

SAMUEL RAYBONE

sraybone@gmail.com

www.raybone.com

EDUCATION

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| 2013 - 2016 | The Courtauld Institute of Art
PhD, History of Art (AHRC Funded)
'Working as Caillebotte: Collecting, Ideology, and the Body in the French Third Republic'
Supervised by Dr Satish Padiyar |
| 2012 - 2013 | The Courtauld Institute of Art
MA, Distinction, History of Art |
| 2009 - 2012 | Durham University
BA (Hons.), First Class Honours, History |

EMPLOYMENT

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|----------------|--------------------------------------------------------------------|
| 2018 - present | University of Leicester
Teaching Fellow in History of Art |
| 2017 | University of Essex
Lecturer in Art History |
| 2016 - 2017 | The Courtauld Institute of Art
Associate Lecturer |
| 2016 - 2017 | Department for Continuing Education, University of Oxford
Tutor |
| 2014 - 2017 | The Courtauld Institute of Art
Teaching Assistant |

PUBLICATIONS

Peer Reviewed Monograph

Gustave Caillebotte as Worker, Collector, Painter (London and New York: Bloomsbury Academic, forthcoming 2019).

Peer Reviewed Articles

"Gustave Caillebotte's Interiors: Working between Leisure and Labor", *nonsite* (forthcoming 2018).

"Notes Towards Practicing Žižekian Ideology Critique as an Art Historical Methodology". *International Journal of Žižek Studies* 9, no. 2 (2015): 1-20.

Peer Reviewed Conference Proceedings

"L'impressionnisme philatélique de Gustave Caillebotte : la collection des timbres-poste et la culture visuelle en France à la fin du XIX^e siècle", in *Un portrait intérieur: le musée imaginaire des impressionnistes*, ed. Ségolène Le Men and Félicie de Maupeou (Rouen: Presses universitaires de Rouen et du Havre, forthcoming 2018).

Book

Post-Impressionists: Masterworks (London: Flame Tree, 2017).

Articles, Encyclopaedia Entries, & Reviews

"'A millionaire who paints in his spare time'. The social history of art and the multiple rediscoveries of Gustave Caillebotte", *H-France Salon* 9, no. 14 (2017): 12-15.

"Review of *Gustave Caillebotte. Painting the Paris of Naturalism, 1872-1887* by Michael Marrinan", *The Burlington Magazine* 159, no. 1374 (2017): 732-733.

"Later Realism's Fifteen Minutes. Review of *Realism in the Age of Impressionism: Painting and the Politics of Time* by Marnin Young". *Art History* 39, no. 1 (2016): 166-170.

The Routledge Encyclopedia of Modernism, s.v. "Puvis (de Chavannes), Pierre-Cécile (1824–1898)", 2016.

CONFERENCES

Papers Presented

"Difference and Similitude: Gustave Caillebotte, Homosociality, and Collecting". Paper presented at the Male Bonds in Nineteenth-Century Art, UGhent and ESNA, Ghent, Belgium, 15-16 May 2018.

"*Regardez, mais ne touchez pas*. The Pedagogical Value of Philately in late Nineteenth Century France". Paper presented at the Society for French Studies, 58th Annual Conference, Durham University, 3-5 July 2017.

"L'impressionnisme philatélique de Gustave Caillebotte : la collection des timbres-poste et la culture visuelle en France à la fin du XIXe siècle". Paper presented at Un portrait intérieur - Le musée imaginaire des impressionnistes, Musée des Beaux-arts de Rouen, France, 7-8 September 2016.

"Gustave Caillebotte's Philatelic Impressionism: Collecting Stamps and Painting Paris, c. 1876-1877". Paper presented at the 2016 Courtauld Institute of Art Postgraduate Symposium: Showcasing New Research, The Courtauld Institute of Art, London, 10-11 March 2016.

"History from the Stamp Album: Pedagogy and the Material Past in the Philatelic Discourse of late Nineteenth and early Twentieth Century Europe". Paper presented at the Object Lessons: Sculpture and the Production of Knowledge, Henry Moore Institute, Leeds, 3 October 2015.

"Gustave Caillebotte and the Working Man's Body in the Cultural Imaginary of the early French Third Republic". Paper presented at the Modern and Contemporary Research Seminar, The Courtauld Institute of Art Research Forum, 1 December 2014.

"The pathological working-class body. Charles Nègre and the Asile impérial de Vincennes in the French Second Empire". Paper presented at the AAH New Voices 2014, A Picture of Health: Representations and Imaginations of Wellbeing and Illness, Wellcome Trust and Birkbeck, University of London, 7 November 2014.

"Forging Nowhere. The Sad & Repulsive *Work* of Pierre Puvis de Chavannes". Paper presented at the Association des études françaises et francophones d'Irlande (ADEFFI) Postgraduate Symposium, National University of Ireland, Galway, 22 March 2014.

RESEARCH

Recent

Gustave Caillebotte as Worker, Collector, Painter

My first book offers an original and ambitious reinterpretation of a long-misunderstood painter: the Impressionist Gustave Caillebotte (1848-1894). It presents completely new information about Caillebotte's forgotten and ignored passions: philately, horticulture, yacht racing, collecting painting, and local politics. It demonstrates how these activities must be central to our understanding of the artist by presenting the first serious analysis of their structural connections to his paintings. Resituating and historicizing Caillebotte's paintings amid his multifaceted creative milieu reveals firstly, the artist's fascination with collecting and painting as forms of work, and secondly his desire to imagine himself as a worker by cross-pollinating his many passions. The book presents new readings of Caillebotte's major paintings as well as a reconceptualization of the trajectory of his entire oeuvre. Its findings enrich our understanding of the breadth of Caillebotte's achievements and the importance of work, both in Caillebotte's art and for nineteenth-century bourgeois ideology.

Future

Modernity's Ephemeral Everyday, 1848-1914

Under a deluge of commodities everyday life is now an exercise in managing what Daniel Miller and Maurizia Boscagli term 'stuff'. To understand this predicament, we must trace a genealogy of everyday objects and images to the industrial revolutions and nineteenth-century modernity, when ephemera—transient, everyday documents such as postage stamps, paper money, restaurant menus, and lapel flowers—began to form the primary point of contact between individuals and the material of society and culture. I take an original approach to historicizing modern everyday life by developing a new interdisciplinary theory of the 'ephemeral everyday' and focussing on the multiple, serial, useful, provisional, and transient images and objects from which it was constituted. Ephemera formed the vast majority of the images and objects by which individuals registered the effects of modernity on their lives. More than merely a praxis for art, ephemerality indelibly marked the modern everyday in ways that are yet to be fully understood.