

RESEARCH INTERESTS

18th to 20th-century European Art (until 1945); Critical Museology, curation, history of art museums; Word/image relationships (especially illustrations); 19th to 20th-century French art literature (art novels, art criticism, artists' texts); Interdisciplinary methodologies; Cultural Education; Digital Pedagogy; Sensory knowledge creation; multimodal communication.

ACADEMIC POSITIONS

- 2021– IMéRA - Institute for Advanced Study (France)
Vice director of the institute
Director of the programme Arts, Sciences and Society: 0.2 FTE
- 2017– University of Amsterdam (NL)
Professor by special appointment (Fiep Westendorp Chair): 0.2 FTE
Graduate courses: "Collecting, Curating and Display" (lecturer)
"Illustration, Book Art, Artists' Books" (teaching & coordination)
Undergraduate courses: "The Image of the Artist" (guest lecturer)
Field Trip to Paris
PhD thesis supervision: 4 theses as main supervisor
Award: Nominated for the 2020 UvA Lecturer of the Year
Co-director and co-founder of the Word and Image research group.
- 2012– Maastricht University (NL)
Associate Professor: 0.6 FTE
Research Group Director (Arts, Media, Culture) (2020–2021)
Programme Director of the Master Arts and Heritage (2016–2019)
Graduate courses (MA): "Arts and Audiences"
"Researching Arts and Culture"
(containing some flipped classroom sessions)
"Cultural Education"
"Curatorship"
"Internship": Academic supervisor
Undergraduate courses: "Great Novels: 1845 – today"
In "Art and Modernity"
- "Impressionism and the city" (digital lecture)
- "Primitivism: Looking elsewhere" (digital lecture)
In "Style and Modernity":
- "From Realism to Abstract Art or the birth of Modernism"
- "Interdisciplinary Exploration of Surrealism"
- "Picasso's Poems"
In "Modernity and the Arts I":
- "Art and the Marketplace"
In "Myth and Disenchantment":
- "Heroes and Monsters: Mythology in the Visual Arts from the Renaissance to Modern Art"
- "Representations of Evil"
In "The Future of Literature" at UCM

- "The Power of Images: Tracing the Shift and Forms of Visual Literature"

MA thesis supervision: Around 5 students per year
BA thesis supervision: Around 2 students per year
PhD thesis supervision: 1 theses as main supervisor

2004–12 University of Canterbury, Christchurch (NZ)

Associate Professor European Art History and Theory (called Senior Lecturer in Australian and New Zealand Universities) (2009–2012)

Assistant Professor European Art History and Theory (called Lecturer in Australian and New Zealand Universities) (2004–2009)

Undergraduate courses: "Picasso who?' Introducing Modern Art"
"Art and Revolution: 1750–1850"
"Challenging Traditions: Painting in France 1830–1900"

Undergraduate co-teaching: "French Classics" in the French department
"Internship" (academic supervisor)

Graduate courses: "The Art Museum Past and Present"
"Art in Literature, Literature in Art"
"Practicum" (for the postgraduate diploma in Art curatorship)

MA/MFA thesis supervision: MA and MFA (2 students per year)
PhD thesis supervision: 2 theses as main supervisor to completion
2 theses as co-supervisor

Award: Recipient of the 2010 College of Arts Teaching Award

2001–04 Åbo Akademi University, Turku (FI)

Lecturer in the French department

Award: Teaching Award (red rose)

PUBLICATIONS

Books:

Art in Literature, Literature in Art in 19th century France (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012).

L'artiste entre mythe et réalité dans trois œuvres de Balzac, Goncourt et Zola (Turku: Åbo Akademi Press, 2004).

Peer-reviewed chapters in books:

"Picture Book Illustrations and Children's Identity Formation: The Case of Fiep Westendorp's Jip and Janneke". in S. Aymes, N. Collé, B. Friant-Kessler, and M. Leroy (eds.), *Book Practices & Textual Itineraries: Illustrating Identity/ies* (Nancy: Editions Universitaire de Lorraine (PUN), 2020) pp.167–184.

"Public Participation and Agency in Art Museums" in B. Eriksson, C. Stage, and B. Valtysson (eds.), *Cultures of Participation* (Routledge, 2019) pp.185–200.

"Le temps qui oublie l'heure : la marche dans les écrits de Giacometti" in C., Grenier; S. Delot; J.B. Lacourt; C. Alandete (eds.), *Alberto Giacometti Une Aventure Moderne* (Paris: Gallimard LaM, 2019), pp.158–161. (also translated in Dutch).

"Watercolours and Dendrites, Lakes and Seascapes: Water in George Sand's Visual Art" in F. Ghillebaert (ed.), *Water Imagery in George Sand's Work* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2018), pp. 213–36.

"Imag(e)ining Poe: The Visual Reception of Poe in France from Manet to Redon" in S. Aymes S., N. Collé, B. Friant-Kessler, and M. Leroy (eds.), *Book Practices & Textual Itineraries: Illustrations and Intermedial Avenues* (Nancy: Editions Universitaire de Lorraine (PUN), 2017), pp.131–46.

- “Defining Participation: Practices in the Dutch artworld” in J. Kavanagh and K. McSweeney (eds.) *Museum Participation: New Directions for Audience Collaboration* (Edinburgh: Museum Etc., 2016). (co-authored with Anna Elffers), pp.39–67.
- “Machines and Monsters: The Modern Decadent Interior as Spectacle in Huysmans’ *A Rebours*” in M. Taylor and A. Lasc (eds.), *Designs on Home: The Modern French Interior and Mass Media*, (London: Bloomsbury Publishing, 2015), pp.59–71.
- “Telling Stories” and “Science and the Enlightenment” (co-author of chapters), in Chris Jones, Bronwyn Matthews, and Jennifer Clement (eds.), *Treasures of the University of Canterbury Library* (Christchurch: Canterbury University Press, 2011).
- “Contre ‘la muraille de peinture’: la résistance de Balzac à l’art moderne dans *Le Chef-d’œuvre inconnu*” in C. Ippolito (ed.), *Resistances à la Modernité Dans la Littérature Française de 1800 à Nos Jours* (Paris: L’Harmattan, 2010), pp.81-96.
- “A toutes les heures, par tous les temps: Impressionist Landscape and Capturing Time” in J. L. Jones et al. (eds.), *Art and Time* (Melbourne: Australian Scholarly Publishing, 2007), pp.273-284.

Peer-reviewed articles:

- “Picasso’s Poems: Cubist Word Experiments” in *Image and Narrative* (2021): pp. 5–20.
- “Lost in Intersemiotic Translation? J. J. Grandville’s Illustration of Robinson Crusoe” *JLIC (Journal for Literary and Intermedial Crossings)* (2020): pp. c1–28.
- “Picturing Sleeping Beauty: Illustrations as Modern Storytellers”. *Jaarboek voor Nederlandse Boekgeschiedenis* [Yearbook for Dutch Book History] (2019): pp.145–62.
- “The Many Faces of Knowledge Production in Art Museums: An Exploration of Exhibition Strategies”, *Muséologies. Les cahiers d’études supérieures* 8, no. 2 (2018): pp. 141–57.
- “The Ignorant Art Museum: Beyond Meaning-Making”. *International Journal of Lifelong Education* 37, no. 1 (2017): pp. 73–87.
- “Narrative Theories and Learning in Contemporary Art Museums: A Theoretical Exploration”. *Stedelijk Studies* 4 (2016): pp. 1–15.
- “Beyond the Book in the Glass Coffin: Musealization of Fairy Tales; from Theme Parks to Museums?” *Interférences littéraires* 16 (2015): pp. 125–38.
- “Translating Colour: The Goncourt Brothers’ *Manette Salomon*”. *Polysèmes* 14 (2015): pp. 42–52.
- “De Manet à Moreau: l’évolution artistique des tableaux de Claude Lantier dans *L’Œuvre*”. *Textimage* 4 (2011): pp. 42–52.
- “‘Where is the Prince?’ Unlocking Doré’s Illustration of Perrault’s *Cinderella*”. *Relief* 2 (2010): pp. 158–73.
- “Women on the Edge: Berthe Morisot and Liminal Spaces”, *CT Review* XXXII. no. 2 (2010): pp. 167–74.
- “Devenir un dieu : évolution politique des portraits de Napoléon I”, *Raison Publique* (2010).
- “L’écrivain-peintre : Stratégies d’écriture picturale dans quelques romans d’art réalistes du XIXe siècle français”. *Recherches Universitaires Revue de la faculté des Lettres et Sciences Humaines de Sfax* (2009).
- “Sarah Bernhardt-Mucha: La création d’une déesse de la décadence”. *Image and Narrative* 20 (2008).
- “Peindre l’absence : Manet et le couple absent” *Echo* (December 2005).

Exhibition catalogues:

- Robin Neate: The Ray Paintings & the Other Yesterday Paintings* (Christchurch: Ilam Press/University of Canterbury, 2013). Contributor.
- Fragments, Stories, Myth: The Lives of Lost Artworks* (Christchurch: Campus Gallery, University of Canterbury, November 2011). Contributor and managing editor.
- Imaging and Imagining the Pacific* (Christchurch: Campus Gallery, University of Canterbury, November–December 2010). Editor.
- The Grand Tour: The University of Canterbury European Print Collection* (Christchurch: SOFA Gallery, University of Canterbury, January 2010). Contributor and managing editor.

Reviews and professional publications (non-peer-reviewed):

“Towards a Museum of Mutuality”. Co-authored editorial for the special issue of *Stedelijk Studies* # 8 (2019) with V. Belia, R. Buikema, M. Schavemaker and R. Wevers.

“Illustration/Revolution: The Power of Engaged Illustration”. Essay for the *Illustratie Biennale* catalogue (Haarlem, 2018).

Book review of K. Shingler’s *The French Art Novel 1900–1930*. In *Modern Language Review*, 113, 4 2018: pp. 879–80.

Book review of Pamela Genova’s *Writing Japonisme*. In *L'Esprit Créateur*, 57,1, 2017: p.142.

Edlab (co-author and co-editor) – *Research Skills and PBL Handbook*, 2017.

Report (co-author and co-editor) – *SIEN onderzoeksproject Cultuureducatie en 21-eeuwse vaardigheden*, 2017.

“Postcard from Maastricht”, *Bulletin of the Christchurch Art Gallery* 187 (Christchurch, 2017).

Compte-rendu: *Créatrices en 1900. Femmes artistes en France dans les milieux symbolistes* de Charlotte Foucher Zarmanian. In *Romantisme* 175 (2017).

Online Review of A. Klumpke, *Rosa Bonheur: The Artist's (Auto)biography*. In *Nineteenth-Century French Studies* 37 (May 2008).

Reviewer of manuscripts:

For: *Journal of Museum Management and Curatorship*, University Press of New England; the *Journal of Historical Fictions*; and the *Journal of Illustration*.

PhD supervisor:

2021- Yiming Wang: Fandom and Participatory Censorship (UM/ CSC scholarship)

2020- Julia Ferloni: Participatory exhibition models (UvA)

2020- Vasiliki Belia: Rewriting/redrawing the feminist canon: the cultural remembrance of feminism in contemporary graphic narratives (UM)

2020- Zoé Monti: De l’image à l’illustration: pour une autre lecture des *Illuminations* d’Arthur Rimbaud (Sorbonne Nouvelle)

2019- Mariana Lanari (artistic research): Word, image, audiences.(UvA)

2018– Barbara Cueto: Instituting Post-Digital Commoning.(UvA)

2017– Tania Cardoso (artistic research): Illustration and City Imaginaries. (UvA)

2008–11 Christina Silaghi, “Plenitudes of Painting: Wilhelm Worringer, Abstraction and Representation at the Beginning of the Twentieth Century” (Christchurch: University of Canterbury, defended successfully 2011).

2007–10 Melissa Reimer, “Katherine Mansfield: A Colonial Impressionist (Christchurch: University of Canterbury, defended successfully 2010).

External PhD examiner:

2021 Internal examiner (UvA): Erdem Çolak “Creating A New Europe Through Contemporary Art: Manifesta and Its Relation to Art, Society and Politics”

2020 Internal examiner (UvA): Aga Wielocha “Collecting Archives of Objects and Stories: On the lives and futures of contemporary art at the museum”

2020 Internal examiner (UvA): Melissa Rombout “How to do Things with Pictures in the Museum: Photography, Montage and Political Space”

2017 Examiner for PhD: Bart Zweegers, “Heritage in Transition: Global and Local Challenges in Germany and the United Kingdom, 1970–2010” (Maastricht: Maastricht University).

2016 External examiner for PhD: Reuben Woods, “Painting Ruins: Graffiti and Street Art in Post-earthquake Christchurch” (Christchurch: Canterbury University).

Co-Editor:

Upcoming *Participation* (MACCH) (co-editor), forthcoming Springer.

2019 Special issue of the *Stedelijk Studies*: “Towards a Museum of Mutuality” (co-editor), 2019.

2009–12 *Oculus: Postgraduate Journal for Visual Arts Research* (co-editor).

RECENT CONFERENCES

- 2021 “Workshop: Experiments in Digital-Sensory Education” with Anna Harris, Uncommon senses III conference, Concordia University (Canada), May.
- 2018 “Gauguin & Laval in Martinique”, expert meeting around the exhibition intervention with Rachel Esner on Gauguin and le feminism, Van Gogh Museum, Amsterdam, November.
- 2018 “Public participation and agency in the art museum”, Cultures of Participation conference, Arhuus (DK), April.
- 2017 “Picture Book Illustrations and Children Identity Formation: The Case of Fiep Westendorp’s Jip and Janneke”, Illustration and Identity/ies conference, Nancy (FR), November.
- 2017 “The Educational Impact of Participatory Practices in Art Museums”, MACCH conference, Maastricht, March.
- 2016 “Books and the City”, Maastricht, co-organiser of the conference with Pieterel Fleskens (Jan Van Eyck) and Barbara Garrie (University of Canterbury), June.
- 2016 “Seeing through Art: Writing the City in French Nineteenth-Century Novels”, Books and the City, Maastricht, June.
- 2015 “Narrative Theories and Learning in Contemporary Art Museums: A Theoretical Exploration”, Between the Discursive and the Immersive (Pecha Kucha), Louisiana Museum of Modern Art (DK), December.
- 2015 “Une femme hors-cadre: La femme artiste dans Le Château de Pictordu de George Sand”, George Sand et ses consœurs la femme artiste et intellectuelle au XIXe siècle, Verona (IT), June.
- 2015 “Imag(e)ining Poe: The Visual Reception of Poe in France from Manet to Redon”, Literary Illustrations: Between Texts and Paintings, Mulhouse/Strasbourg (FR), February.
- 2014 “Participation & Cultural Education”, symposium “Publiek aan de macht? Participatie en inspraak in kunstmusea”, Venlo (NL), 28 October.
- 2013 “European Art History?”, European Cultural Identities conference, Barcelona (ES), October.
- 2012 “Against the Death Penalty: Victor Hugo’s Quill and Brush”, AAANZ conference, Victoria University, Wellington (NZ), 7–9 December.
- 2010 “Baudelaire’s ‘Les Phares’ — a Romantic Museum?”, Displaying Word and Image conference, Belfast (UK), 4–6 June.
- 2009 “Translating Color: The Goncourt Brothers Manette Salomon”, Color Between Silence and Eloquence conference, Sorbonne, Paris, 24–26 June.
- 2007 “Goethe’s Faust, Illustrated”, The Language of Images conference, Hartford, CT (US), 29–30 March.
- 2007 “Strategies of Pictorial Writing”, The Language of Images, Hartford, 29–30 March.
- 2006 “Women on the Edge: Berthe Morisot and Liminal Space”, AAANZ conference, Monash University, Melbourne (AU), 7–9 December.
- 2006 “Sarah Bernhardt-Mucha: La création d’une déesse de la décadence”, L’affiche dans la littérature et la culture française, international conference, University of Manchester (UK), 26–28 June.
- 2005 “Manet-Zola: A Naturalist Dialogue?”, Eye-Site: Situating Practice and Theory in the Visual Arts, annual conference of the AAANZ, Sydney (AU), 30 November–2 December.

RECENT PUBLIC LECTURES

- 2021 Illustration Biennale Lecture “how to (seriously) talk about illustration today?”
- 2020 “La Participation en question”, Iméra (France), 7 December.
- 2020 “Rencontres: Méditerranée trait-d’union?”, Manifesta 13 (Marseille), 15 September.
- 2019 Summer school ‘History of the book’ of the University of Amsterdam Rare books collection. “Children’s books: a story apart”, August.
- 2018 “Silence”, Marres ‘Training the senses’ programme, September.
- 2018 Summer school ‘History of the book’ of the University of Amsterdam Rare books collection. “Fairy tales retold: illustrations as modern storytellers”, August.

- 2018 “‘Illustration is Everyone’s Mother Tongue’: The Role of Illustration in Individual Identity Formation”, inaugural lecture as special chair illustration, Amsterdam University (UvA), 4 July.
- 2017 “What (and how) do we learn in art museums”, PAS Festival, Maastricht, September.
- 2015 “The Bible and the Body: Word-Image-Enactment”, introduction to Peter Greenaway talk and film, Lumiere Cinema, Maastricht, 11 March.
- 2013 “Where is the Prince?”, public lecture, Maastricht Antiquarian Book and Print Fair, Pesthuys Podium, Maastricht, 12 March.
- 2011 “Talk About the Weather”, public lecture, Dunedin Public art Gallery (NZ), 7 August.
- 2010 “The Landscape Revolution”, guest lecture in the Art after Dark series, Museum of New Zealand Te Papa Tongarewa, Wellington (NZ), 18 November.
- 2010 “Romanticism – Dialogues and Exchanges between France and Germany”, Guest lecture in Art after Dark series, Museum of New Zealand Te Papa Tongarewa, 11 November.
- 2010 “Larger than Life: A Short History of Monumental Sculpture”, guest lecture, 2010, Christchurch Art Gallery (New Zealand), 20 October.
- 2009 “Monet and the Weather”, guest lecture in the symposium “Image and Context: Reflections on Monet and Impressionism”, Museum of New Zealand Te Papa Tongarewa, 21 March.
- 2009 “Monet’s Letters: Writing the Impressionist Project”, guest lecture in the Friends of Te Papa lecture series, Museum of New Zealand Te Papa Tongarewa, 20 March.
- 2009 “Do We Really Need Another Book on Monet, Darling?” guest lecture in the Art after Dark series, Museum of New Zealand Te Papa Tongarewa, Wellington, 19 March.
- 2009 “Monet in Context: The Evolution of Landscape Painting From the Barbizon School to Impressionism”, guest lecture, Christchurch Art Gallery (NZ), 10 March.
- 2007 “Mallarmé, Manet, Accursed Poet/Damned Painter: An Interdisciplinary Dialogue”, guest lecture in the series Lectures in Art History and Visual Culture, Victoria University, Wellington, 16 August.
- 2006 “Giacometti and the Literary World”, guest lecture in the symposium “Encountering Giacometti”, Christchurch Art Gallery, 10 December.
- 2005 “Novels as Historical/Art Historical Documents”, guest lecture in the Research Seminar lecture series, University of Otago, Dunedin (NZ), 27 July.

EXHIBITIONS

- 2018 “Rebel girls: Illustrating Identity”, June–July (Amsterdam: Bijzondere Collecties). Co-curator.
- 2012 “Canterbury Tales”, planned for April, postponed indefinitely due to earthquake damage to the Canterbury Museum. Co-curator.
- 2011 “Fragments, Stories, Myth: The Lives of Lost Artworks”, November (Christchurch: University of Canterbury Campus Gallery). Co-curator.
- 2010 “Imaging and imagining the Pacific”, 25 November–14 December (Christchurch: University of Canterbury Campus Gallery). Curatorial team.
- 2010 “The Grand Tour: The University of Canterbury European Print Collection”, 13 January–7 February (Christchurch: SOFA Gallery). Head Curator.
- 2009 “SELECT: The 2009 UC Art Acquisition Committee Student Awards”, 7–20 December (Christchurch: SOFA Gallery). Co-curator.

EDUCATIONAL RESEARCH PROJECTS

- 2021 Member of Technology Enhanced Education steering group.
- 2020–24 Comenius Leadership fellow for the project “Sensory-based education”.
- 2019 MA Arts and Culture Vision group: member of a group to redesign the MA Arts and Culture
- 2014–19 Digital education steering group: member of a group promoting the use of video and web-based tools in teaching in the faculty.
- 2015 MA Digital Museum Studies: lead for a group of researchers investigating the possibility of a new MA in Digital Museum Studies.

- 2014–16 Edlab: member of Problem & Research-Based Learning research group.
 2014–15 Digital PBL: Researching the integration of digital tools in PBL (problem-based learning).

RECENT EXTERNAL FUNDING APPLICATIONS

- 2021 Comenius Leadership fellow for the project “Sensory-based education”.
Successful.
- 2020 JPICH CHIP
Responsive Museums. Contemporary Crises, Participation and the Renewal of Museums in Europe and the Mediterranean (Netherlands, France, Portugal, Sweden). Unsuccessful
- 2020 NWO (PhD in Humanities) Project: Vasiliki Belia: Rewriting/redrawing the feminist canon: the cultural remembrance of feminism in contemporary graphic narratives. Successful.
- 2018 Marie Curie ITN (Marie Skłodowska-Curie Innovative Training Network)
Project: CHERITAGE (Renegotiating Childhood Heritage: Towards European Civic Literacy).
Unsuccessful in 2018 and 2019.
- 2018 HERA JRP (uses of the past)
Project PATH (Participatory Approach to Heritage) Member of an international team (Netherlands, Germany, France, Poland). Unsuccessful.
- 2017 NWO (free competition Humanities)
Project: Narrative Worlds: The Story of Learning between Museum and Visitor. Lead applicant. Unsuccessful.
- 2016 Horizon 2020 (Call: Understanding Europe—Promoting the European)
Project: CHiMA (Participatory Approaches to Governance, Conservation and Management of Cultural Heritage in (former) Mining Areas. Member of an international team (Maastricht, Dortmund, Krakow, Avignon, Hasselt, Ljubljana, Florence). Unsuccessful.
- 2014 Heritage plus (Heritage plus joint call)
Project: TEMporality and PERmanency: Building Expertise in Transforming Vacant Post Industrial Spaces into Cultural Spaces. Project leader of an international team (Maastricht, Milan, Guilford, Barcelona). Unsuccessful.
- 2013 JPI – JHEP (joint pilot transnational call)
Project: TEMPER (TEMporality and PERmanency: Vacant Space/ Art Space Network. Lead coordinator of an international team (Maastricht, Milan, Guilford, Barcelona). Unsuccessful.

ADMINISTRATIVE RESPONSABILITIES

Maastricht University

- 2020–21 AMC Director research programme
- 2016–19 MA Arts and Heritage Programme director: team leading; budgeting; strategic planning; curriculum development.
- 2017–19 MA Internship coordinator (for the MA Arts and Heritage).
- 2014–17 Digital education steering committee.
- 2013–19 MA thesis coordinator (for the MA Arts and Heritage).
- 2013–16 Graduate Programme committee.
- 2016–19 MACCH steering group: fundraising; strategic planning; relationship development with artistic institutions.

Canterbury University

At University level:

- 2008–10 Library Committee (academic board representative)
- 2007–10 Academic Board (elected member)
- 2006–12 Art Acquisition committee. As part of that committee I was elected an “art buyer” to purchase art for the library collection with Louise Palmer in 2006, 2007, 2008, 2009, 2010, and 2011. Louise and I also established a student prize, “SELECT”, with external judges as part of that yearly art acquisition.

At College level:

2011 Arts recovery Group aka “Gang of eight”: A select group elaborating strategies to increase enrolments in Arts following the earthquakes.

At School level:

2005–07 Publicity and Outreach committee.

2006–07 125th anniversary committee: Organised series of events (exhibitions, lectures, etc.) for the 125th anniversary of the School of Fine Arts.

2007–09 Research committee.

At departmental/programme level:

2009–12 Postgraduate diploma in Art Curatorship coordinator.

2008–12 Postgraduate coordinator: Yearly organisation of the joint postgraduate conference of the School of Fine Arts and Art History and theory programme, with panels of external specialists; helped initiate and edit the peer-reviewed journal *Oculus: Postgraduate Journal for Visual Arts Research*.

2005–07 HIT lab contact person.

2005–07 Centre for European Studies contact person.

2005–07 IT committee.

2005–07 Publicity/outreach.

PRIZES, GRANTS AND RESIDENCIES

2020–21 IméRA (Institute for Advanced Study)/ MuCEM fellowship and residency to work on the project “The Mediterranean Identity Formation: Narratives and Multimodal Exhibition Strategies at MuCEM”

2011 University teaching and learning contestable development grant: for the development and implementation of an online based image memorisation and testing system.

2011 College of Arts contestable research Grant: copyrights for images for publication.

2010 Recipient of the College of Arts Teaching Award.

2006 College of Arts contestable research Grant: research trip to France.

EDUCATION

2002–05 **PhD in French Literature and Culture:** Åbo Akademi University, Turku (FI)

Thesis: L’artiste entre mythe et réalité dans trois œuvres de Balzac, Goncourt et Zola

2000–01 **Master of Art History:** J. W. Goethe Universität, Frankfurt (DE) & Université Paris X (FR)

Thesis: Les illustrations du Faust de Goethe en France et en Allemagne au milieu du XIX^e siècle (as an Erasmus exchange student)

1999–2000 **Master of French Literature:** Université Paris X

Thesis: La tentation du désert chez quelques modernes: Saint-Exupéry, Gracq et Le Clézio

Bachelor of Art History: Université Paris X

1998–99 **Bachelor of French Literature:** Université Paris X

with a minor in FLE teaching (French as a foreign language)

1995–96 **Scientific Baccalauréat:** Sainte Marie de Neuilly (Neuilly/France)

Specialty: Biology

PROFESSIONAL DEVELOPMENT

2014–15 Leadership Trajectory: Inspiring Educational Leadership

2012–14 University Teaching Qualification: BKO (Basis Kwalificatie Onderwijs)

COMMUNITY ENGAGEMENT

- 2019 Member of the Jury Max Velhuijs prize (this is the main children illustration prize in the Netherlands).
- 2011–12 Member of the “Gap Filler” Trust Board. “Gap Filler” is a creative urban regeneration initiative started in response to the Christchurch and Canterbury earthquakes. It aims to temporarily activate vacant sites with creative projects.

LANGUAGE SKILLS

French	mother tongue
English	fluent, 8 years lecturing in New Zealand.
Swedish	good understanding and basic speaking
Dutch	good understanding and basic speaking
German	reading knowledge
Russian	reading knowledge
Italian	reading knowledge
Latin	reading knowledge

PERSONAL DETAILS

Nationality: French

New Zealand Permanent resident visa (since 2007)

Date of birth: 18 November 1978

Place of birth: Bourges (18), France

Marital situation: In a relationship with a lovely Finnish man, one child (13 years old)