University of Birmingham

Professor Matthew Rampley BA PhD

Chair of Art History
Head of School of Languages, Cultures, Art History and Music

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About

I am Professor of Art History and also Head of the School of Languages, Cultures, Art History and Music. My main teaching and research interests are in contemporary art, art criticism and theory, as well as the art and architecture of central Europe from 1860 to the present.

Qualifications

- BA (Hons) Classics and Modern Languages
- PhD Aesthetics / History of Art

Biography

I was awarded my first degree by the University of Oxford where I combined the study of German and Ancient Greek. I later continued on to complete a PhD in German philosophy, specifically, the aesthetic thought of Friedrich Nietzsche, at the University of St. Andrews.

I have been at Birmingham since April 2010. Before coming here I worked at the University of Teesside, having previously taught at University College of the Creative Arts and Edinburgh College of Art.

Teaching

My teaching covers three main areas

- German and Central European Art, Architecture and Heritage from the mid-nineteenth century onwards
- Aesthetics, Art Criticism and the Methods and Historiography of Art
- Contemporary Art since the 1970s

Postgraduate supervision

I welcome enquiries from prospective postgraduate students wishing to research any subject that overlaps with my research and teaching interests.

Research

My current research is focused on heritage and visual culture in Austria-Hungary from the mid-nineteenth century to its demise in 1918. I am particularly interested in the ways that artists, art critics and art historians, as well as museum curators and conservation professionals became drawn into wider political debates over the social and cultural identity of Austria-Hungary.

Recent publications dealing with this include my forthcoming book *The Vienna School of Art History* (Penn State University Press, 2013) as well as my edited volume *Heritage, Ideology and Identity in Central and Eastern Europe* (Boydell, 2012) and a volume of the journal *Centropa* (Vol. 12.2) on museums in central Europe.

I am also interested in contemporary topics as well, including the use of systems theory in art history, neuroaesthetics and issues in global art.

Other activities

I am associate editor of the ***Journal of Art Historiography*** (http://arthistoriography.wordpress.com/)

Publications

Books since 2000

- *The Vienna School of Art History. Scholarship and the Politics of Empire, 1847-1918* (University Park, PA: Penn State University Press, 2013)
- Ed. (with Charlotte Schoell-Glass, Andrea Pinotti, Kitty Zijlmans, Hubert Locher, Thierry Lenain) *Art History and Visual Studies in Europe. A Critical Guide* (Leiden: Brill, 2012). Authored chapters include: 'Introduction,' 'Bildwissenschaft,' 'Nationalism and Art History in the New Europe,' and 'Art History in the Nordic Countries' (co-authored).
- Ed. *Heritage, Ideology and Identity in Central and Eastern Europe. Contested Pasts, Contested Presents.* (London: Boydell & Brewer, 2012). Authored chapter: 'Contested Histories: Heritage and / as the Construction of the Past.'
- Ed. (with Marta Filipová) *Možnosti Vizuálních Studií ("Visual Studies and its Futures")* (Brno: Barrister and Principal, 2007). ISBN 978-80-87029-26-8. 254 pp.

- Ed. Exploring Visual Culture (Edinburgh: Edinburgh University Press, 2005). ISBN 0748618457. 245 pp. Authored chapters: 'What is Culture? What is Visual Culture?' (pp. 5-17); 'Visual Rhetoric' (pp. 133-48); 'The Rise and Fall and Rise of the Author' (pp. 149-62); 'Visual Practices in the Age of Industry' (pp. 179-98).
- *The Remembrance of Things Past* Aby M. Warburg and Walter Benjamin (Wiesbaden: Harrassowitz Verlag, 2000). ISBN 3447042990. 138 pp.
- *Nietzsche, Aesthetics and Modernity* (Cambridge: Cambridge University Press, 2000). ISBN 0521651557. 298 pp. Reprinted 2007.

Articles and chapters in books since 2000

- 'L'histoire de l'art et la crise des sciences humaines: Josef Strzygowski et Hans Sedlmayr,' *Austriaca* 72 (2011) pp. 189-212
- 'Peasants in Vienna. Ethnographic Display and the 1873 World's Fair,' *Austrian History Yearbook* 42 (2011) 110-32.
- 'The Idea of a Scientific Discipline: Rudolf von Eitelberger and the Emergence of Art History in Vienna, 1847-1885,' *Art History* 34.1 (2011) 54-79.
- 'Warburg, Judaism and the Politics of Identity,' *Oxford Art Journal* 33.3 (2011) 317-35.
- 'Zur Vischer-Rezeption bei Warburg,' in B. Potthast and A. Reck, eds., *Friedrich Theodor Vischer. Leben – Werk – Wirkung* (Heidelberg, 2011) 299-320.
- 'Design Reform in the Habsburg Empire. Technology, Aesthetics, Ideology,'*Journal of Design History* 23.3 (2010) 247-63.
- 'Art History and the Politics of Empire. Rethinking the Vienna School,' *Art Bulletin* 91.4 (2009) 447-463.
- 'For the Love of the Fatherland. Patriotic Art History and the Kronprinzenwerk in Austria-Hungary,' *Centropa* 9.3 (2009) 160-75.
- 'Art as a Social System. The Sociological Aesthetics of Niklas Luhmann,' *Telos* 148 (2009) 1-30.
- 'The Absorption of the Expressive Values of the Past,' (Translation and Introduction to Aby Warburg, Mnemosyne Bilderatlas), *Art in Translation* 1.2 (2009) 273-283.
- 'The Poetics of the Image: Art History and the Rhetoric of Interpretation,' *Marburger Jahrbuch der Kunstgeschichte* 35 (2008) 7-31.
- 'Dalmatia is Italian! The Politics of Art History in Austria-Hungary and South-Eastern Europe, 1862-1930,' *Etudes Balkaniqu*es 44.4 (2008) 130-147.
- 'Alois Riegl' and 'Ananda Coomaraswamy' in Ulrich Pfisterer, ed., *Klassiker der Kunstgeschicht*e (C. H. Beck, 2007) pp. 151-61 and 226-35.
- 'La Caduta e la Rinascita dell'Estetica dagli Anni Ottanta al Presente,' *Nuova Secondaria* XXIV/5 (2007) 36-41.
- 'From Big Art Challenge to A Spiritual Vision: What "Global Art History" Might Really Mean,' in James Elkins, ed., *Is Art History Global?* (Routledge, 2006) 188-202.
- ' "We Have Suddenly Become Severe." Ernst Bloch as a Critic of Modern Architecture,' in José Eduardo Reis and Jorge Bastos da Silva, eds., *Nowhere Somewhere: Writing, Space and the Construction of Utopia* (University of Porto Press, 2006) 171-80.
- 'Visual Culture: A Postcolonial Concept,' *Leitmotiv 5* (2005) 39-50.
- 'La Cultura Visual en la era postcolonial: el desafio de la antropologie,' *Estudios Visuales 3* (2005) 185-212.
- 'De l'art considéré comme système social: observations sur la sociologie de l'art de Niklas Luhmann,' in *LITTÉRATURE, ARTS, SCIENCES OPuS* 6 (Revue Sociologie de l'Art) (2005) 159-85.
- 'Art History without Aesthetics. Overcoming the Legacy of Kant,' in James Elkins, ed., *Art History versus Aesthetics* (Routledge, 2005).
- 'Art History and Cultural Difference: Alfred Gell's Anthropology of Art,' *Art History* 28.4 (Autumn 2005) 524-51.
- 'Visual Studies: the End of Art History?' in *Ars* 38.1 (2005) 53-66.
- 'The Ethnographic Sublime,' *Res* 47 (2005) 251-63.
- 'La amenaza fantasma: ¿la Cultura visual como fin de la Historia del arte? in José Luis Brea, ed., *Estudios visuales La epistemología de la visualidad en la era de la globalización* (AKAL, 2005) pp. 39-58.
- 'Zwischen Nomologischer und Hermeneutischer Kunstwissenschaft: Alois Riegl und das Kunstwollen als Problem,' *Kritische Berichte* 31.4 (December, 2003) 5-19.'Max Dvořák: Art History and the Crisis of Modernity,' in *Art History*, 26.3 (2003) 220-243.
- 'Iconology of the Interval. Aby Warburg's Legacy,' in *Word and Image*, 17. 4 (2001) 303-24.
- 'Allegory and Mimesis. On Aby Warburg and Walter Benjamin,' in Richard Woodfield, ed., *Art History as Cultural History. Warburg's Project* (Gordon + Breach, 2000) pp. 121-49.
- 'Subjectivity and Modernism. Riegl and the Rediscovery of the Baroque,' in Richard Woodfield, ed., *Framing Formalism. Riegl's Work* (Gordon + Breach, 2000) pp. 265-90.
- 'Anthropology and the Origins of Art History,' *de-, dis-, ex-*. 4 (Spring, 2000) 138-63.
- 'Introduction' to Edgar Wind, *Experiment and Metaphysics*, trans. C. Edwards (Oxford, European Centre for Research in the Humanities, 2000).
- 'In Search of Cultural History. Anselm Kiefer and the Ambivalence of Modernism,' in *Oxford Art Journal* 23.1 (2000) 73-96.

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