

ARIS SARAFIANOS

Assistant Professor in Art History, University of Ioannina, Greece

EDUCATION

- 2001 - PhD in Art History, School of Art History and Archaeology, University of Manchester. Thesis Title: *Art Theory and Medical Modernity: The Discourse of the Morbid, the Elgin Marbles and Late Victorian Art*
- 1995 - MA in Art History, School of History and Archaeology, Aristotle University of Thessaloniki. Dissertation Title: *The Painter Marie Spartali-Stillman and the Anglo-Greek Community in London: Issues of Gender and Identity in Late Pre-Raphaelitism*
- 1993 - Bachelor of Arts in Art History and Archaeology, School of History and Archaeology, Aristotle University of Thessaloniki, Greece

SELECTED ACADEMIC POSTS AND FELLOWSHIPS

- 2008 – 2009 Getty-Ahmanson Postdoctoral Fellow, Center for 17th and 18th Centuries, William Andrews Clark Memorial Library, Faculty of History, UCLA, Los Angeles, California
- 2007 – 2008 Visiting Lecturer, Department of Art History and Visual Studies, University of Manchester
- 2006 – 2007 Long-Term Postdoctoral Fellow, Huntington Library, San Marino, California
- 2006 Visiting Fellow, Yale Centre for British Art, Yale University, New Haven
- 2005 – 2006 Lecturer in Art History, Department of Art History and Visual Studies, School of Arts, Histories and Cultures, University of Manchester
- 2003 – 2004 Postdoctoral Research Fellow, Paul Mellon Centre for Studies in British Art, Yale University (portable fellowship)
- 2001 – 2003 Lecturer in Art History, School of Art History and Archaeology, University of Manchester
- 1996 – 1999 State Scholarship Institute of Greece (IKY), Postgraduate Researcher in the History of European Art

PUBLICATIONS

Book in progress

Sublime Realism: Anatomy, Economies of Affect, Medical Men and the Art Profession, 1757-1823

Peer-reviewed Journal Articles

1. *forthcoming*: "Hyperborean Meteorologies of Culture: Vital Sensations and Medical Environmentalism in Arbuthnot, Burke and Barry," *International Archives of the History*

- of *Ideas* (special issue "The Science of Sensibility," ed. Koen Vermeir and Michael Deckard), Springer Publications (scheduled for publication).
2. "Stubbs, Walpole and Burke: Convulsive Imitation and 'Truth Extorted,'" *Tate Papers*, no. 13 (Spring 2010)
<http://www.tate.org.uk/research/tateresearch/tatepapers/10spring/sarafianos.shtm>
 3. "The Contractility of Burke's Sublime and Heterodoxies in Medicine and Art," *Journal of the History of Ideas*, vol. 69, no. 1 (January 2008), pp. 23-48
 4. "The Natural History of Man and the Politics of Medical Portraiture in Manchester," *Art Bulletin*, vol. 88, no. 1 (March 2006), pp. 102-118
 5. "Benjamin R. Haydon, Race, and the Art Profession in the Early Nineteenth Century," *Visual Culture in Britain*, vol. 7, no. 1 (Spring 2006), pp. 79-106
 6. "The Diaspora of Greek Painting in the Nineteenth Century: Christou's Model and the Case of Marie Spartali-Stillman," *Historein*, vol. 6 (2006), pp. 150-170
<http://www.nnet.gr/historein/historeinfiles/histvolumes/hist06/historein6-sarafianos.pdf>
 7. "Pain, Labour, and the Sublime: Medical Gymnastics and Burke's Aesthetics," *Representations*, no. 91 (Summer 2005), pp. 58-83
 8. "Burke's Physiological Iconography of Aesthetic Perception and the Invention of Sublime Medicine," *Comparative Critical Studies*, vol. 2, no. 2 (June 2005), pp. 227-240

Essays in Edited Volumes

9. *forthcoming*: "Spectacles of Dissection and the Transoceanic Politics of Anatomical Hyper-Naturalism: The Traffic of Scientific Affects in Hunter, Jenty and Rymsdyk," *The British Atlantic in an Age of Revolution and Reaction*, ed. Saree Makdisi and Michael Meranze, (Toronto: University of Toronto Press).
10. "George Stubbs's Dissection of the Horse and the Expressiveness of 'Facsimiles'" in *Liberating Medicine 1720-1835*, ed. Tristanne Connolly and Steve Clark (London: Chatto & Pickering, 2009), pp. 165-180.
11. "The Greek Diaspora in Manchester: the Architecture and Painting of the Greek Church (1862)," *The History of Art in Greece*, ed. Nicos Hadjinicolaou, Eugenios Matthiopoulos and Nicos Daskalothanasis (Heraklio, Crete University Press, 2003), pp. 497-539 [in Greek].

Conference Proceedings

1. "Pain/Excess: The Medical Mutations of the Burkean Sublime," *L'Ull Critic*, Edicions de la Universitat de Lleida, Spain, no. 9-10 (2005), pp. 287-313.
2. "History, Philosophy and the Life Sciences: Hostile Responses to Burke's 'Sublime Empiricism' and the Resurgence of the Aesthetic Today," *Rediscovering Aesthetics*, August 2005 [www.rediscoveringaesthetics.com].

Review Essays

1. "Sensory Politics and Art History: Formalism, Aestheticism and Ways of Life," *Art History*, vol. 33, no. 1 (2010), pp. 189-194
2. "Symbolists, Spiritualists and Neo-Romanticism in Greece, 1880-1920," *Historiein*, vol. 9 (2009), 222-27 [review of Eugenios Matthiopoulos's *Art Growing its Wings in Pain: The Reception of Neo-romanticism in Greece*, Athens: Potamos, 2005]
3. "The Many Colours of Black Bile: The Melancholies of Knowing and Feeling" [Review of "Mélancolie, Génie et Folie en Occident," Paris, Galeries nationales du Grand Palais, 13 October 2005 – 16 January 2006], *Papers of Surrealism*, no. 4, Winter 2006, pp. 1-17
<http://www.surrealismcentre.ac.uk/papersofsurrealism/journal4/acrobat%20files/Sarafianos.pdf>
4. "Helen Chadwick, 'the Shorelines of Culture,' and the Transvaluation of the Life Sciences," *Papers of Surrealism*, no. 3, Spring 2005, pp. 1-13
http://www.surrealismcentre.ac.uk/papersofsurrealism/journal3/acrobat_files/Chadwick.pdf

Short Reviews

5. "The Politics of 'Prodigious Excitement': Art, Anatomy and Physiology for the Age of Opposition," *The Center & Clark Newsletter*, no. 50, Fall 2009, pp. 2-7
<http://www.humnet.ucla.edu/c1718cs/content/nwsltr/newsletter50.pdf>
6. "Casts and Drawings at the Pennsylvania Hospital, Philadelphia: Jenty, Rymsdyk and Early American Medicine and Anatomy," *Newsletter of the Friends of the History Collections* (University of Pennsylvania-Health System, Pennsylvania Hospital), vol. 4, Autumn 2009

Catalogue Entries

7. *forthcoming*: "George Stubbs and the Lion and Horse Series at Tate Britain: The Nature of the Sublime," *The Sublime in Focus*, Tate Britain

CONFERENCES

Conference Organization

May 2008 - Sensation and (Counter-) Revolution: The Politics of Art and Knowledge, ca. 1800. Workshop organized at the University of Manchester. Speakers included Prof. Kevin Gilmartin, Prof. Sharon Ruston, Prof. John Pickstone and Dr. Stephanie Snow.

Selected Lectures and Conference Papers

Feb. 2011 – ‘A Vital Antique for a New Sensorium: Realism, Reform and the Parthenon Sculptures.’ Paper to be delivered at the International Interdisciplinary Conference *The Stimulated Body and the Arts: The Nervous System and Nervousness in the History of Aesthetics*, University of Durham, Durham

Nov. 2010 – “Manual, Visceral and Magic Visions: Hard Imitation and the Vitality of Illustrating the Womb”. Paper to be delivered at the *Art and Presence Workshop*, Courtauld Institute of Art, London

Jul. 2010 – “The Harmonious Economy of the Subsiding Passions: Music Therapy, Medical Entrepreneurship and the Rise of the Environment.” Paper delivered at the Society for the Social History of Medicine’s 40th Anniversary Conference, University of Durham, Durham

Jan. 2010 - “Charles Nicholas Jenty, Jan van Rymsdyk and the Pennsylvania Hospital in Philadelphia: Medical Teaching, Anatomical Art and the Viewing Experience.” Lecture at the Pennsylvania Hospital, Philadelphia

Sept. 2009 - “Stubbs, Walpole and Burke: Convulsive Imitation and ‘Truth Extorted’”. Paper delivered at the symposium *New Perspectives on the Sublime in British Visual Culture 1760-1900*, Tate Britain, London

Feb. 2009 - “Spectacles of Dissection: William Hunter, Jan van Rymsdyk and the Politics of Anatomical Hyper-Naturalism”. Paper delivered at the conference *The British Atlantic in an Age of Revolution and Reaction*, UCLA Clark Library, Los Angeles

Nov. 2008 - “Polite Anatomies for Gentlemen Surgeons: Sir Anthony Carlisle’s Lectures at the Royal Academy.” Paper delivered at the conference *Living with the Royal Academy*, Centre for Eighteenth-Century Studies/Department of Art History, University of York

May 2008 - “Polite and Savage Anatomies for Artists: ‘Expression’ and ‘Oppression’ at the Royal Academy, ca. 1808”. Paper delivered at the workshop *Sensation and (Counter-) Revolution: The Politics of Art and Knowledge, ca. 1800*, University of Manchester

Apr. 2008 - “Aubrey Beardsley’s Morbid Vitalism: Economies of Sensation, ‘Sensationalism’ and Modernist Art Languages.” Paper delivered at the 34th AAH Conference, London

Dec. 2007 - “Vital Sensations: Experimental Physiology and Medical Environmentalism in Burke’s Theory of Culture.” Paper delivered at the conference *Science of Sensibility*, Institute of Philosophy, University of Leuven, Belgium

May 2005 - “Pain, Labour and Contractility: Burke’s Sublime Materialism and its British Reception.” Lecture delivered at the School of Advanced Study, University of London

Apr. 2005 - "The 'Foul' Birth of the Modern Poster: The Hygiene of Accidents." Paper delivered at the *31st AAH Conference*, University of Bristol, Bristol

Mar. 2005 - "Reception and Vivisection: Pain in Burke's Sublime and the Making of Modern Art Theory." Paper delivered at *Experiment-Experimentalism: an International Interdisciplinary Conference on Science and Avant-garde Visual Culture*, AHRC Research Centre for Studies of Surrealism and its Legacies in Association with the Wellcome Centre for the History of Science, University of Manchester

RESEARCH INTERESTS

My research investigates the following areas:

- The appearance of new kinds of naturalist theories and visual practices in the 18th century and their numerous connections to anti-establishment cultures and marginal groups
- The relations between scientific discourses (natural history, natural philosophy, empirical science, biomedical and environmental sciences) and art practices; the critical role of such synergies in the birth of art history as a discipline
- The extensive interactions between the history of medicine (physiology, anatomy, pathology and therapeutic practices) and art history during the 18th and 19th centuries and especially the complex interdisciplinary and inter-professional issues that they raise
- The crucial role of materialist notions of affect in the history of aesthetics, and their intimate relations to the appearance of amplified forms of anatomical imitation ('hyper-naturalism') in the eighteenth century
- The politics of detail in the representation of the human figure during the 18th and 19th centuries and its relations to new vitalist approaches to expression and perception
- The bio-political roots and functions of artistic discourses; the political economy of life encoded in such historical systems of artistic practice as neoclassicism and other idealist trends, polite theories of taste, the sublime, the picturesque as well as the numerous historical versions of realism and naturalism

- The professional, social and aesthetic dimensions of British academism and its clash with the sensorial and representational economies of its different opponents

- The rich reception of the antique in the 18th and 19th centuries; especially the major tensions triggered by the introduction of the Parthenon sculptures in Britain and the leading role of medical men, radical outsiders and innovative systems of biomedical thinking in this process

My book in progress titled *Sublime Realism: Anatomy, Economies of Affect, Medical Men and the Art Profession, 1757-1823* explores in detail these themes