

JO BRIGGS
Associate Curator, Eighteenth- and Nineteenth-Century Art
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PUBLICATIONS

book, forthcoming, February 2016

Novelty Fair: British Visual Culture between Chartism and the Great Exhibition,
Manchester University Press

peer reviewed articles

- 2015 “Condemned to Sparkle: the Reception, Presentation and Production of Léon Bonvin’s Floral Still Lifes,” *Oxford Art Journal*, 38:2, pp. 247-263
- 2013 “Ballads and Balloon Ascents: Reconnecting the Popular and the Didactic in 1851,” *Victorian Studies*, 55/2, Special Issue: Papers and Responses from the Tenth Annual Conference of the North American Victorian Studies Association, pp. 253-266
- 2012/3 “The Making of a Pre-Raphaelite Icon: G. C. Williamson and WAM 38.419,” *The Journal of the Walters Art Museum*, 70/71, pp. 79-88
- 2012 “‘The Old Feelings of Men in a New Garment’: John Everett Millais’s *A Huguenot* and the Masculine Viewer in the Mid-Nineteenth Century,” *Nineteenth-Century Art World Wide*, 11:2
- 2012 “‘Recollection and Relocation in *Gründerzeit* Munich: A Reexamination of the Genre Paintings of Franz von Defregger,” *Art History*, 35:1, pp. 106-125
- 2011 “Gavarni at the Casino: Reflections of Class and Gender in the Visual Culture of 1848,” *Victorian Studies*, 53:4, pp. 639-664
- 2011 “‘A Martin Luther in Painting:’ David Wilkie’s Unfinished *Christ before Pilate*,” *Visual Culture in Britain*, 12:1, pp. 33-56

book chapters

- 2014 "Flâneurs, Commodities, and the Working Body in Louis Huart's *Physiologie du Flâneur* and Albert Smith's *Natural History of the Idler upon Town*" in *The Flâneur Abroad*, Richard Wrigley, ed. (Cambridge Scholars Publishing) pp. 117-141
- 2006 "Plural Anomalies: Gender and Sexuality in Bio-Critical Readings of Vernon Lee," in *Vernon Lee: Decadence, Ethics, Aesthetics*, Catherine Maxwell and Patricia Pulham, eds (Palgrave Macmillan) pp. 160-173

other

- 2014 Book review of Janice Carlisle, "Picturing Reform in Victorian Britain," *Victorian Studies*, 56:4, pp. 699-700
- 2013 Entries on 1848 and the Second Anglo-Boer War, for the BRANCH collective peer-reviewed timeline (www.branchcollective.org) edited by Dino Franco Felluga

EXHIBITIONS

- 2015-16 *Gérôme and his Circle: Travel, Art, and Business in the Middle East*, The Walters Art Museum, co-curator with Amy Landau, Associate Curator of Islamic and South East Asian Art, Walters Art Museum
- 2015 *From Rough Stone to Living Marble: William Henry Rinehart's Roman Studio*, The Walters Art Museum, co-curator with Jenny Carson, Chair of the Department of Art History, Theory and Criticism, MICA
- 2014- *From Rye to Raphael: The Walters Story*, The Walters Art Museum, reinstallation of the fourth floor galleries on the theme of William T. and Henry Walters and the history of collecting
- 2014 *American Artists Abroad: Works from the Permanent Collection*, The Walters Art Museum
- 2012 *Near Paris: The Watercolors of Léon Bonvin*, The Walters Art Museum

2009 *Dalou in England: Portraits of Womanhood, 1871-1879*, Yale Center for British Art, co-curator with Cassandra Albinson, Assistant Curator of Painting and Sculpture, Yale Center for British Art

EDUCATION & EMPLOYMENT

2011- Assistant Curator, Eighteenth- and Nineteenth-Century Art, The Walters Art Museum, Baltimore
2011 Visiting Lecturer, MA in Victorian Studies, and Visiting Curator of Paintings, Royal Holloway College, University of London
2010-11 Research Fellow, Wolfson College, University of Oxford
2007-10 Post-doctoral Research Associate, Yale Center for British Art, New Haven
2008 PhD in the History of Art (advised by Prof. Tim Barringer), Yale
2001 MSt in Women's Studies with distinction, University of Oxford
1999 MA in the History of Art with distinction, Courtauld Institute of Art
1998 BA(Hons) in the History of Art (2:1), Courtauld Institute of Art

TEACHING EXPERIENCE

2011 "The Pre-Raphaelite Revolution," visiting lecturer, Royal Holloway College, University of London, seminar for Victorian Culture MA program
2009 "Art Writing: Self, Practice, Theory, History" lecturer, Yale School of Art, critical practice graduate seminar
2009 "Word and Image in Victorian Britain," postdoctoral lecturer, Yale University, undergraduate seminar
2005 "History of Western Art from the Renaissance to the Present," teaching fellow, Yale University
2004 "History of Nineteenth-Century Photography," teaching fellow, Yale University
2003 "History of Western Art from the Renaissance to the Present," teaching fellow, Yale University
2002 "Introduction to the History of Art: Cave Painting to the Renaissance," teaching fellow, Yale University

GRANTS AND FELLOWSHIPS

2006-7 Leylan Fellowship (prize fellowship in the humanities at Yale)
2006 Beinecke Graduate Student Research Fellowship

2006 Getty Dissertation Workshop
 2005-6 Teaching Fellowship, Yale University
 2005 Paul Mellon Junior Fellowship (Paul Mellon Center, London)
 2005 John F. Ender Fellowship (summer travel fellowship)
 2003-4 Deutscher Akademischer Austausch Dienst (Humboldt-Universität zu Berlin)
 2003 Paul Mellon Summer Travel Grant
 2002-3 Teaching Fellowship, Yale University
 2002 Robert Lehman Travel Grant

SELECTED PAPERS PRESENTED

2013 “The Daguerreotyped Crowd: the Photograph as Evidence and Metaphor in 1848,” Annual Conference, North American Victorian Studies Association, The Huntington, Pasadena
 2012 “Ballads and Balloon Ascents: Reconnecting the Popular and the Didactic in 1851,” Annual Conference, North American Victorian Studies Association, University of Wisconsin, Madison
 2012 “The *musard* and the Mooner: viewing the labouring body and its products in 1840s London,” July 6/7, *The Flâneur Abroad*, Nottingham Institute for Research in Visual Culture, and the Urban Culture Network at the University of Nottingham
 2011 “John Everett Millais’s ‘A Huguenot’ and Middle-Class Masculinity after 1848,” February 10, Ashmolean Research Seminar, Oxford
 2009 “Global Events and Local Visual Culture: Reactions to the Anglo-Boer War in Paris and Munich,” February 26, 97th Annual Conference, College Art Association, Los Angeles
 2008 “Global Doubt?: Walter Crane, Socialism and Anti-Imperialism,” December 6, *Envisioning Utopia: The Urban and Pastoral in Art and Politics, 1870-1910*, Whitworth Art Gallery, University of Manchester
 2008 “Sir David Wilkie in the Holy Land” November 16, Annual Conference, North American Victorian Studies Association, Yale University
 2006 “Global Doubt: Socialist Visual Culture and the Boer War Protest Movement in Fin-de-Siècle London,” October 18, Research Seminar Series, Paul Mellon Center, London
 2003 “The Reception of Vernon Lee’s Writing on Aesthetics,” June 10, *Vernon Lee Literary Revenant*, Institute of English Studies, School of Advanced Study, University of London
 2003 “Marginalia in *Punch* Magazine: A Modern Reinvention of the Margins,” May 8, 38th International Congress on Medieval Studies, Medieval Institute, Western Michigan University

OTHER PROFESSIONAL EXPERIENCE

- 2012 Coordinator of the Walters Research Forum, Walters Art Museum (administrating fellowships and overseeing events)
- 2010 “breakout session” leader (with Andrea Rager), *Architecture and Performance*, February 20, Annual Graduate Conference, Yale Center for British Art
- 2009 panel chair, *Natural Dialogues: Art, Science, & Material Culture*, February 21, Annual Graduate Conference, Yale Center for British Art
- 2008 material study session organizer and tour leader (with Lara Kriegel) on the Great Exhibition of 1851 at the NAVSA conference
- 2008 contributor to and organizer of the publication of MFA catalogs for sculpture, and painting and printmaking, Yale School of Art
- 2008 co-organizer (with Imogen Hart), panel chair, and “breakout session” leader (with Ruth Yeazell), *The Power of Beauty: Aesthetics, Politics, Morality*, April 5, Annual Graduate Conference, Yale Center for British Art
- 2007 contributor to and co-organizer of the publication of the MFA catalog for painting and printmaking, Yale School of Art
- 2004-5 organizer for Art History, *British Studies Colloquium*, Yale Center for British Art
- 2000-1 co-chair, Oxford University Student Union Women’s Committee

AFFILIATIONS

Association of Art Historians
North American Victorian Studies Association