'.
1990-1	Jennifer Fletcher: 'Face Value: Portraiture in Renaissance Venice'.
1991-2	Michael Rogers: 'Scholars and their source material: aspects of the History of Islamic Art'.
1992-3	Kirk Varnedoe : 'The Poverties of Postmodernism'.
1993-4	Juliet Wilson-Bareau: 'Goya: The Artist's Hand and Mind'.
1994-5	Sir Michael Levey 'Painting in Renaissance Florence: Botticelli to Bronzino'.
1995-6	John Richardson 'Picasso and Cubism: a biographer's view'.
1996-7	David Bomford 'Art and Uncertainty: Technical Studies, Art History and Conservation'.
1997-8	Kathleen Weil Garris Brandt 'Michelangelo at the Millennium'
1998-9	Joseph Connors 'Boromini and Baroque Rome'
1999-2000	Robert Hewison 'Ruskin To-day'
2000-1	Donald Preziosi 'Seeing Through Art History'
2001-2	Charles Saumarez Smith (co-ordinator) 'The State of the Museum'
2002-3	Ernst van de Wetering 'Reconstructing Rembrandt'
2003-4	Craig Clunas 'Empire of Great Brightness: Visual and Material Cultures of Ming China, 1368 – 1644'
2004-5	Larry Schaaf 'The Pencil of Nature – Creating the Art of Photography'
2005-6	Tom Phillips 'Making Art Work: The Artist in the Studio'

2006-7	Paul Binski 'English Art and Architecture before the Black Death'
2007-8	Alex Potts 'Art and Non-Art/ Experiments in Modern Realism 1945-1965'
2008-9	Richard Thomson 'Style versus the State: Naturalism and Avant-gardism in Third Republic France, 1880-1900'
2009-10	Dawn Ades

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