

sarah wilson-supervised research 36 PhDs completed

Britain

- Virginia Button, *English Neo-Romanticism: an Aesthetic of Decline*, 1992. ex-Turner prize curator, Tate, (*The Turner Prize: Twenty Years*, 2004)
- Hester Westley, *Traditions and Transmissions: St Martin's Sculpture Department, 1960–1969*, 2007. Oral History expert, Artists' Lives, British Library
- June Geddes, *Richard Demarco, Networking Scotland to the International Avant-Garde*, 2022

America

- Christoph Grunenberg, *The Politics of Presentation: Museums, Galleries and Exhibitions in New York, 1929–1947*, 1994 (see *Shopping*, Tate, 2002. Director, Kunsthalle Bremen, ex-director, Tate Liverpool

France and America

- Amy Dempsey, *The Friendship of America and France, A New Internationalism, 1961–1965*, 1999 (*Styles, Schools and Movements*, Thames and Hudson, 2004. *Destination Art*, Thames and Hudson, 2006)

France and Germany

- Nicola Lambourne, *Moral Cathedrals: War Damage and Franco-German Cultural Propaganda on the Western Front, 1870–1938*, 1997 (co-supervision). *War Damage in Western Europe*, Edinburgh University Press 2001

France / School of Paris

- Clio Mitchell, *Secrets de l'Art Magique Surréaliste' Magic and the Myth of the Artist—magician in Surrealist aesthetic theory and Practice*, 1993
- Elena Lledo, *Postwar Abstractions: the paradox of Nicolas de Staël*, 1995
- Simeon Hunter, *(Un) doing the avant-garde: Supports/ Surfaces and tangential semantic strategies, in 1970s France*, 1997. Formerly Lecturer, Loyola University of Dame, New Orleans, Liverpool Hope University
- Kathy Brunner, *Picasso Rewriting Picasso: Poetry and Plays, 1936–1959*, 1997 (*Picasso Rewriting Picasso*, London, Black Dog, 2004)
- Alyce Mahon, *Surrealism and the Politics of Eros in France after 1945*, 1998. Professor in the History of Art, University of Cambridge (*Surrealism and the Politics of Eros, 1938–68*, London, Thames and Hudson 2005, *Eroticism and Art*, Oxford, Oxford University Press, 2005, *Dorothea Tanning*, Tate, 2019; *The Marquis de Sade and the avant-garde*, Princeton University Press, 2020
- Simon Groom. 'Un Art Autre': *Michel Tapié and the Informel adventure in France, Japan and Italy*, 1998. Director, Scottish National Gallery of Modern and Contemporary Art, *Contemporary Art from China*, March 2007, Tate Liverpool
- Michael Taylor: *Blind Man's Buff: Marcel Duchamp's Fountain and the critical reception of the Ready-made, 1913–1968*, 1998. Chief Curator, Virginia Museum of Art. *Marcel Duchamp. Étant donnés*, Philadelphia, Philadelphia Museum of Art (George Wittenborn prize, 2009)
- Inge Linder-Gaillard, *Pilgrimage to the Millenium: Sacred*

Art in France, 1962–1995, 2000, Director, École des Beaux-Arts, Marseille,

- Sophie Berrebi, *The Outsider as Insider: Jean Dubuffet and the United States, 1945–1973*, 2003 Lecturer in Theory of Photography and Contemporary Art, University of Amsterdam. *Entrée en matière: Hubert Damisch et Jean Dubuffet, Textes et correspondances, 1961–2001* (JRP-Ringier / La Maison Rouge, 2016. *Jean Dubuffet: the Deep End*, Amsterdam, Stedelijk Museum 2017
- Sara Cochran: *Needing the Sun, Francis Picabia and the Mediterranean*, 2005. Formerly curator of Contemporary Art, Phoenix, Arizona.
- Matthew Barr, *Michel Foucault and Visual Art, 1954–1988*, 2007, ed. *Manet and the Object of Painting*, London, Tate, 2009
- Rakhee Balaram, *Femmes Révolutionnaires: Women and art in 1970s France*, 2009, Assistant Professor of Art and Art History, Albany, SUNY State University of New York. *Counterpractice: Psychoanalysis, Politics and the Art of 'French Feminism' 1968–1981*, Manchester University Press, 2020

Germany / Africa

- Sarah Hegenbart, *Art in Action: Christoph Schlingensiefel's Opera Village Africa and its relation to contemporary art practice*, 2017, *Oper de Ammbituitäten*, Metzel, 2012, and *From Beyrueth to Burkino Faso*, Leuven / Cornell, 2022. Lecturer, History of Art, TUM, Technical University, Munich

Israel

- Jessica Eisenthal, *Temporal Dissonance in Contemporary Israeli Photography and Video*, 2017

Italy

- Nicholas Cullinan, *The Archeology of Knowledge: Excavating Arte Povera*, 2010. Director, British Museum, (ex-director National Portrait Gallery, curator Tate, Metropolitan, New York). *Cy Twombly*, 2008; *Twombly and Poussin*, Dulwich Picture Gallery, 2011
- Martina Caruso, *Miseria, Misericordia, Mascolinità: Italian Humanist Photography, 1932–1959*, 2012, *Italian Humanist Photography from Fascism to the Cold War*, London, Bloomsbury, 2017
- Ana-Maria Milčić, *D'Annunzio's Futurists. Fiume from 1914–1934*, 2022
- Giulia Morale, *Sicilian Abstraction and trans-Mediterranean modernism in Italy and beyond (1950s–1970s)*, 2024

Korea

- Kyung An, *Identities contested: Contemporary Korean art and its exhibitions, 1961–1975*, 2015; Assistant curator, Asian Art, Guggenheim, New York
- Sooyoung Leam, *Lee Seung-taek: The Making and Unmaking of Sculpture in Contemporary Korean Art*, 2021 Curator, Seoul

Poland

- Malgorzata Misniakiewicz, *The emergence of Mail Art Network in Poland*, 2011, with Dr Klara Kemp-Welch. Curator, Warsaw
- Sylvia Serafinowicz-Wesolowska, *More than Documentation: Photography from the People's Republic of Poland between 1965–1972*, 2015. Curator, a-political, London (ex-Wroclaw Museum of Contemp. Art) *Artforum* correspondent

Spain

Mireya E. Lewin, *Antoni Tàpies and cultural identity: between the national and the international*, 2009

Western Europe

Jacopo Galimberti, *Art Collectives / Collective Art: Politics and Authorship in 1960s Western Europe (1957–1968)*, 2012. *Individuals Against Individualism, Art Collectives in Western Europe, (1956–1969)*, Liverpool University Press, 2017; *Images of Class: Operaismo, Autonomia and the Visual Arts (1962–1988)*. Verso, 2022. Lecturer, School of Architecture, University of Venice

USSR / Russia

Michael O'Mahony: *Representations of 'Fizkultura in Soviet Culture from the first Five-Year Plan to the outbreak of the Great Patriotic War*, 1998. Professor, University of Bristol. Russian speaker. *Sport in the USSR*, Reaktion books 2006. *Olympic Visions: images of the games through History*, Chicago, 2012

Aliya Abakayeva de Tiesenhausen, *Socialist Realist Orientalism? Depictions of Soviet Central Asia, 1934–1954* 2010. (*Central Asia in Art, From Soviet Orientalism to the New Republics*, Amsterdam, I.B.Tauris, 2016; *Focus Khazakstan, Post-nomadic mind* ed., Wapping Hydraulic Power Station 2018

Elizaveta Butakhova, *A-Ya magazine: Soviet unofficial art between Moscow, Paris and New York, 1976–1986*, 2015, ex-Lecturer UCL, curator, Calvert 22

Denis Stolyarov (*Post*)-*Soviet Art in the era of Wild Capitalism, 1985–1995*, 2020

USSR / America

Nadim Samman, *Between the Gulag and the Guggenheim: (post) Soviet artists and New York in the 1980s and 1990s*, 2011, curator, Digital Media, KW Berlin. Writer

co-supervision, University of Leuphana, Lüneberg

Mara Kolmel, *Sculpture in the Augmented Sphere: Reflections at the intersection of Corporeality, Plasticity and Monumentality*, 2022 (alumna, art director, Zeppelin Museum, Friedrichshafen)

currently under supervision

Bella Kesoyan, 'The French *livre d'artiste* and printmaking influences in American Contemporary artists' books.

Elena Konyushihina, *Home and Exile. Millennial Artists Reflecting the Soviet Past*

Veronica Orlandi, 'Partire da sé': *Art and Feminism in Italy, 1963–1983*

Nicholas Smith, *Marlborough Fine Art and the invention of the modern art marketing post-war London, 1945–1963*

Second supervisor

Katia Denisova, *Fragmented Identities: Between Cosmopolitanism and Nationalism in the Early Twentieth-Century Art of Ukraine*—completed

Hannah Healey, *Artists for Democracy (1974–77): International Solidarity in Britain*

MA theses supervised

Africa

Kirsty Falconer, *The laboratoire agit-art: conceptual tactics*

toward a new urban identity in post-independence Senegal, 2012

Kate Cowcher, *Revolutionary Motherland or Death! Imagining Communism on the Final Frontier. Socialist Ethiopia, 1974–1991*, 2009 PhD Stanford. Lecturer, University of St Andrews

Sol Costales Doulton, *From the Ghetto to the Moon: Kinshasha's street art through the works of Freddy Tsimba, Géraldine Tbé and Yannis Majestikos in System K*, 2020

America

Winifred Schiffmann, *Americans in Paris, 1945–1965*, 1983

Kate Bush: *Louise Bourgeois, Eva Hesse and their critics: sculpture and female issues* 1987

Christoph Grunenberg, *Mark Rothko: Painting and Environment*, 1988. Director, Kunsthalle Bremen

Stacy Tenenbaum, 'A Dialectical Pretzel' *the New American Painting, the Museum of Modern Art and American Cultural Diplomacy, 1952–1959, Revisionism Revised*, 1992 (part published)

Amy J. Dempsey, *The Friendship of America and France: A New Internationalism, 1961–1964*, 1994

Samantha Henry, *Performing the 'Perfect Day' / Staging and in (ter) vention: The Contemporary Wedding in Contemporary Art*, 2010

Jordan Carter, *The Precarious roles of George Maciunas and Seth Sieglaub: Fluxus, Conceptual Art and the Politics of Information*, 2014 Curator, DIA Foundation, New York

Mara Kolmel, *Material Matters, Porous Solutions. Alisa Barenboym: between the corporeal and the digital*, 2014, curator, Zeppelin mus. Friedrichshafen

Sooanne Berner, *Art in the magazine: Aspen 5+6, Triple Canopy, and DIS 1967–2015*, 2015

Julia Victor, *From Smithsonian to Libeskind: Mapping and writing a Language of the Postmodern through Architecture*, 2015

Christopher Hopkins, *On the Road: the Journey to Land Art in the American West*, 2016

Gabrielle Harrison, 'Toward the Blue Peninsula' *Joseph Cornell meets Emily Dickinson* 2017

Andreas Petroissants, *Working with a break: the echoes of changing labour structures in critical art, 1960–2017*, 2017, Political journalist, NY

Rose Selig-Adiss, *Line—Horizon—Line: Maureen Gallace's paintings of the infinite*, 2018

Zachary Small, *Evidentiary Bodies: Pilgrimage and the Politics of Witness at Ground Zero*, 2018, critic, *New York Times*

Isabel Parkes, *The Time is now: Adrian Piper's 'Indexical Present' / Arthur Jafa's Love is the Message, the message is death*, 2019, director, Callie's Berlin

Madeleine De Filippis, *Subversive Intimacies : a queer approach to subjectivity and conceptualism in the art of Félix González-Torres and Omar Mismar*, 2021

Alexia Navarro, *Photography and Empowerment in the 1970s. Judy Gelles's redefinition of the family portrait*, 2022

Cecilia Reemtsma, *What's the mat (t) er? Towards a materiality of motherhood through the work of Louise Bourgeois*, 2023

William Stuermer, *The Disappearing Act: Performing Masculine Gender narratives on the West Coast*, 2024
 Alex Watkin, *Thomas Hirschhorn's Gramsci Monument: The Autonomy Conflict*, 2024

America, Britain

Davide Sgarbossa, *Towards a dialectical landscape: Robert Smithson in England and Wales*, 1969, 2019
 Matt Kirkum, *Sporting Masculinities. Imagining the male athlete in contemporary art*. Douglas Gordon, Philippe Parreno, Jeremy Deller and Hank Willis Thomas, 2020, Director of Sales, Marlborough Gallery, London.

America, China

Yuxi Pan, *An Art of Time and Beyond Time. Chinese-American artist Wen-Ying Tsai's 'Cybernetic Sculpture'*. 2019
 Isabella Tang, *Chinese painting as conceptualism: Yang Jiechang, Zhang Enli* 2019
 Yupeng Wu, *Timely anachronism / Untimely Meditations: Chen Danding's Still life series, 1997–2014*, 2022
 AAH National essay prize 2023

America, France

Gorka Couvrat-Desverges, *Robert Smithson and Alain Robbe-Grillet: the Writing beneath the Surface*, 2017
 David Jenal, *From Integrity to Aversion: Art and Law was in the practices of Seth Siegelaub, Daniel Buren and Cady Noland*, 2019

America, Germany

Ramsay Kolber, *Closed Circuit/Open System: Cybernetics and Communication in. The early work of Hanne Darboven, (1962–1972)*, 2016

America, 'Global'

Katarina Svobodova, *Interaction, participation and Collaboration in cybernetic art: cybernetic serendipity, Lolo & Sosaku, and Sougwen Chung*. 2021
 Elise Huff, *From Duchamp to the Digital. The conceptual origins of NFTs and their markets*, 2022
 Helena Buarque de Macedo *The Death of the Artist: AI-Generated vs. AI-Edited Photographs*, 2024

America, Iceland

Carla Kessler, *If Venus could speak: Viewership and womanhood in Ragnar Kjartansson's Woman in E*, 2020

America, Japan, Britain

Tatiana Pavlova, *Phallic advertising: Bourgeois, Kusama and Emin as 'sexy' brands*, 2012

America, USSR

Lucia Sabatelli, *In search of home. Exploring Identity, Nostalgia and parody in Komar and Melamid's Early Years in New York*, 2024

Argentina

Marek Szczabel, *Marcelo Brodsky: the Gesture as Resistance*, 2024

Austria

Leopold Thun *Between accounting and suppressing: Austria's Postwar Memory and Vergangenheitsbewältigung in the public controversies of Gunter Brus, Alfred Hrdlicka and Valie Export*, 2016, Director, Emalin, London

Belgium

Cathleen Chaffee, *Figures of Wax: Marcel Broodthaers in conversation with Jeremy Bentham*, 2001 (Ph. D with Robert Storr NYU)

Britain

Louisa J. Buck, *F.E. Mc William and British Surrealism*, 1983, critic, *The Art Newspaper*

Elizabeth Brooks, *Edward James and Surrealism: architecture and decorative schemes of the 1930s*, 1988.

Virginia Button, *The concept of neo-Romanticism in art criticism and texts of the 1940s*, 1984 Tate Britain
 Turner Prize curator, Falmouth, Devon

Jenepher Emilie Duncan, *Axis; John Piper; Changes in English art, 1934–1937*, 1984, ex-director, Australian Centre for Contemporary Art, Monash University

Fiona Moran, *The impact of children's art on art criticism and the fine and decorative arts in Britain, 1900–1945*, 1984.

Anna Whitworth, *The Angel of Anarchy: a study of the work of Eileen Agar up to the Second World War in the context of English Surrealism*, 1985.

Justine Hopkins, *The observer as celebrant: Michael Ayrton's developing art, 1935–1955*, 1986. occasional lecturer, University of Bristol

David Cohen, *SW Hayter and the theory of automatism (Atelier 17 and experimental printmaking)*, 1987.
 Gallery Director, New York Studio School, critic

Timothy Hunting, *Two Painters: Michael Wishart and Sir Francis Rose*, 1988.

Angela Dawson: *In a perpetual state of magic: Ithell Colquhoun and British Surrealism*, 1990.

Richard Squires, *The Tate Gallery: a unique collection—despite the gaps*, 1995 (co-supervised)

Oliver Barker: *Art from France in Britain, c 1948–1959. Influence and Reception*, 1993 International European Director, Sotheby's

Sophie Howarth *Literal Encounters, The Films of Steve McQueen*, 1999, ex-curator Tate Modern and INIVA

James Cahill, *Crucifixions Ancient and Modern: Obscenity and Profane ritual in the art of Francis Bacon, Gilbert and George and Jake and Dinos Chapman*, 2007 PhD Cambridge, 2016, Research fellow KCL, Independent writer

Eleanor Phillips, *Spaces of Protest: Representation and Memory in Northern Ireland from 1968 to the Present*, 2008

Elena Platonova, *The subconscious of an antimonument: the portrayal of death in the work of Cornelia Parker*, 2015
 Director, Almine Rech, New York

Joseph Black, *Out of England. Hamish Fulton and Richard Long in the cultural landscape of England*, 2016 ed. and contributor, *The Garden at War, Deception, Art and Reason at Stowe*, London, Paul Holberton, 2017

George Greenhalgh, *Gilbert and George: queering mythology, hegemony and British national identity*, 2017

Jacob Badcock, *The Ruins of Capital: The Center for Land Use Interpretation, Topographies of the Obsolete, Forensic Architecture*, 2018 PhD SOAS

Maximilian Lunn, *Backward Looking: Arcadia, Robinson in Ruins and the contemporary British Landscape tradition*, 2019

Ludo Armory, *The viral mechanisms of subvertising*, 2022

Britain, America

Lucy Adams, *Mysteries of the Convent. Nuns and 'nunsplotation' in popular culture, 1796 to 2024*, 2024

Britain, Japan

Anna-Rosa Chatzistavraki, *Towards a Multitude of Selves: the Reflection of Cultural Identity in Yui Yamamoto's Thousand Scrapes Thousand Responses*, 2023

Britain, New Zealand

Millie Riddell, *Work as Work. The Labour of Darcy Lange*, 2022

Britain, Zambia

Charlotte Alderman *The Incidental Person: John Latham's legacy in the work of Anne Bean and Agnes Yombwe*, 2021, curator, Crafts Council

Bulgaria

Nia Nikolaeva Tabakova, *Utopia and Memory: Christo before Jeanne-Claude 1935–1963*, 2006

Canada

Marie-Pierre Raymond, *Art in Montreal from 1965–1976: the Quest for a National Identity*, 2001

Zoe Alexander, *Light in Halifax: Daniel Buren and the Nova Scotia College of Art and Design*, 2009

Eden Abramowitz, *Viral Glamour in Canadian Conceptual Art: A General Idea on Infecting Mainstream Culture With Subcultural Mythology*, 2015,

China

Nadim Julien Samman, *The Emperor's New Clothes: Picturing the PRC's national Identity in the Reform Era (1976–2006)*, 2006 Curator KW Berlin

Michelle Wong, *Meixhu Sichao / Trend of Art Thoughts China 1984–1987*, 2011, Asia Art Archive

Sophia Zhou, *Abstract lessons, Picasso in China, 1983*, 2014 Christies, Hong Kong

Cobra (Copenhagen/Brussels/Amsterdam)

Elisabeth A. Wallit, *In search of a Paradise lost: From Bregnerod to Albisola, Asger Jorn's theories of Utopia*, 1994-5

Marcus Risdell, *Constant: From Old Amsterdam to New Babylon*, 1994

Croatia

Ana Vudakin, *Maja Bajevic – A counterpoint to 'Altermodernity'. Probing the limits of Bourriaud's 'altermoden' theory through a reading of selected works by Maja Salt Bajevic*, 2009

Cuba

Rodney Palmer, *René Portocarrero and Cuban Painting, 1937–1967*, 1987, Ph.D. received, 1997, University of Sussex.

Dina Scoppetone, *The Salon de Mai in Cuba and the Mural Colectiva*, 1967, 1998

Daniela Zarate, *Tania Brugera: Universality from the Periphery*, 2006

Cyprus

Maria Christina Achilleoude, *Manifesta 6, 2006, did not take place: Conflict Urbanism to Conflict Resolution in Nicosia*, Cyprus, 2023

Germany

Elizabeth Knapp, *Expressionism/neoExpressionism in Germany. The Use of Style*, 1985.

Richard Saltoun *Anselm Kiefer and the new German Painting*, 1985.

Daniela Jesson: *The Internationalism of Informel Painting, France and Germany, 1950–1964*, 1989

Tania Vanessa Guha: *Spur, 1958–1968, cult of subversion or fine art continuum*, (BA report), 1990

Ian King, *Gerhard Richter and Photography*, 1991.

Elena Lledo, *The concept of nature in the work of Jean Arp*, 1990 (co-supervised)

Maxa Zoller, *3 ... 2 ... 1...Zero. A German Avant-Garde, 1958–1966*, 2000

Anna-Louise Kratsch, *Gallery EIGEN+ART (1983–1997) an experimental Gallery from Leipzig: In Transition from East German Margins to Documenta X*, 2006
Maximilian Mugler, *Monuments/Models Gustav Metzger's Destruction and creation*, 2007

Germany / 'Global'

Julia Soloyeva, *Tino Sehgal: This is Experience Design*, 2011
Vanessa Troiano, *Dematerialised art in Capitalist Society : Maria Eichorn, Tino Sehgal and the e-flux Time/bank*, 2011

Alexander Wilhelmi, *Rediscovering Reticence, Reiner Ruthenbeck in context, 1967–1977*, 2014

Camille Houzé, *Alicia Kwade, Impressions of Reality, Reality of Impressions*, 20

India Cawley-Gelling, *Rolf Gehlhaar. 'Soundspace' and beyond: Situating the Life and Work of a composer, musician and inventor*, 2020

Anna Niederlander, *Books, Knowledge and Memory in the works of Anselm Kiefer, Rachel Whiteread and Yuri Dojc*, 2022.

Greece

Anne-Marie Louise Ellis, *Tsarouchis, Koudoglan and the neo-Byzantine movement in twentieth-century Greek art up to 1935*, 1985.

Nikolaos Drosos, *Art, Identity and Memory: The Greek Artistic Diaspora 1955-1 1994*, 2006 University of Toronto

Alexandra Athanasiadou, *Photography in focus: civic dimensions of contemporary Greek photography*, 2011

Hong Kong

Letizia Fraternali, *Hong Kong art: a longue durée, from the political to the d. diasporic*, 2023

India

Pooja Savansukha, *Raquib Shaw: Composing a mnemonic landscape of Kashmir*, 2018

International / Women artists

Maud Jacquin, *Mirror, Mirror. Five women artists and the fairy tale. (Alice Anderson, Ghada Amer, Kiki Smith, Anna Gaskell, Paula Rego)* 2007

Laurel McLaughlin *Corporeality within globalised migratory aesthetics according to nine female artists*, 2015

Israel (see also Palestine / Israel)

Natalia Fuller, *Israel's aporia: Deconstructing the Foundational myth; liberating national identity. Amir Yatziv and Public Movement*, 2014

Italy

Julia Colman, *Beyond Catholicism: Piero Manzoni and the Society of the Miracle*, 1993, ex-director, Chinese Contemporary, Beijing and New York

Martina Caruso, *Giulio Turcato: the Politics of Abstraction in postwar Italy*, 2007

Thien Lam, *Black and White, Life and Death: the Photography of Mario Giacomelli*, 2008

Giacomo Vigilari, *Pierre Paolo Pasolini's Salò or 120 Days of Sodom and the Afterlife of Fascism in Italy*, 2015

Pietro Scammacca, *Animal House: Wild Paradigms in Fabio Sargentini's Galleria Attico (1966-1972)* 2015

Agnese Oliveri, *Mater-ialisation of language. A pink ghetto in the 1978 Biennale*, 2021 (Venice)

Livia Polacco, *The Venice Biennale of Dissent, 1977*, 2021

Carolina Donnini, *When attitudes became form? Fondazione Prada between Venice and Milan*, 2024

Japan

- James Roberts, *The Gutai Group, Painting and Performance in Japan, 1955–1965*, 11988 (ex-editor, *Frieze* magazine as F.J.R. Roberts)
- Eri Kawade, *The Politics of ambiguity: the art and theory of the Hi-Red Center, 1963–1964*, 1995 (won a national prize, Japan), 1995. Department of Arts Studies and Curatorial Practices, Graduate School, Tokyo University of the Arts

Korea

- Eunhee Lee, *Artistic Evolution/Sociopolitical Shifts: Lee Kun-yong's avant-garde Art from the 1970s*, 2024

Kosovo

- Jonathan Cresswell, *Unbordering Worlds: Geotrauma and Polluted Waters and Manifesta 14, Kosovo*, 2023

Khazakstan

- Erica Davletov, 'Somewhere between heaven and earth': an exploration into the Shamanistic traditions of Khazakstan as displayed through its contemporary art, 2021

Latin America

- Sofia Gotti, *The blood/land equation: the survival of subversive practices in Latin American conceptual art, 1968–2008*, 2012
- Ida Tsutsumi Acuna, *Models of Latin American Female Art Activism: Marta Minujin, Cecilia Vicuna and Helen Escobedo*, 2020

Lebanon

- Helena Schummer, *Between Reality and Fiction. The 'postwar' generation and emerging reality in Lebanon: Marwar Arsanios, Haig Alvazian, Rayyane Tabet and Stéphanie Saadé*, 2020

Mexico

- Diego Diz Rodrigues, *Remedios Varo*, 1993
- Alberto Rios de la Rosa, *Neo Arte Povera in Mexico? Stefan Bruggemann and Mario Garcia Torres Conceptual Practices*, 2014
- King Chan, *Poetic Blindspot: Romantic Conceptualism and the work of Francis Alys*, 2015

Netherlands

- Marjine Mak, *Enthusiasm, irony, ambivalence. Armando's aesthetic negotiation of 'The War' in the Netherlands*, 2015

Palestine / Israel

- Ash Tomkins, Conceptualising the border: Nira Pereg and Emily Jacir in, 'conversation', 2024

Philippines

- Marv Norberto Roldan Recinto, *There are no Ideas But In Things (2000–2015): Home Altar-Installations as Objects of National Memory in the Philippines*, 2018, Sothebys, NY and London CHASE scholar for 2024
- Kirk Patrick Testa, *Mediating Faith in the Philippines. The Devotional History and Contemporary Life of the Santo Niño de Cebu*, 2022

Poland

- Kasia Balon, Roman Opalka, *The Art of Life for a Life of Art*, 1998
- Amy Chmielewski, *Alina Szapocznikow's 'Body' of Work: Sculptures 1953–1972*, 2006
- Dagmara Budzbon, *Alina Szapocznikow: The Ecstatic Carnival of Forms*, 2008

- Malgorzata Misniakiewicz, *From Card to Community, the emergence of the Mail art network in Poland*, 2011

- Dorota Michalska, *On the edge of History: three generations of artists confront socio-economic trauma in Poland (Tadeusz Kantor, Gerard Kwiatkowski, Roman Stańczak)*, 2017, completing D.Phil, Oxford.

- Martyna Majewska, *Sneering at avant-gardes, Sneering at Everything: why and how did Lodz Kaliska and 'Chip-in Culture' (Kultura Zrzuty) rebel against Polish Society and the Artistic Scene of the 1980s?*, 2017

Poland / Britain

- André Borkowski, *Stefan and Franciska Themersen: avant-garde filmmakers*, 1989
- Anna Szkalska, *Goshka Macuga: weaving narratives, making worlds*, 2012

Poland / Romania

- Amanda Sarroff, *A Stranger at the Door: Three Works by Jeff Wall, Mircea Cantor, and Artur Zmijewski*, 2009

Poland / Israel

- Caroline Hoffmann, *Iterating toward infinity: Roman Opalka, Amikam Toren and Michal Rovner*, 2016

Romania

- Alexander Alvarez Taylor, *Symptom, subversion ; the art of Ion Grigorescu*, (BA essay) 2011

Russia / USSR/ after Perestroika

- Sophia Thompson, *Power in Art, the Image of Stalin*, 1993, (CEO, Thames and Hudson Publishing, London)

- Alice de Martigny, *Avant-garde Russe Moscou 73, Dina Vierny's Soviet Artists before and after Glasnost*, 2006

- Maria Baibakova, *Through the Language of Idealistic Childhood: Illustration and Ideology in Ilya Kabakov's 10 Character Albums*, 2008

- Nicole Lopez, *The AES+F group: Russian Nietzscheans after Postmodernity*, 2008

- Gemma Bentley, *Punk Provocation and Perestroika: Women in Soviet Rock Culture, 1983–1993*, 2009. *Queer Art—From Canvas to Club, and the Spaces Between*, London, Frances Lincoln, 2024

- Elizaveta Butakhova, *Retreat to the Country: Documenting Moscow Conceptualist Performance Practices in the environs of Moscow, 1964–1983*, 22009

- Jeremy Epstein, *Resurrecting Malevich: Soviet, post-Soviet and contemporary*, 22009, Founder and director, Edel Assanti, London

- Natalia Siewlewicz, *Carnival of Signs, Russian Criminal Tattoos*, 2009. Curator Museum of Modern Art, Warsaw

- Thomas Scutt, *An incident in the Museum: Rem Koolhaas at the Hermitage*, 2011

- Katarina Lichvarova, *Refusing to Conform: Bureaucracy, Infatality and Psychedelia in the Work of Inspection Medical Hermeneutics*, 2012

- Denis Stolyarov, *Buffoonery and Protest: New Wave in Soviet Unofficial Art 1974–1985*, 2014

- Maria Borshchevska, *Looking at the Horizon: Paintings by Erik Bulatov from the 1970s*, 2019

- Daniela Kaliada, *The Life and Death of Propaganda Artist. Gustav Klutis and Aleksandr Rodchenko, from Russian Revolution to Stalin's Death Camps*, 2023

Russia / USSR / Germany

- Victoria Mikelson, *Archive enthusiast: Changing Community in the work of Vadim Zakharov*, 2016

Maximiliane Leuschner, *The Eye behind the Lens*. Sabine Hänsen and Natalya Nikitina, *Moscow Conceptualism Moscow–Bochum/Cologne, 1981–1996*, 2018

Russia / Netherlands

Anya Harrison, *Marking Time: The Moving Images of Fiona Tan and Olga Chernysheva*, 2011

Serbia

Ivana Miloradovic, *A Ruptured Circle: Protests in Serbia 1996–7: Performance Beyond Politics*, 2006

Marko Ilić, *Stepping out: expanded encounters in Belgrade's Student Cultural Centre, 1973–1975*, 2012 (& PhD, co-supervised) *A Slow Burning Fire: The Rise of the New Art Practice in Yugoslavia*, MIT, 2021. Lecturer, University of Oxford

Singapore

Eliza Tan, *Mirrors at the Mouth of the Singapore River: the Spectacular Politics of Recognition and Art from Contemporary Singapore*, 2007

Slovenia

Gaia Golija, *Mending Walls on Shifting Grounds: Negotiating History and Identity Construction in the works of Marjetica Potrč*, 2016

Spain

James Scarborough, *Dau Al Set and Magic, sources and context*, 1987

Katya García-Antón, *Antoni Tàpies: Nationality and Identity*, 1993. Director, Nordnorsk Kunstmuseum Norway, ex-director Musée d'Art Contemporain, Geneva

Brenna Karr, *Equipo Cronica: Anti-Francoism and Beyond*, 2008

Amanda Sroka, *Àngels Ribé: Cartographies of the Fragile Line: The Body (Per) formed in Space and Time*, 2012

Switzerland

Tessa Hugin, *Traversing borders: the gendered geographies of Ursula Biemann's early video works*, 2012

Madeleine Stoddart, *Swiss/ Mecha-Swiss. An investigation into the kinetic, sonic and entropic oeuvre of Zimoun*, 2015

Taiwan

Cynthia Wu, *From Cage to Cloudgate: Art Forms East/West 1947–2003*, 2011

Turkey

Çağla Özbek, *A Temporary Dweller among synonyms, Nil Yalter within the concurrent multiplicities of contemporary art in Turkey*, 2017. Ex-Sakip Sabanci Museum, Istanbul, Independent curator

USSR / Yugoslavia / Slovakia

Aiste Liuka Jonyaitė, *Delay in glass: Anna /Anca Dacikova's performative photography*, 2024

France / School of Paris

1985

Leah Kharibbean, *Michel Tapie and Un Art Autre*, (B.A report) 1985

1986

James Roberts, *Japanese influence on the School of Paris: Masson, Alechinsky, Degottex, 1947–1967*, (B. A report, 1986).

1988

Kathleen Brunner, *Picasso in England, 1936–1946*, 1988. Carol Vaughan, *Painted Constructions in public spaces*.

Two commissioned works by Jean Dubuffet: 'Groupe de Quatre arbres' 1969–1972. 'Jardin d'email' 1968–1974, 1988.

1990

Leslie Rubin, *The lost years: Giacometti's return to Figuration, 1932–1937*

1991

Anna Bailey, *A Time of Transition. Female representation in France, 1914–1924*

Emily Tsingou, *Acéphale*. Director, Emily Tsingou Gallery

1992

Trudi Murphy, *The International Situationniste and the problem of Art Theory* Helena Papadopolous, *Jean Fautrier: Figuration and non-Figuration*. Director, Helena Papadopoulos Gallery, Athens

Elizabeth Plessa, *Henri Michaux: the Supremacy of the Head*

1993

Adrian Gargett, *Yves Klein: Doppelgänger*. (Ph. D 1997, Univ of Warwick)

1994

Amanda Lee, *Writing the Body: Barthes/Requichot, Derrida/ Artaud, Deleuze/ Bacon*

Caroline Douglas, *Henri Michaux. Madness, Mescaline and Metalanguage*. Director, Contemporary Arts Society, ex-Head, Arts Council Collection

Andrew Gellatly, *Gauche Assumptions. The Art and Politics of the Extreme Left in France, 1965–1968*

John Gibson, *Theatre as metaphor in the works of Jean Dubuffet*.

Simon Groom, *Beyond Paris: Michel Tapie and the Informel Aesthetic*, see PhD, Director, Scottish National Gallery of Modern Art

1995

Victoria Allen, *Nouveau Réalisme/ Nouvelle Vague : Documents from the New World. (Art and Cinema in Paris, 1955–1968)*

Sophie Berrebi, *Francis Ponge/ Jean Dubuffet : L'Espace de la matière*

Susanna Greeves, *The Language of the Wall*, curator, London, White Cube,

Isidora Papadrakis, *Sacred Jazz: The Chapel of Saint-Symphorien of Pierre Buraglio through the Looking Glass of the Chapel of the Rosaire of Henri Matisse* Director of exhibitions, British Council, Greece

Joanna Thornberry, *Niki de Saint Phalle: Tirs and Transgressions*. Director, London Lisson Gallery, ex director Timothy Taylor Gallery,

Geraldine Williams, *Music and Art: The Open Work, 1950–1958, 1995–7*

1996

Carolyn Barman, *César, Cars and Compressions, 1959–1969*.

Tina di Carlo, *Daniel Buren in situ: 1967–86*

Morgan Falconer, *Martial Raysse, French Exchange* (Ph.D. UCL, critic)

Inge Linder, *Gina Pane: The Word Made Flesh* (Curator, Magasin, Grenoble)

1998

Claire Addison, *Imagining Identity / Mutilating Identity: Visual Representations of the Algerian War, 1954–1962*

Atissa Dorroh, *A Territory for the Imagination: Mao's China in French Painting, 1966–1976*

Mette Marcus, *Light, Space, Time. François Morellet's neon works, 1965–1995*

Justin McGuirk, *La fuite : cinema fantasy and memory in the work of Jacques Monory*. Chief curator, Design Museum;

Rose Silas, *Crucifixion and reconciliation: the Use of Jewish and Christian imagery in Chagall's work, 1938–1944*

Jennifer Thatcher, *Menace à trois: the art of Leonor Fini, Niki de Saint Phalle and Annette Messager in the context of 1970s French feminism*, writer, lecturer Sothemy's Institute MA

1999

Léon De Bono, *Écritures fragiles. The Crisis of masculinity in France, 1968–1981*

Philippe Jarjat, *Facing Fame. Gisèle Freund's first Years in France, 1933–1940*

Vassiliki Petropolou, *Simon Hantai*, 1999

Carolina Söderholm, *Imagination au pouvoir, Art and Revolution in France, 1965–1968*, curator, Malmö

Caroline Ugelstad, *From Revolution to Representation: Art and Technology in France, 1968–1985*, chief curator at Henie Onstad Art Centre, Norway

Aurélien Verdier, *Marcel Duchamp photographed (Where is the artist?)*. Curator, Centre Georges Pompidou, Delegation des Arts Plastiques, Paris. PhD and currently, École des Hautes Études en Sciences Sociales, Paris

2000

Nicholas Adams, *Michel Journiac, the Body in Society*

Joanna Boulos, *Bernard Rancillac: les années politiques*

Claire Fitzsimmons, 'Half a novelistic fiction' *Sophie Calle, a case study*

Arianne Levene, 'Le Deuil inachevé': *Art, Memory and the Holocaust*. Arianne Piper Art Advisory, ex Director NAW, New Art World, London

Katharine Lindsell, *Jean Pierre Raynaud: Psycho-objects and the institution*.

Catharine Petitgas, *ORLAN Unveiled: Peering through 'Les Draps du Trousseau', 1965–1980*, Collector, patron Tate Modern, Whitechapel etc. Latin American focus

Claire Tançons, *Daniel Spoerri: Ethnosyncrétisme*. Guest curator Printemps de Septembre Toulouse 2017, carnaval expert

2001

Anthony Hudek, *Museum tremens or the Mausoleum without walls: working through 'Les Immatériaux' at the Centre Pompidou in 1985* ex-Director, Musée Dhondt-Dhaenens; Objectif Exhibitions, Antwerp, ex-curator, London, Raven Row many publications

Elliott King, *Black and white and red all over: Maoism, Fascism and contradiction in Salvador Dalí's mysticism* Professor of Art History, Washington and Lee University, Lexington, Virginia. Many Dalí publications

Joanna Large, *All roads lead to Peking: Joris Ivens and Gérard Fromanger in China, 1974*

Joan Lowther, *The Warhol Effect in France, 1963–1971*

Catharina Tesdorf, *Attitudes and connections: Curating the Sixties. Pontus Hultén and Harald Szeeman in Paris, Stockholm and Bern*

2002

Matthew Barr, *Jean Pierre Raynaud. Psycho-objects and other work 1964–74: the order and object of madness*, see PhD

Janet Clark, *From Pravda to Prada. Oscar Niemeyer's Parisian Architecture*

Ludovic Dewavrin, *The Yves Klein Economy*

Clare Edwards, *Sophie Calle, The Detachment/ Die Entfernung*

Elienne Lawson, *Pierre Restany, Janine de Goldschmidt and the Galerie J, 1961–66: the art of making Nouveau Réalisme*

Naomi Skelton, *Ruth Francken: La coupure et la cohérence*, writer

2003

Claudine Albert, 'La femme photographiée': *Documenting the Masculine Gaze in France, 1968–1980*

Katie Brandon, *The Death of the Author and the Rebirth of the Book: The livres d'artiste of Ruth Francken, Jacques Monory and Annette Messager* (PhD Manchester)

Maud Capelle, *Robert Filiou : the Deathless Dying of an Economist*

Nicholas Cullinan, *Cultural exchange, Cultural Revolution. Paris, Milan and Venice, 1960–1968*

Luke Heighton, 'Car nous sommes ou nous ne sommes pas' *Gordon Matta-Clark and the labyrinth without walls* (political journalist)

Sian Luyken, 'Le corps circassien': *corporate order and disorder in French circus*

Anna Reid, *Mao meets Greenberg, 1966–1976. Supports/ Surfaces, Narrative Figuration and Tel Quel to Macula*

2004

Rakhee Balaram, 'La Femme sacrée': *Art, Writing and the Revolution of Women in 1970s France* see PhD

Lucy Bradnock, 'Étoiles Rouges/Étoiles Vertes': *the Architecture of Jean Renaudie at Ivry-sur-Seine* (PhD, Essex) Vice Dean for Research, The Courtauld (ex-Lecturer, University of Nottingham)

Ezra Konvitz, 'Les Américains': *Seeing with the Foreign Eye, 1945–1960*

Anaël Pigeat, *Martial Rayssé's films, 'un sourire en plus'*. Ex-curator, Musée d'Art Moderne de la Ville de Paris, editor *Art Press*.

Sarah Tennant, *The American Center, Paris, 1960–1968*

Claire Wylie, *The Inflatable: Medium as meaning* (as Claire Mander)

2007

Jason Farrago, *Ensembles: Art under the sign of Sarkozy*. Critic, *New York Times*

Christopher Griffin, *Michel Journiac and the dialectics of reconciliation*. Ex-editor, *Burlington Magazine*, Collection Research Manager, Tate

Edward Franckel, *Karlheinz Stockhausen and Gérard Fromanger: Politics and Reproduction in the Ballet Hymnen, Amiens, 1970*

Roxana Sursock, *Addressing and undressing sex and crime at the Louvre: [La Peinture comme crime, Posséder et détruire]*, Musée du Louvre, 2001–02]

2008

Paisid Aramphongphan, *Perversion-Philosophy in Pierre Molinier's Atelier-Boudoir*. PhD Harvard, 2015, Special project administrator, UNESCO, Bangkok

Robin Chung, *The Parallax Effect: Heterotopian Spaces in 1960s Paris*.

2016

Jessica Freemann-Attwood, *Purity, Danger, Pleasure; Lea Lublin in the context of French Feminism, 1968–1983*

Sandro Weilemann *Excavating Spoerri: the Past, the Present and the Pastoral*

France / Germany

Antonia Steckner, *Anselm Kiefer's Vitrines for the Paris Panthéon: A Symbol of Reconciliation*, 2023.

Paris, école du Louvre

2017

Diane Royer : *Déplacements. Boris Taslitzky, Bernard Rancillac, Armando Lulaj. Trois regards sur l'Albanie communiste* (Master 2), Paris IV- Sorbonne, maîtrises

2003

Bruno Delingette, *Marchand du signe : Leo Castelli au tournant des années cinquante*

Julie Estève, *ORLAN-Opéra en trois actes*

Alexandre le Mesnil, *The Cremastercycle : de l'esthétique de la pièce montée à l'oeuvre d'art*

Fanny Sigoignet, *Louise Bourgeois, le fil conducteur*

Sarah Yung, *Francoise Janicot, Un art entre poésie et militantisme*

2004

Cynthia Benoît, *Sculpture polychrome de Raymond Mason et son catalogue raisonné*

Aurore Bonneau, *Julian Rosefeldt, 'Paris : Les Cathédrales inconnus'*

Jae-Geol Lee, *L'esthétique de la violence révélée par le processus kitsch dans l'oeuvre de Paul McCarthy*

Emilie Chabert, *La cooperative des Malassis. Les enjeux d'un art politique*

Tatiana Chipriana, *Problèmes géopolitiques dans l'art contemporain*

Julie Estève, *La plastination/exposition 'les ecorchés' de Gunter von Hagen*

Sophie Ferloni, *Le costume de scène des années Jean-Paul Gaultier (1980-2000)*

Melanie Gouarier, *Le Jardin de Tarots de Niki de Saint Phalle*

Clementine Perros, *Yoko Ono et ses oeuvres instructions : l'expression artistique dématérialisée*

Clarisse Taubin, *Les (je)ux d'écriture, le rôle et les sens de l'écrit dans l'oeuvre de Sophie Calle*

PhDs Discontinued/suspended

Sarah Bancroft, *James Rosenquist*.

Ania Bobrowicz, *Female artists in the USSR/Contemporary Russia*

Alexandra Lazar, *The Institutional History of the Soros Foundations and Their Role in the Cultural Discourse of the Successor States of Former Yugoslavia, 1991– 2001*

Maeve Nolan, *The Silk Road and early photography: in St Petersburg, Xian, New Delhi and Bukhara*

Alina Serban, *Art and Cinematography in Communist Romania, 1945-1960*, (co-founder of the Centre for Visual Introspection, Bucharest; curator, Romanian Pavilion, Venice Biennale 2009 etc.)

Preeya Seth: *Contemporary Indian Art*

Julie Solovyeva, *Performing words: re-introduction of language into live art practices through the work of Sehgal, Xavier Le Roy, Anne Collod, and La Ribot*

Katarina Lichvarova, *Father and Son, Pivarov and Pepperstein*

Université Paris-Sorbonne

(Paris-IV), 2004

DEA (Diplôme d'études approfondies)

Sophie Ferloni, *Le mannequin : de l'objet inanimé au modèle vivant*

Katharina Teutsch, *Entre Création et effacement. L'économie de l'image chez Jacques Monory*

Sarah Yung, *Un épiphénomène : le collectif Femmes en Lutte. Quand l'art et l'anonymat deviennent une arme.*