

University Centre Colchester (UCC)

Staff Profile

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Name:	Dr Matthew Bowman
Job title/role:	Lecturer in Contextual Studies
Subjects taught/administrative responsibilities:	Matthew teaches the following modules: Critical and Contextual Studies; Developmental Research; Dissertation
Qualifications and Membership of Professional bodies: (At degree level: subject and level only; no dates required).	BA (Hons) Fine Art – Ceramics, University of Leeds MA Modern Art History and Theory, University of Essex PhD Art History, University of Essex
Experience in Education: (where you studied/ have taught/ have worked)	Matthew has taught at the University of Essex and the University of Suffolk in addition to his role at University Centre Colchester.
Biography and personal interests: (50-75 words) NB: As part of your profile page, UCC may wish to record a short video interview with you for inclusion on the website.	Matthew Bowman is an art critic and historian who has published widely. His research focuses on twentieth century and contemporary art, criticism, photography, the art market, and philosophy in the USA and Europe. He has given lectures and talks at the Tate Gallery, The National Museum in Oslo, The Royal College of Art, the University of Nottingham and numerous other places. He also, sometimes, works photographically.
Professional practice / research interests: NB: If you wish to do so, please submit separately up to three examples of your work, which you would be happy to see published on your UCC staff webpage. This may include past conference papers, links to publications (if not included in this section), filmed/recorded performances, or visual images.	His research interests are rooted in art history, especially art since World War II, and continental philosophy from Kant onwards. At the centre of his research is a question about the “place” of art-criticism, or art-critical writing, or the art critic, in relation to artworks. For many reasons, since the 1960s it has become especially uncertain regarding what or where this place might be. Art criticism is itself a largely neglected field of research, often side-lined as historically useful written discourse testifying to the reception of artworks but ultimately deemed extraneous to those artworks. Matthew's research seeks to overturn this neglect by charting the interlacings between criticism and art. His current book project explores this issue through historically and philosophically examining the influential art-critical journal, <i>October</i> .
Link to personal (professional) website: (where applicable)	https://essex.academia.edu/MatthewBowman
Publications/consultancy/knowledge transfer: (where applicable)	Selected essays in books and catalogues “Lena Lapschina's <i>C-Level</i> ” in Lena Lapschina, <i>Thoughtbook</i> (Vienna, 2015), unpaginated. “Witnessing and Trauma in Robert Priseman's <i>SUMAC</i> ” in Robert Priseman, <i>SUMAC</i> (CreateSpace, 2015), unpaginated. “For a Concept of Immaterial Indestructibility” in Camila Maroja and

Caroline Menzies (eds.) *The Permanence of the Transient* (Cambridge: Cambridge Scholars, 2014), pp. 30-41.

"Shapes of Time: Melancholia, Anachronism, De-Distancing" in Amanda Boetzkes and Aron Vinegar (eds.), *Heidegger and the Work of Art History* (Farnham and Burlington: Ashgate, 2014), pp. 173-194.

"Rosalind Krauss" in Mark Durden (ed.), *Fifty Key Writers on Photography* (London and New York, Routledge, 2013), pp. 149-154.

"Antarctica Starts Here: The Restless Travels of Chris Dobrowolski" in *Chris Dobrowolski: Antarctica*, exhibition catalogue (Colchester: University Gallery, 2010).

"The New Critical Historians of Art?" in James Elkins and Michael Newman (eds.), *The State of Art Criticism* (London and New York: Routledge, 2008), pp. 289-295.

Selected published essays in journals/magazines

"Sheffield Round-Up: Graves Gallery, Persistence Works, Bloc Projects" in *Art Monthly*, issue 414, March 2018, pp. 34-36.

"Review of In Quotes. East Gallery NUA" in *Art Monthly*, issue 410, October 2017, pp. 25-26.

"East Anglian Round-Up: The Sainsbury Centre, Firstsite, The Minorities Galleries" in *Art Monthly*, issue 409, September 2017, pp. 44-46.

"Review of *Movement of the People*, Art Exchange" in *Art Monthly*, issue 403, February 2017, pp. 20-21.

"Review of Gee Vaucher, *Introspective*, Firstsite" in *Art Monthly*, issue 402, December-January 2016/17, pp. 27-28.

"Review of *The Peculiar People*, Focal Point Gallery" in *Art Monthly*, issue 397, June 2016, pp. 24-45.

"Review of Mark Wilsher, *Everyone is an Curator*, The Minorities Galleries" in *Art Monthly*, issue 390, October 2015.

"October's Postmodernism" in *Visual Studies: A Journal of Documentation*, vol. 31 nos 1-2, 2015, pp. 117-126 (peer-reviewed publication).

"Owning the Immaterial: Art, Culture, and Technology" in *Art & the Public Sphere*, vol.3, n. 1, 2014, pp. 89-93

"Review of Terry Bond, *Neighbourhood Watch*, The Minorities Galleries" in *Art Monthly*, issue 378, July-August, 2014, pp. 18-19.

"Review of Simon Denny, *The Personal Effects of Kim Dotcom*, firstsite" in *Art Monthly*, issue 376, May 2014, pp. 28-29.

"Photographic Audiences, National Identities, and Ethics: Reflections on Lee Miller's War" for Art Exchange blog, 2014.
Available: <http://www.artexchange.org.uk/blog/photographic-audiences-national-identities-and-ethics-reflections-on-lee-millers-war-by-matthew-bowman>

"On Felix Gonzalez-Torres: Specific Objects without Specific Form" in *Rebus: A Journal of Art History and Theory* (peer-reviewed journal), issue 5, Summer 2010 (Available at <http://www.essex.ac.uk/arthistory/rebus/issue5.htm>).

"Allegorical Impulses and the Body in Painting" in *Rebus: A Journal of Art History and Theory* (peer-reviewed journal), no. 1, Summer 2008 (Available at <http://www.essex.ac.uk/arthistory/rebus/issue1.htm>)

Current projects: (where applicable)

At present, he is working on the book *October and the Expanded Field of Art and Criticism* for Routledge (2019) and editing another book *The Price of Everything and the Value of Nothing* for I. B. Tauris (2019).

He is also currently working on three extended essays: 1) an essay examining the category of "Bad Painting" in relation to indiscernibility and Martin Kippenberger; 2) an essay analysing the photobook work of German photographer Michael Schmidt; and 3) an essay on the complex interrelationship between hermeneutics and allegory within art-critical writing and the "eruption of language" in North American art of the 1960s and 1970s.

Information controller: Ashley McMullin, Ashley.mcmullin@colchester.ac.uk