

Samuel Raybone

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Research Interests

Gustave Caillebotte ; French Naturalism, Impressionism, and Post-Impressionism ; Collecting Theory and Practice ; Labour History ; Philatelic and Postal History ; Ephemera and Ephemerality ; Marxism, Psychoanalysis, and the philosophy of Slavoj Žižek.

Education

The Courtauld Institute of Art, University of London 2013-2016

PhD History of Art

Title Working as Caillebotte: Collecting, Ideology, and the Body in the French Third Republic

Advisor Dr Satish Padiyar

Funding Arts and Humanities Research Council, Doctoral Award Scheme, Full Award.

The Courtauld Institute of Art, University of London 2012-2013

MA Distinction, History of Art

Special Option The Male Body in Nineteenth-Century European Art

Thesis Forging Nowhere. The Sad & Repulsive Work of Pierre Puvis de Chavannes

Advisor Dr Satish Padiyar

Durham University 2009-2012

BA (Hons.) First Class Honours, History

Thesis Une fleur du mal. The negotiation of gender in Gustave Caillebotte's 'Nu au divan'

Advisor Dr Anthony Parton

King Edward VII and Queen Mary School 2004-2009

A-Level 4 grade A (History, Mathematics, Chemistry, and English Literature)

GCSE 11 grade A* (English, English Literature, History, French, Geography, Religious Studies, Mathematics, Statistics, Biology, Chemistry, and Physics)

Publications

Peer-Reviewed Articles

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

zizekstudies.org/index.php/IJZS/article/view/811/816

Articles, Encyclopaedia Entries, Reviews &c.

"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.

doi:10.1111/1467-8365.12221

The Routledge Encyclopedia of Modernism, s.v. "Puvis (de Chavannes), Pierre-Cécile (1824–1898)", 2016.
doi:10.4324/9781135000356-REM900-1

Upcoming Publications

"L'impressionnisme philatélique de Gustave Caillebotte : la collection des timbres-poste et la culture visuelle en France à la fin du XIXe siècle". In *Un portrait intérieur: le musée imaginaire des impressionnistes* (Rouen: Presses universitaires de Rouen et du Havre, 2017).

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

Working as Caillebotte, 1848-1894. Collecting, Ideology, and Philatelic Impressionism. (London and New York: Bloomsbury Academic). Currently under peer review.

"Review of *Gustave Caillebotte. Painting the Paris of Naturalism, 1872-1887* by Michael Marrinan". *The Burlington Magazine* (2017).

Academic Conferences

Upcoming Papers

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

Papers Presented

"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.

Sessions Chaired

Session chaired at the Modern and Contemporary Second Year PhD Symposium, The Courtauld Institute of Art, London, 20 May 2016.

"Experiencing War". Session chaired at the 2015 Courtauld Institute of Art Postgraduate Symposium: Showcasing New Research, The Courtauld Institute of Art, London, 5-6 March 2015.

Teaching Experience

<i>University of Oxford, Department for Continuing Education</i> Tutor Undergraduate Diploma <i>Impressionist Paris</i> Undergraduate Diploma <i>Research Project</i> Supervisor Open Access (FHEQ Level 4) <i>Naturalism in Context: Impressionism, Art History, and the French Third Republic</i>	2016-present
<i>The Courtauld Institute of Art, University of London</i> Associate Lecturer BA2 <i>Constellations: The Female Body in French Art from Manet to Picasso</i> BA2 <i>Assessed Essay</i> Supervisor Teaching Assistant MA <i>Methodologies</i> BA2 <i>Frameworks for Interpretation</i> BA1 & Postgraduate Diploma <i>Foundations Lecture Course: 'European Art and Society c.1700-1830'</i>	2014-present
<i>Debate Chamber</i> History and History of Art Tutor	2013-2014

Editorial Experience

<i>immediations: The Courtauld Institute of Art Journal of Postgraduate Research</i> Book Reviews Editor	2015-2017
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Funding Awards

<i>Arts and Humanities Research Council</i> Doctoral Award Scheme, Full Award.	2013-2016
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PhD Abstract

In the first decades of the French Third Republic, a complex array of socio-political and ideological concerns congealed around the signifier 'work'. Republicans crafted a powerful cult of work that promised hard physical labour as the basis of a universal identity and social harmony; they directly and indirectly called upon artists to visualize a fantasy of labour that expunged class antagonism whilst solidifying class difference.

This thesis examines Gustave Caillebotte's (1848-1894) struggle to forge a coherent subjectivity in the face of these ideological pressures, his sense of social alienation, and successive familial traumas. In this endeavour he adapted the normative category of work for his own purposes, deconstructing its ostensibly class-determinate parameters in order to bridge the gap that separated 'Caillebotte' the name from Caillebotte the subject. Where the recent art historical 'rediscovery' of Caillebotte offers multiple narratives of his identification with working men, this thesis goes beyond them towards offering an account of what his work was in its own terms.

Chapter One constructs the analytical framework and historical foundation for mapping Caillebotte's seemingly disparate pursuits as a matrix of work-like activities, within which painting held an important but delimited

position, and existed in a structural relation to other activities experienced by Caillebotte as forms of work, including collecting, yachting, and gardening.

Chapter Two deploys these understandings to offer new readings of Caillebotte's paintings, including those of Haussmannized Paris, as complex hybridizations of various forms of work, specifically contextualized within his contemporaneously constituted collection of stamps.

Chapter Three undertakes a comparative reading of Émile Zola's *L'Assommoir* alongside Caillebotte's paintings of working bodies, identifying in the former the clandestine articulation of the terms of the normative Republican ideology and taxonomy of work, and in the latter a nuanced meditation on the capacity of the labouring body to problematize and unfix them.