Dr Robert Wellington

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Education

2010 – 2014	PhD, *The Visual Histories of Louis XIV*, dept. Art History and Film, University of Sydney (awarded June 2014)
2009	BA (honours) Art History and Theory, Class I and the University Medal, University of Sydney.
2005-2008	BA (adv.), Art History and Theory, Philosophy, University of Sydney.

Fellowships

2018	Chercheur invité, Centre André Chastel, Paris. January-December, 2018.
2018	Visiting Reasearch fellow, The Getty Research Institute Library, February-March, 2018.
2016	Visualizing Venice Summer School, 5th edition. Digital Visualization Training Workshop 2016: the Ghetto of Venice Mapping and Modelling the Venice Ghetto, June 8-20, 2016. (Travel and accommodation fully funded)
2014	Visiting Scholar, Yale Center for British Art, New Haven, January 2014. Project title: *A War of Visual Histories: British appropriations of French triumphal imagery at Marlborough House.* (Travel and accommodation fully funded)
2011	The Power Institute Studio Residency, Cité Internationale des Arts, Paris, Oct – Dec 2011. Project title: *The Visual Histories of Louis XIV*.

Grants, Awards and Prizes

2018	Australian Government Endeavour Mobility Grant for *Art of the European Courts, 1500-1815* ($25,000).
2017	Australian Council of Art and Design Schools (ACUADS), Innovative Research Award, September 2017.
2017-2020	Australian Research Council Discovery Project for *Performing Transdisciplinarity* (with Glenn Roe, Erin Helyard, Mark Ledbury, and Nicholas Cronk) ($249,000), November 2016.
2016	ANU RSHA Summer Research Funding ($2,970), October 2016.
2016	ANU RSHA Conference funding ($2,500), August 2016.
2016	ANU, CASS Conference Grant for *Enchanted Isles, Fatal Shores: Living Versailles,* National Gallery of Australia, March 2017 ($10,000).
2016	ANU, Humanities Research Centre conference funding grant for *Enchanted Isles, Fatal Shores: Living Versailles,* National Gallery of Australia, March 2017 ($10,000).
2016	University of Sydney Power Institute conference funding grant for *Enchanted Isles, Fatal Shores: Living Versailles,* National Gallery of Australia, March 2017 ($10,000).
2015	Australian Government Endeavour Mobility Grant for *Art of the European Courts, 1500-1815* ($20,000).
2015	Centre for the History of Emotions Travel Subsidy for *Practicing Emotions: Place and the Public Sphere*, August 2015 ($500).
2015	Australian Academy of the Humanities, Publication Subsidy Scheme Grant ($2,000).
2015	ANU RSHA Visiting Scholars grant for *Digital Approaches in the Study of Early Modern Culture*, November 2015 ($10,000)
2015	University of Sydney Power Institute conference funding grant for *Digital Approaches in the Study of Early Modern Culture*, November 2015 ($10,000)
2015	University of Sydney Power Institute conference funding grant for *Gallipoli/Gelibolu*, May 2015 ($10,000)
2015	RSA Travel Grant, Berlin, 2015 ($ 500).
2014	ANU, College of Arts and Social Sciences Early Career Researcher Travel Grant ($2,100).
2011	PhD Research Travel Grant Scheme, University of Sydney.
2011	Postgraduate Research Support Scheme (PRSS), University of Sydney.

2010	Postgraduate Research Support Scheme (PRSS), University of Sydney.
2010 – 2013	University of Sydney Merit Award (Annual Stipend for a maximum of 3.5 years Postgraduate study)
2010 – 2013	Australian Postgraduate Award (Annual Stipend for a maximum of 3.5 years Postgraduate study)
2010	Mary Mackinson prize for Art History and Theory (Fourth Year), University of Sydney
2009	Sydney University Medal
2009	G.S. Caird Scholarship in Art History and Film Studies (Third Year), University of Sydney
2009	Walter Reid Memorial Prize, University of Sydney
2006	Katherine Carter prize for Art History and Film Studies (Second Year), University of Sydney
2006	Walter Reid Memorial Prize, University of Sydney.
2005	University of Sydney Award: highest grade in year (UPC course)

Current Projects

Multiple Lives: Louis XIV Prints, medals and global exchange: The study of prints and medals commissioned to commemorate history, art and science during the reign of Louis XIV (1638-1715), offer an intriguing opportunity to reassess the cultural (and cross-cultural) value of the prints and medals in the early-modern period. Louis XIV's prints and medals were distributed across the known world, throughout Europe and the East, to King Phra Narai of Siam (1633-1688), the Safavid Shah, Sultan Hussein of Persia (1668-1726), and the Chinese Kangxi Emperor (1654-1722). Mapping patterns of non-colonial cultural exchange between France, Britain, China and Persia during this period, this study will present a revised account of visual culture at the Sun King's court to define its place within a global history of art.

Louis after Louis: Appropriations and reinventions of the Louis XIV style from the 18th to the 21st century: Louis XIV is the paradigmatic monarch of the early-modern period. During his reign he was emulated by friends and enemies alike, who appropriated (and parodied) all aspects of the visual and material culture of his reign. This longue durée project explores the appropriations and transformations of the Sun King's image from the John Churchill, the First Duke of Marlborough in the early-eighteenth century through Ludwig II of Bavaria in the late nineteenth century, to President Donald Trump today.

Performing Transdisciplinarity: This Australian Research Council Discovery Project is a cross-institutional collaboration between ANU Glenn Roe and Robert Wellington), The University of Melbourne (Erin Helyard), The University of Sydney (Mark Ledbury), and Oxford University (Nicholas Cronk). It is the first study to specifically address the unique transdisciplinary nature of eighteenth-century print culture, the quintessential example of which is the illustrated songbook. In order to recreate the inherent performativity of these complex cultural objects, new models of cross-disciplinary collaboration and multimedia dissemination are required. This project provides one such model of methodological innovation: the team will explore the nexus of image, music, and text in an exemplary French songbook, reconceived as a multimedia digital interface for sharing and linking deep disciplinary knowledge and for the innovative recreation of the sounds, sensibilities, and social mores of late-eighteenth-century France.

Publications

Book:
Antiquarianism and the Visual Histories of Louis XIV: Artifacts for a future past. Single author monograph (Aldershot and Burlington: Ashgate, 2015) (paperback edition, 2017)

Reviews:	Mark Jones, "Addressed to Posterity: The Visual Histories of Louis XIV," *The Court Historian* 21, 1 (2016), 52-3.
	Fabrice Charton, *H-France Review* 16 (October 2016): http://www.h-france.net/vol16reviews/vol16no225Charton.pdf [French]
	Louis Marchesano, *The Burlington Magazine* 1363 (October 2016), 833.
	Ludovic Jouvet, *Revue de l'Art* 193/2016-3 (October 2016), 74. [French]
	Ellen McClure, *Renaissance Quarterly vol. LXIX, 4* (Winter, 2016)
	Stefan Seitschek, *Mitteilungen des Instituts für Österreichische Geschichtsforschung* 125, 2 (2017), 475-7. [German]

Book Chapters:
"Médailles en mouvement: la réception des médailles de Louis XIV à la croisée des cultures," in Yvan Loskutoff (dir.) *Le Médailles de Louis XIV et Leur Livre,* trans. Y. Loskutoff, (Mont-Saint-Aignan, PURH, 2016).

"Chorography and siege views in the visual histories of Louis XIV," in Pieter Martens (ed.) *Siege Views. Picturing Cities at War in Europe, 1450-1700* (forthcoming, Amsterdam University Press).

Journal Articles:
"Antoine Benoist's wax portraits of Louis XIV," *Journal 18* 3 (spring 2017)
"A Reflection of the Sun: The First Duke of Marlborough in the image of Louis XIV," *The Court Historian* (December, 2016).
"Lines of Sight: Israël Silvestre and the axial symbolism of Louis XIV's gardens at Versailles," *Studies in the History of Gardens and Designed Landscapes* (November, 2016)
"Louis XIV's Medals Cabinet at Versailles," *The Medal* 67 (Autumn, 2015).
"Nouvelles précisions sur les estampes dessinées par Van der Meulen et ses peintures à Marly, " trans. Bruno Bentz, *Marly Art et Patrimoine, revue de l'association des Amis du Musée-Promenade de Marly le Roi et Louveciennes*, 8 (April, 2014).
 "The cartographic origins or Adam-Franz van der Meulen's Marly Cycle," in *Print Quarterly* 28, 2 (June, 2011).

Exhibition and Book Reviews:
"Wolf Burchard, The Sovereign Artist: Charles Le Brun and the Image of Louis XIV," *The Art Newspaper* (April 2017).
"Resemblance and Apophenia: Carambolages at the Grand Palais," *Journal 18* (August 2016)
http://www.journal18.org/759
"Woven Gold: Tapestries of Louis XIV," *Journal 18* (March, 2016): http://www.journal18.org/477

News Media:
"Going for Gold, Trump, Louis XIV, and interior design," *The Conversation* (23 January, 2017):
https://theconversation.com/going-for-gold-trump-louis-xiv-and-interior-design-71698
Radio Interview: "Versailles and Trump," Mornings with Genevieve Jacobs, *ABC Radio 666* (2 March, 2017):
http://www.abc.net.au/radio/canberra/programs/mornings/dr-robert-wellington---versailles-and-trump/8322252
"Trump's display of wealth, power falls short," *Canberra Times* (13 March, 2017), 17.

Conferences sessions, colloquia and workshops convened:

2018	*Global Histories of Art: crossing the modern/early modern divide* (co-convener Mary Roberts) Clark Art Institute, June 2018.
2018	*Worlding Early Modern France*, Renaissance Society of America Annual Meeting, New Orleans, March 2018.
2017	*Full Circle: The Medal in Art History* (co-conveners Melanie Vandenbrouck, Aimee Ng), The Frick Collection, September 2017.
2017	*Global Histories of Art: crossing the modern/early modern divide* (co-conveners Mary Roberts and Mark Lebury) University of Sydney, August 2017.
2017	*New Perspectives on the Ancien Régime* (co-convenors Meredith Martin and Anne Lafont) INHA, Paris, July 2017.
2017	*Enchanted Isles, Fatal Shores: Living Versailles,* (co-conveners Mark Ledbury, Lucina Ward) National Gallery of Australia, March 2017.
2016	Art Association of Australia and New Zealand (AAANZ) Conference Committee member, *The Work of Art*, Art Association of Australia and New Zealand Annual conference, Canberra, December 2016.
2016	*Visual Vocabularies of History and Authority*, History and Authority: Political Vocabularies of the Modern Age, ANU, Canberra, July 2016.
2016	*Versailles in the World, 1660–1789* (co-convenors Meredith Martin, NYU, and Jeffrey Collins, Bard Graduate Centre, NY) NYU and The Metropolitan Museum of Art, January 2016. http://versaillesintheworld.com
2015	*Image, Space and Body in Early-Modern Art and Design* (co-convener Petra Kayser), Art Association of Australia and New Zealand Annual conference, Brisbane, November 2015.
2015	*Digital Approaches in the Study of Early Modern Culture* (co-convener Stephen H. Whiteman), ANU, Canberra, November 2015; and *Recasting the Question: Digital Approaches in Art history and Museums* (co-convener Stephen H. Whiteman), The University of Sydney, November 2015.

2015	*Gallipoli/Gelibolu* (co-convenor Mary Roberts and Andrew Yip), Art Gallery of New South Wales, Sydney, May 2015.
2014	*Moblizing ideas in the long eighteenth century* (co-convener Stephen H. Whiteman), David Nichol-Smith Seminar in Eighteenth-Century Studies XV, Sydney, December 2014.
2012	*Mediating Visual Histories*, Art Association of Australia and New Zealand Annual conference, Sydney, July 2012.

Papers:

2018	"Multiple Gifts: Prints and Medals in Louis XIV Gift Inventories," in *Worlding Early Modern France*, Renaissance Society of America Annual Meeting, New Orleans, March 2018.
2018	"Roots, routes and resignification: the life-changing travels of Louis XIV prints and medals," in College Art Association Annual meeting, Los Angeles, February 2018.
2018	"Image, Music, Text and Metadata: Reflections on the challenges of the Choix de Chansons," British Society for Eighteenth Century Studies Annual Conference, Oxford, January 2018.
2017	"Gifts for a Shah: the perilous lives of Louis XIV prints and medals," in *Serious Play: A Farewell Symposium in Honour of Jennifer Milam*, The University of Sydney, November 2017.
2017	"The symbolic amplification of French Royal medals by Canadian aborigines," in *Global Histories of Art: crossing the modern/early modern divide* University of Sydney, August 2017.
2017	"Multiple Lives: Louis XIV prints, medals and global exchange," in *New Perspectives on the Ancien Régime,* INHA, Paris, July 2017.
2017	"Grace Pennies and Peace Medals: Wearing Numismatic Portraits in the Early-Modern World," in *Renaissance Coins and Medals*, Renaissance Society of America Annual Meeting, Chicago, March/April 2017.
2017	"Tanned by the Sun King: Donald Trump and Louis XIV," *Enchanted Isles, Fatal Shores: Living Versailles,* National Gallery of Australia, March 2017.
2016	"From Versailles to Nouvelle France: French 'Indian Peace Medals' of the Eighteenth Century," in *Versailles in the World*, NYU, January 2016.
2016	"Autumn," in *Apollo and Arachne: Louis XIV and the French Royal Collection of Tapestries*, The Getty Center, January 2016.
2015	"Bodies in Flux: Louis XIV medals as objects of cross-cultural exchange," in *Image, Space and Body in Early-Modern Art and Design* (co-convenor Petra Kayser), Art Association of Australia and New Zealand Annual conference, Brisbane, November 2015
2015	"Performing Transdisciplinarity: Image, Music, and Text in Eighteenth-Century Print Culture" in *Digital Approaches in the Study of Early Modern Culture*, ANU, Canberra, November 2015; and *Recasting the Question: Digital Approaches in Art History and Museums*, The University of Sydney, November 2015.
2015	"Louis XIV's *Famille Royale* medals and the Iroquois people of *Nouvelle France*" in *Global France, Global French*, ANU, Canberra, October 2015.
2015	"Coded passions: public displays of emotion at the Court of Louis XIV," in *Practicing Emotions: Place and the Public Sphere*, Centre for the History of Emotions, Melbourne, August 2015.
2015	"Medals in Motion: Louis XIV Medals as Diplomatic Gifts," in *Médailles de Louis XIV et Leur Livre*, BnF, Paris, April 2015.
2015	"Louis XIV's Cabinet du Roi: questioning the transcultural reception of early-modern prints," in *Delimiting the Global in Renaissance/Early Modern Art History*, Renaissance Society of America Annual Meeting, Berlin, March 2015.
2014	"Mobile landscapes: The transcultural aesthetics of palace views in early-eighteenth-century France and China" (with Stephen H. Whiteman), in *Moblizing ideas in the long eighteenth century,* David Nichol-Smith Seminar in Eighteenth-Century Studies XV, Sydney, December 2014.
2013	"Strikes, prints, stamps and inlays for the decorative display of Louis XIV's medals," in *Print culture and the decorative arts, 1500-1800: towards an expanded field,* Art Association of Australia and New Zealand Annual Conference, Melbourne, December 2013.
2012	"The Petite Académie and the Visual Histories of Louis XIV," in *Mediating Visual Histories,* Art Association of Australia and New Zealand Annual conference, Sydney, July, 2012.
2011	"The frontispiece for *Médailles sur les Principaux Événements du Règne de Louis Le Grand*, 1702," David Nichol Smith conference in Eighteenth-century Studies, Melbourne, July, 2011.
2010	"An Eyewitness to Absolutism: ideology, history and memory in the work of Adam-Franz Van der Meulen," 17th George Rudé Seminar in French History and Civilization, Sydney, July 2010.

2009   "Mapping the King's Victory: A Printed Image of Louis XIV's Conquest of Lille," Art Association of Australia and New Zealand Annual conference, Canberra, November 2009.

Invited Public Lectures

2018   "Proof stones of history: Medals and intermediality," Bowdoin College Museum of Art, July 2018.

2018   "Tanned by the Sun King: Donald Trump and Louis XIV," The Metropolitan Museum of Art, April 2018.

2018   "Onontio's Reward: When Louis XIV's head hung from Native American necks," University of Southern California-Huntington Early Modern Studies Institute, February 2018.

2017   "On the Love of Beautiful Things," The Last Lecture, 2017, Australian National University, November 2017.

2017   "The symbolic amplification of French Royal medals by Canadian aborigines," Université de Quebec à Montréal, September 2017.

2017   "Bernini and the King's Forehead," National Gallery of Australia, March 2017.

2016   "Antiquarianism and the Visual Histories of Louis XIV," Staatliche Münzsammlung München [State Medal Cabinet, Munich], September 2016.

       "Sun King to Moon King: Emulating the *Grand Siècle* in the 18th and 19th Centuries," *Francoise and Georges Selz Lectures in 18th- and 19th Century French Decorative Arts and Culture*, Bard Graduate Centre, New York, January 2016.

2014   "A War of Visual Histories: The Duke of Marlborough's appropriations of Louis XIV's triumphal imagery," Power Institute Staff and Postgraduate Seminar Series, University of Sydney, May 2014.

       "A War of Visual Histories: British appropriations of French triumphal imagery at Marlborough House*,"* Yale Center for British Art staff and scholars' seminar, January 2014.

2013   "Triumph and Misery: picturing Spain at war with her neighbors," Art Gallery of New South Wales, for the exhibition *Renaissance to Goya: prints and drawings from Spain*, October 2013.

2011   "Louis XIV's History in Gems and Medals," Power Institute Staff and Postgraduate Seminar Series, University of Sydney, October 2011.

2010   "From Gems to Masterpieces: ancient intaglios and cameos as a source for the Old Masters," Nicholson Museum, Sydney, for the exhibition *Beauty and Betrayal: ancient and neo-classical jewelry,* October 2010.

Academic Employment

2014 – Present Lecturer, Centre for Art History and Art Theory, Australian National University, Canberra.

2013   Research Assistant to Professor Mark Ledbury, University of Sydney. Project title: *Strange Tales: James Northcote and the Fable.*

2013   Research Assistant to Professor Roger Benjamin, University of Sydney. Project title: *East of Color: Kandinsky and Klee in Tunisia.*

2011 – 2014 Research Assistant to Associate Professor Mary Roberts, University of Sydney. Project titles: *Artistic Exchanges in Nineteenth-Century Istanbul;* and *Peripheral Horizons: Reinterpreting Orientalist visual culture through a comparative study of women's Orientalism in Australia, the USA and Europe, 1855-1914.*

2010 – 2014 Casual Tutor/Lecturer, Department of Art History and Theory, University of Sydney.

2009 – 2010 Research Assistant to Professor Jennifer Milam, University of Sydney. Project title: *The Business of Art: Corporate Interventions into the Production, Display, and Reception of the Visual Arts.*

Teaching

2017 – ARTH1007: Art and Design Histories: Making and Meaning, semester 2, 6 credit, enrolment approx. 180 (role: convenor, lecturer, tutor)

2017 – ARTH1006: Art and Design Histories: Form and Space, semester 1, 6 credit, enrolment approx. 211 (role: lecturer)

2017 - ARTH4017/8012 Methodologies of Art History, semester 1, 12 credit, hons/masters cap-stone, enrolment: 30 (role: convenor, lecturer, tutor)

2017 – ARTH2080/6080 Art and Visual of the Long Eighteenth Century, 1660-1815, semester 1, 6 credit, enrolment: 78 (role: convenor, lecturer, tutor)

2016 – ARTH2081/6081 Art of the European Courts, 1500-1800, Winter school, 12 credit, in-country intensive, enrolment: 31 (role: convenor, lecturer, tutor) (Developed and delivered for the first time)

2016 – ARTH1007: Art and Design Histories: Making and Meaning, semester 2, 6 credit, enrolment: 175 (role: co-convenor, lecturer, tutor)
2016 – ARTH1006: Art and Design Histories: Form and Space, semester 1, 6 credit, enrolment: 195 (role: co-convenor, lecturer, tutor)
2016 – ARTH4017/8012 Methodologies of Art History, semester 1, 12 credit, hons/masters cap-stone, enrolment 16 (role: convenor, lecturer, tutor) (Developed and delivered for the first time)
2015 – ARTH1007: Art and Design Histories: Making and Meaning, semester 2, 6 credit, enrolment: 173 (role: co-convenor, lecturer, tutor) (Developed and delivered for the first time)
2015 – ARTH2080/6080 Art and Visual of the Long Eighteenth Century, 1660-1815, semester 2, 6 credit, enrolment: 59 (role: convenor, lecturer, tutor) (Developed and delivered for the first time)
2015 – ARTH1006: Art and Design Histories: Form and Space, semester 1, 6 credit, enrolment: 183 (role: co-convenor, lecturer, tutor) (Developed and delivered for the first time)
2014 – ARTH1003: Introduction to Modern and Contemporary Art, semester 2, 6 credit, enrolment: 52 (role: co-convenor, lecturer, tutor)

Honours/Masters thesis supervision
2017/18 – Hugh Cullimore, *The Ostrich and Egyptian Hieroglyphics in Early Modern Italy* (hons thesis)
2017/18 – Emily Cunich, *Madame de Pompadour as Patron* (hons thesis)
2017 – Rebecca Blake, *Delacroix's Femmes d'Algiers* (Masters thesis)
2016 – Shan Crosbie, *Carnal Desires: Animal flesh as a sexual metaphor in the painting of Pieter Aertsen* (hons thesis, H1)
2015 – Alysha Redston, *Robert Rauschenberg and the Contemporary Avant-garde: Problematizing 'Neo-Dada'* (hons thesis)
2015 – Erin Vink, *Reexamining the Franks Casket: Styles, Enigmas and the Emergence of Anglo-Saxon Identity* (hons thesis)

PhD Supervision
2016 – Present – Alex Burchmore, *Translating the Past: The Continuity of a Global History of Export in Contemporary Chinese Porcelain Art* (Chair of Panel, ANU)
2015 – Present – Ella Morrison, *Petr Herel: The Artists' Book as Aberrant Object* (Chair of Panel, ANU)
2015 – Present – Melanie Eastburn, *Collecting Khmer sculpture: its appeal, interpretation and international trade, 1860s to 1960s* (Associate Supervisor, ANU)
2016 – Present – Tracey Pateman, *Objects that Distil the Experience of Home* (Supervisor, ANU)

Memberships, Boards and Committees
2017 – Present   Assessor, Australian Research Council.
2017 – Present   DVCR, Research Subcommittee – Global Challenges Scheme (ANU).
2017 – Present   Book Placement Editor, early modern art and visual culture, *H-France Review.*
2017 – Present   Editorial Board, *The Material Culture of Art* (Bloomsbury Academic).
2017 – Present   Honorary associate, ANU Centre for Digital Humanities Research.
2016 – Present   ANU School of Art and Design Research Committee Member.
2016 – Present   Honorary member, Medals Collectors of America.
2015 – Present   Member, Historians of Eighteenth-Century Art and Architecture.
2014 – Present   ACT representative, Art Association of Australia and New Zealand.
2014 – Present   Member ANU French Research Cluster.
2014 – 2015   Inaugural convenor, ANU French Research Cluster.
2014 – Present   Associate, European Studies Centre, ANU.
2014 – Present   Member, Renaissance Society of America.
2011 – Present   Member, College Art Association.
2010 – Present   Member, Art Association of Australia and New Zealand.