Stephanie O'Rourke Spring 2024

School of Art History

79 North Street

St Andrews KY19 9AL

United Kingdom

so38@st-andrews.ac.uk

**PROFESSIONAL APPOINTMENTS**

2021-present Senior Lecturer (i.e., associate professor with tenure), Art History, University of St Andrews

2016-2021 Lecturer (i.e., assistant professor), Art History, University of St. Andrews

**EDUCATION**

2016 Ph.D. Columbia University, History of Art

2008 B.A. Harvard University, History of Art and English and American Literature

**PUBLICATIONS**

**Book**

Forthcoming *Picturing Landscape in an Age of Extraction* (under contract, University of Chicago Press).

2021 *Art, Science, and the Body in Early Romanticism* (Cambridge University Press, 2021).

* Winner, British Association for Romantic Studies Book Prize
* Shortlisted, Kenshur Prize for Best Book in Eighteenth-Century Studies
* Reviewed in [*19th-century Art Worldwide*](http://www.19thc-artworldwide.org/autumn22/hunter-reviews-art-science-and-the-body-in-early-romanticism-by-stephanie-orourke) *(Matthew Hunter);* [*Review 19*:](http://www.review19.org/view_doc.php?index=648) *(Andrei Pop*); [*CAA Reviews*](http://www.caareviews.org/reviews/3986#.YwyIey8w3gU) (Oliver Wunsch); [*Eighteenth-Century Studies*](https://muse.jhu.edu/pub/1/article/885588)(Rebecca Marks); *H-France* ([Sarah Gould](https://h-france.net/wp-content/uploads/2023/10/HFranceForum2023_ORourke_1Gould.pdf), [Muriel Adrien](https://h-france.net/wp-content/uploads/2023/10/HFranceForum2023_ORourke_2Adrien-1.pdf), [Kevin Chua](https://h-france.net/wp-content/uploads/2023/10/HFranceForum2023_ORourke_3Chua.pdf), [Nina Amstutz](https://h-france.net/wp-content/uploads/2023/10/HFranceForum2023_ORourke_4Amstutz.pdf)); [*The Wordsworth Circle*](https://doi.org/10.1086/727214)(Sophie Thomas)

**Special Issues**

2022 Race & Representation in the French Colonial Empire, co-edited with Susannah Blair, *Journal18*, <https://www.journal18.org/past-issues/13-race-spring-2022/>.

**Peer-reviewed articles and book chapters**

2024 “John Martin and the Art of Infrastructure,” *nonsite.org* 46 (May 2024). <https://nonsite.org/john-martin-and-the-art-of-infrastructure>

2022 “Serial Portraits and Serial Selves at the End of the French Enlightenment,” in *Porträts in Serie – Ordnung und Funktion von Bilderreihen in der Frühen Neuzeit*, ed. Silvia Schmitt-Maaß (Wiesbaden: Harrassowitz Verlag).

2022 “Introduction,” *Journal18,* special issue co-edited with Susannah Blair: “Race & Representation in the French Colonial Empire” (Spring 2022), np. http://www.journal18.org.

2022 “Art After Self Evidence: Fuseli, Blake, and Banks,” in *European Romantic Review* 33 no. 4 (2022), 497-513. Available open access at <https://doi.org/10.1080/10509585.2022.2090699>

2021 “Gros and the Sediments of History in Napoleonic France,” *Word & Image* 37 no. 1 (January-March 2021), 6-20.

2019 “Staring into the Abyss of Time,” *Representations* 148 (Fall 2019): 30-56. [Awarded second place for the 2020 Richard Stein Article Prize by Interdisciplinary Nineteenth-Century Studies.]

2019 “Histories of the Self: Anne-Louis Girodet and the Trioson Portrait Series,” *Eighteenth-Century Studies* 52 no. 2 (2019): 201-23.

2018 “Girodet’s Galvanized Bodies,” *Art History* 41 no. 5: 868-893.

2016 “Beholder, Beheaded: Theatrics of the Guillotine and the Spectacle of Rupture,” *Visual Culture and the Revolutionary and Napoleonic Wars*, eds. Satish Padiyar and Phil Shaw (Routledge), 25-39.

**Exhibition Catalogue Essays**

2025 ‘The Romantic Landscape and the Industrial Forest,’ in *German Romantic* (Milwaukee Art Museum, Wisconsin).

2019 “The Handmade Moon,” *Thinking 3D*, eds. Laura Moretti and Daryl Green(Oxford: Bodleian Library Publishing, 2019).

2018 “The Remnants and Outsiders of 1879,” *The Royal Academy Summer Exhibition 1769-2018: An Online Chronicle and Database* (Paul Mellon Centre).

2016 “The Singular Multiple,” *Degas: A Strange New Beauty,* ed. Jodi Hauptman (The Museum of Modern Art), 56-62.

2015 “Invisibilities: Mesmer in the Archive,” *Imponderable: The Archive of Tony Oursler.* (Zurich: LUMA Foundation.) Also published in French as “Mesmer et l’archive.” 427-434 and 539-547.

2014 “*Jewish Woman* (1950) and *Blue Short-Circuit* (1951),” *Museum Research Consortium Dossier I: Works of Jean Dubuffet* (The Museum of Modern Art).

2014 With Jodi Hauptman, “A Surrealist Fact,” *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909–1949*, eds. Mitra Abbaspour, Lee Ann Daffner, and Maria Hambourg. (The Museum of Modern Art) <http://www.moma.org/interactives/objectphoto/assets/essays/Hauptman_ORourke.pdf>.

**Book Reviews and Other Publications**

2025 “Atmospheric Perspective: On Michael Lobel’s *Van Gogh and the End of Nature*,” *Artforum* 63 no. 5 (January 2025).

2024 ‘The Awesome Art of Caspar David Friedrich,’ *Apollo* *Magazine* (June 2024), 60-67.

2024 “Progress or pollution? How British landscape painting captured the Industrial Revolution,” *Art UK* (24 Aug 2024), <https://artuk.org/discover/stories/progress-or-pollution-how-british-landscape-painting-captured-the-industrial-revolution>

2024 “Jean-Louis Dupain-Triel’s Carte minéralogique de France (1781),” *Journal18* (February 2024), <https://www.journal18.org/7196>.

2023 David Solkin, ed. *Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.* London: The Courtauld Gallery, 2022. Reviewed in *European Romantic Review* 32 no. 4 (2023): 475-478.

2023 Iris Moon and Richard Taws, eds. *Time, Media, and Visuality in Post-Revolutionary France*. London: Bloomsbury, 2021. Reviewed in: *H-Net France* 23 no. 72 (April 2023), <https://h-france.net/vol23reviews/vol23_no72_ORourke.pdf>.

2021 “Searching for Selfhood in Romantic Landscape Painting,” *Art History* 44 no. 1(February 2021), 197-99.

2019 “Art and Race: A Review,” *Journal 18* (November 2019), [http://www.journal18.org/4471](https://www.journal18.org/4471)

2017 “Patchwork Classicism,” *Oxford Art Journal* 40 no. 3 (December 2017), 501-505. <https://doi.org/10.1093/oxartj/kcx033>

2016 “How ‘robots’ of the Enlightenment era gave us an early glimpse of automation.” *The Conversation* (28 September 2016). Translated into French as “Les premiers robots sont nés au siècle des Lumières” for *TheConversation.fr*.

2014 “*Jewish Woman* (1950) and *Blue Short-Circuit* (1951),” *Museum Research Consortium Dossier I: Works of Jean Dubuffet* (The Museum of Modern Art).

**GRANTS, FELLOWSHIPS, AND PRIZES**

2024 Invited Visiting Professor, Sorbonne-Paris I

2023 First Book Prize, British Association for Romantic Studies

2021 Royal Society of Edinburgh Saltire Early Career Fellowship

2020 Second Place, Richard Stein Article Prize (Interdisciplinary Nineteenth-Century Studies): “Staring into the Abyss of Time,” *Representations* 148 (Fall 2019): 30-56

2020 12-month Leverhulme Research Fellowship

2020 Association for Art History Grant

2017-2020 Tate Research Network Grant for Contemporary Art

2015-2016 Pierre and Tana Matisse Fellowship, Columbia University

2014-2015 Ary Stillman Fellowship, Columbia University

2013-2014 Museum Research Consortium Fellowship, The Museum of Modern Art

2013 Mayers Fellowship, The Huntington (declined)

2013 Historians of British Art Travel Award

2012-2013 International Dissertation Research Fellowship, Social Science Research Council

2012 Visiting Scholar at the Yale Center for British Art

2011 Dissertation Proposal Development Fellowship, Social Science Research Council

2011 Cathedral Fund Fellowship, Royal Academy of Arts, London

**CONFERENCE ORGANIZATION**

2024 “Climate and Pollution in 19th-Century British Art,” Centre for Energy Ethics at the University of St Andrews

2023 “The Extractive Nineteenth Century,” College Art Association annual conference panel

2023 “The Scale of Landscape 1750-1900,” with Nick Robbins (UCL), Association for Art History annual conference panel

2022 “Decolonization and Art History Pedagogy,” Association for Art History Higher Education Committee online workshop

2021 Co-organizer, “Race and Representation in the French Colonial Empire,” Association for Art History annual conference panel.

2021 Convener, “The Itinerant Image: Printmaking between Art and Science in Enlightenment Britain.” University of St Andrews.

2017 Co-convener, “Visualising Learning in Early Modern France” with Dr Linda Goddard, The University of St Andrews. Funding provided by the Society for French Studies and the British Society for Eighteenth-Century Studies.

2017 Co-convener, Art + Feminism Wikipedia Edit-a-Thon with Dr Catherine Spencer, The University of St Andrews.

2015 Co-convener, “Reading the Body, Writing the Body: A Cross-Disciplinary Colloquium” with Dr Rachel Silveri, Columbia University.

**INVITED LECTURES & KEYNOTES**

2025 Keynote, “Romantic Shock and Surprise,” London-Paris Romanticism Symposium, Paris

2025 ‘The Geological Imagination in the Long Nineteenth Century,” The Huntington Museum and Library, Los Angeles

2025 Newcastle University

2025 Paul Mellon Centre for Studies in British Art, London

2024 Institut national d’histoire de l’art, Paris

2024 Keynote, Schubert Research Center at the Austrian Academy of Sciences.

2024 University of Edinburgh, UK

2024 University of Aberdeen, UK

2024 “Aesthetics and Extraction” Jøssingfjord Science Museum, Norway

2024 Centre for Comparative Media, Columbia University

2024 The Institute of Fine Arts, New York University

2024 Open Digital Seminar in Eighteenth-Century Studies, University of Bristol

2023 Courtauld Institute of Art

2023 “Art and the Environment,” Association for Nineteenth-Century Art Historians

2022 Centre for Energy Ethics, University of St Andrews

2022 “Materials of Modernity,” Cambridge University

2022 “Neoclassicism, Race, and Empire,” Oxford University

2021 Vcologies in Process roundtable

2021 Courtauld Autumn School Lecture, London

Postponed Eighteenth-Century Studies Seminar, University of New Hampshire, USA

2020 “Painting France’s Forest Histories,” Texas Tech University, USA

2020 “Forest Histories,” Queen Mary University, London

2018 “Staring into the Abyss of Time,” University College London, Birkbeck

2018 “Secret Arts and Magnetic Tricks: Painting Mesmerism circa 1800,” Warburg Institute

2018 “Bodies of Knowledge,” Deutsches Forum für Kunstgeschichte Paris

2017 “Caspar David Friedrich and the Geological Sublime,” World Art Research Seminar, University of East Anglia

2013 “Impressed upon the Countenance: Fuseli, Lavater, and Physiognomy,” Cambridge University History and Philosophy of Science Department research seminar

**CONFERENCE PAPERS**

2020 “Picturing the Volcanic Sublime,” British Art and Natural Forces, Paul Mellon Centre.

2020 “Signal Failures,” College Art Association annual conference, Chicago.

2019 “The Kangaroo and Other Natural Wonders: Picturing Pacific Exploration ca. 1770,” History of Science Society annual conference, Utrecht.

2019 “Routes to Reference in Eco-Geological Art,” Association for Art History annual conference, Brighton.

2018 “De Loutherbourg’s Magnetic Arts,’ ‘Art of the Invisible’ Conference, Courtauld Institute of Art.

2018 ‘Painting History in the Shadow of the Guillotine” for the “French Fragments” panel at the College Art Association annual conference.

2018 “Self Evidence: Henry Fuseli’s Corporeal Conundrums” British Society for Eighteenth-Century Studies, Oxford University.

2017 “Histories of the Self in the Trioson Portrait Series,” Visualising Learning Conference, University of St Andrews.

2017 “Doodling circa 1800,” Society for French Studies, University of St Andrews.

2017 “On Madness,” Introspect Exhibition, University of St Andrews.

2016 “De Loutherbourg’s Mesmeric Effects,” School of Art History, University of St Andrews.

2016 “1875 and the Audiences for Art,” Paul Mellon Centre for Studies in British Art.

2016 “Tissot’s Self-Consciousness,” UCL Birkbeck Centre for Nineteenth-Century Studies.

2015 “Illustrating Physiognomic Knowledge at the End of the Eighteenth Century,” Cambridge University History of Art Graduate Centre.

2015 “Images, Unmade: Degas and the Monotype,” College Art Association Annual Conference.

2014 “Broken Lines: Anne-Louis Girodet’s *Une scène de déluge*,” The Frick Collection.

2013 “Faithful Impressions: Fuseli, Lavater, and the Physiognomic Pursuit of Knowledge,” College Art Association Annual Conference.

2012 “Beholder, Beheaded: Theatrics of the Guillotine and the Spectacle of Rupture,” Tate Britain.

2012 “Between Text and Image: The Physiognomic Pursuit of Knowledge,” University of Toronto Department of Art.

2011 “The Eye, Perceived: Joseph Wright of Derby and the Nervous Sublime,” Yale Center for British Art.

2010 “L’Empire de la mort: Registers of Visibility and Space in Parisian Spectacles of Death,” 36th Annual Nineteenth-Century French Studies Colloquium at Yale University.

2009 “Nervous Bodies and the Art of Sensation in Britain's Railroad Era,” University of Chicago.

**OUTREACH & KNOWLEDGE EXCHANGE**

2022 Member of the “Objects, Images, and Spaces of Health” working group at the Consortium for History of Science, Technology, and Medicine

2022 Landscape Pasts and Landscape Futures. Podcast series host. Funded by the Royal Society of Edinburgh in association with University College Cork.

2021 Enlightenment Rocks! Podcast series co-hosted with Professor Kate Rudy. Funded by University of St Andrews Knowledge Exchange & Impact Fund.

**PROFESSIONAL AFFILIATIONS**

College Art Association; Association for Art History; Historians of British Art; Interdisciplinary Nineteenth-Century Studies Association; Nineteenth-Century Studies Association; Consortium for History of Science, Technology and Medicine; American Society for Eighteenth-Century Studies

**LANGUAGES**

French, German (reading only)