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PhD History of Art

Professor Patricia Allmer, History of Art Postgraduate Research Director

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Welcome live from Edinburgh!

- Audio Check
- Recording of the session
- Presentation
- Question and Answer
- Next steps

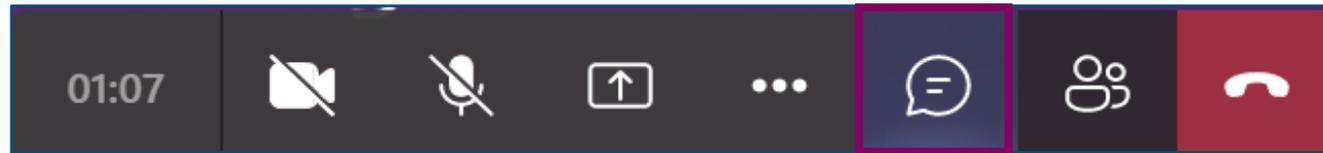


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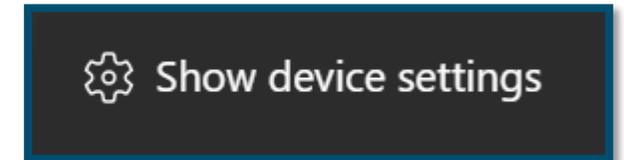
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Audio check (Microsoft Teams)

- Can you hear the presenter speaking?
- Please type “no” in the Chat area if you cannot hear the presenter



- If you can't hear:
 - Check your settings by clicking on the three little dots on the options bar and then 'show device settings'. Here you can check and change your speakers.
 - Try signing out and signing back into the session
 - Don't worry, the session is being recorded

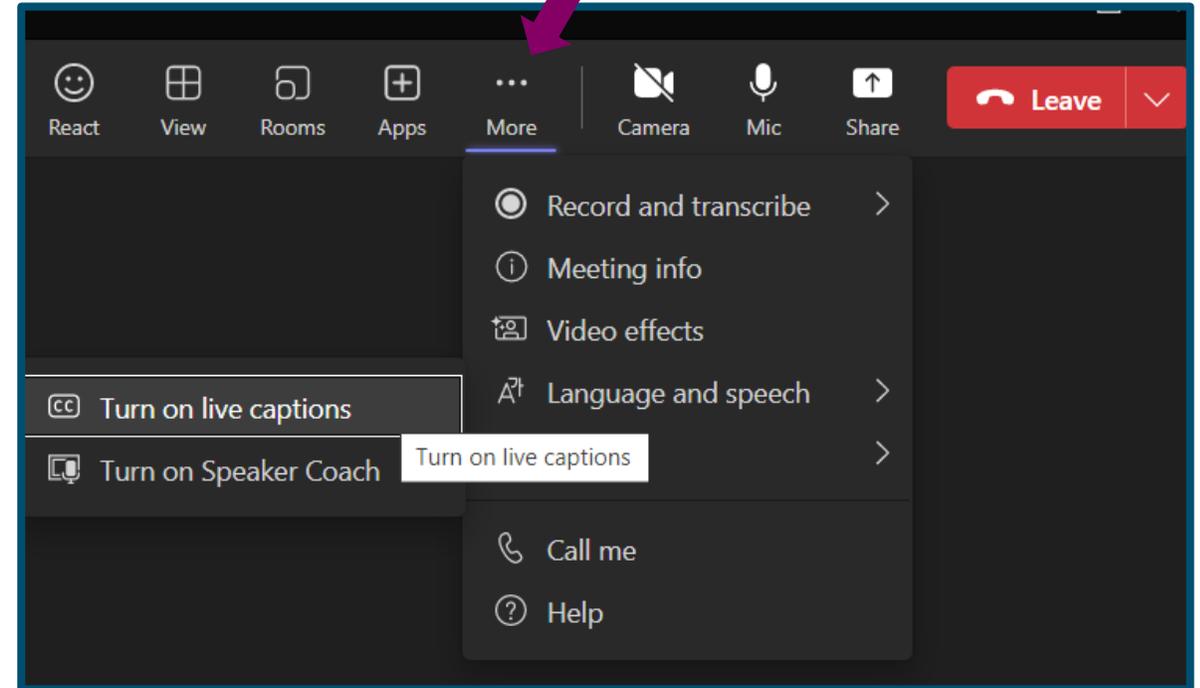


Live captions (Microsoft Teams)

You can turn on automated live captions as follows:

- More > Language and speech > Turn on live captions

These are automated therefore won't be 100% accurate



Recording



- Today's session is being recorded
- Any information that you provide during a session is optional and in doing so you give us consent to process this information
- If you don't want your question or name read out in public, you can email your question to futurestudents@ed.ac.uk
- The session will be stored by the University of Edinburgh and published on our website after the event on a non-indexed web page
- ***You will be emailed with a link to watch the session recording by the end of next week***





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Why History of Art at Edinburgh?



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Our students come from
all over the world to
study with us.

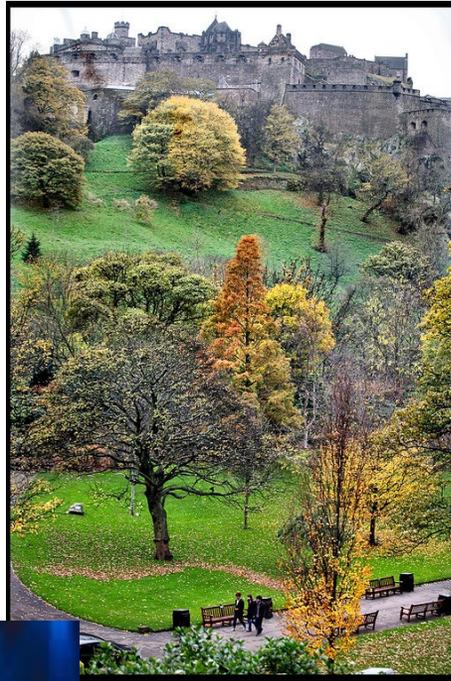
Our People



45,000*+
students
*2020

Representing
160*+ countries
*2020

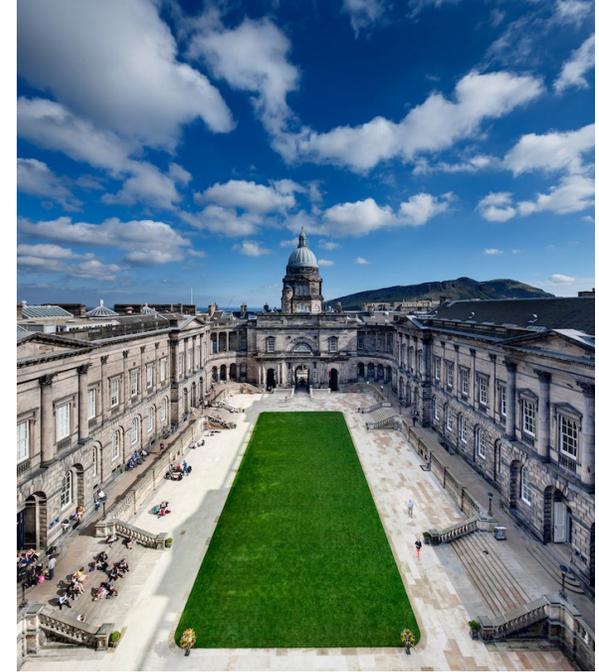
Edinburgh - Extraordinary Capital



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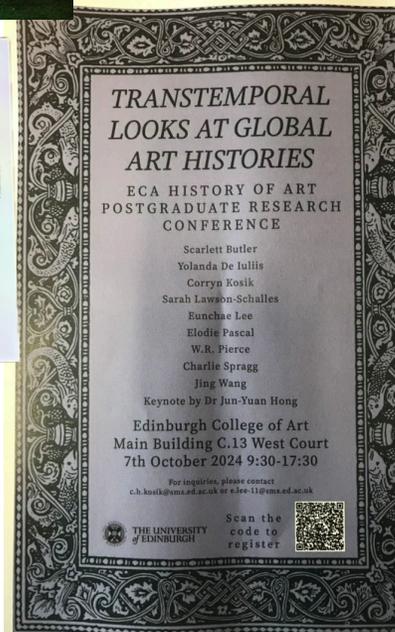
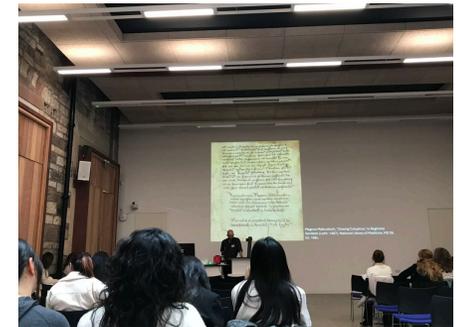
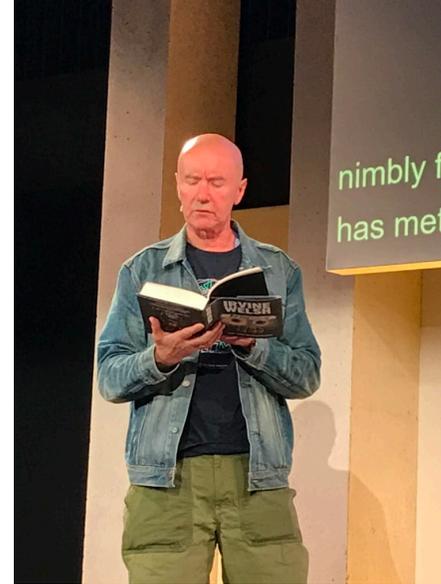
World-leading Research Environment



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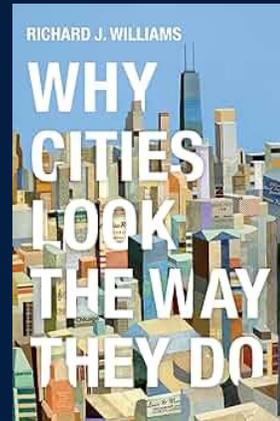
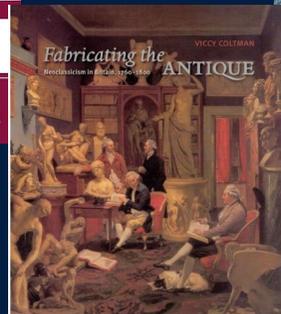
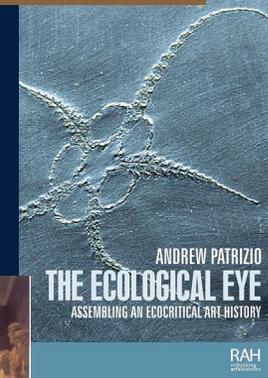
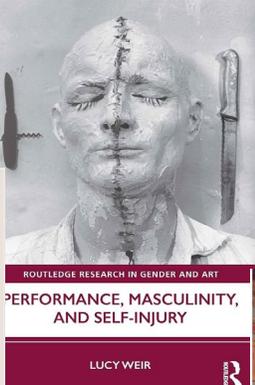
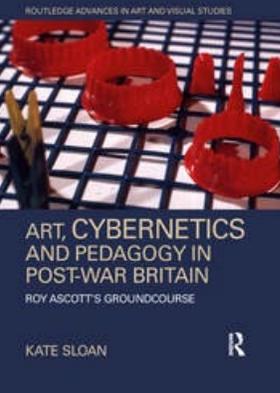
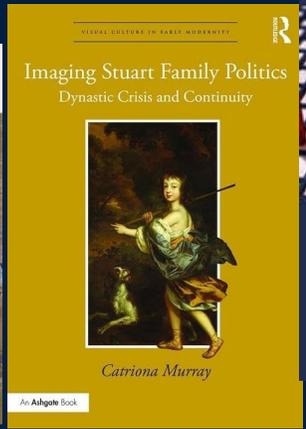
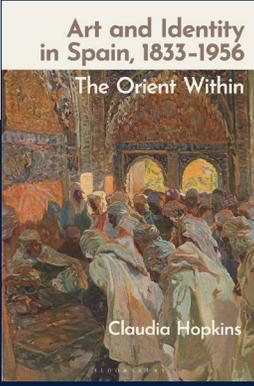
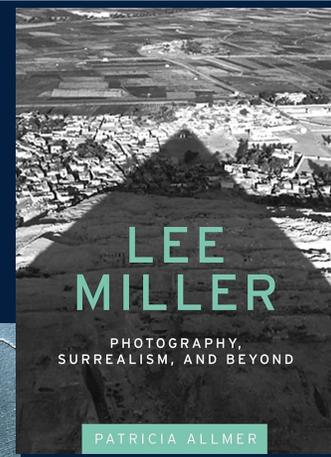
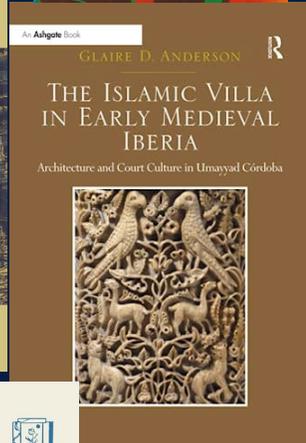
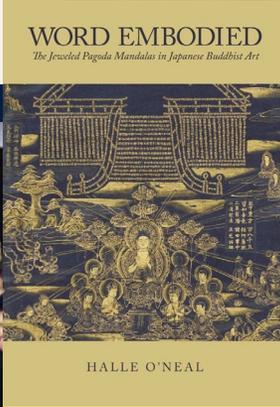
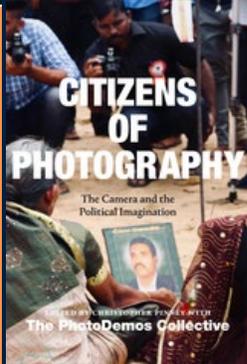
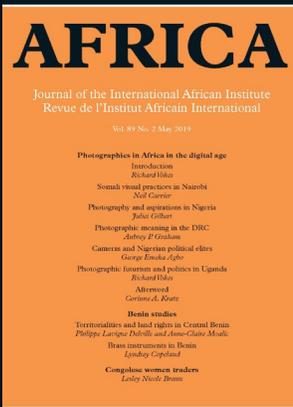
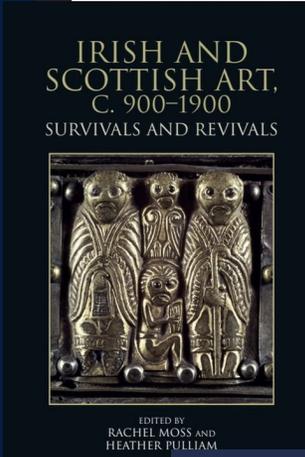
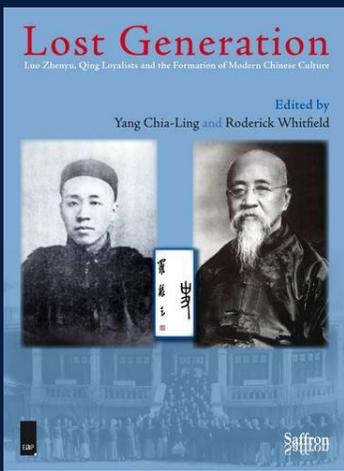
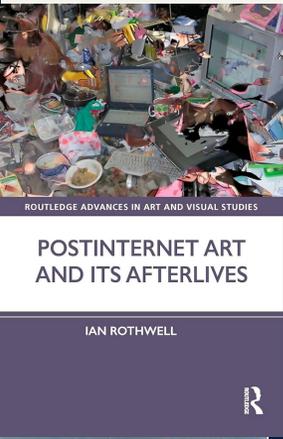
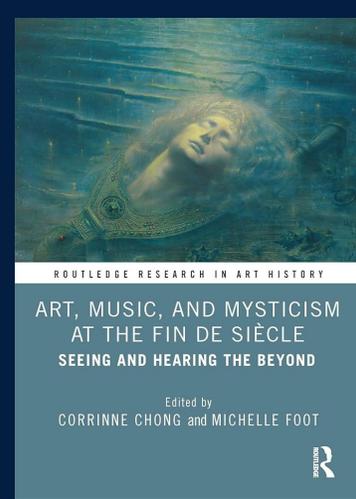
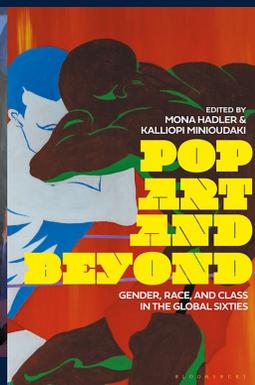
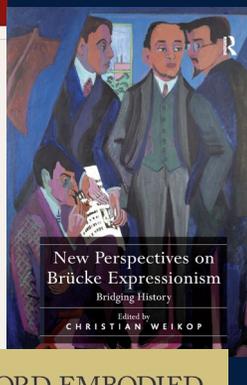
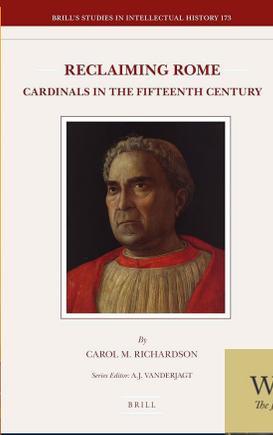
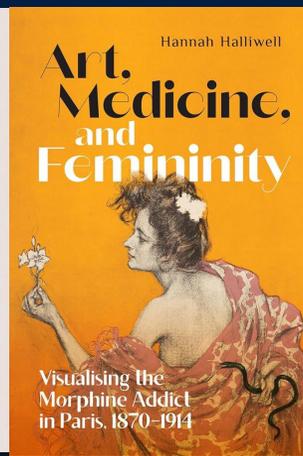
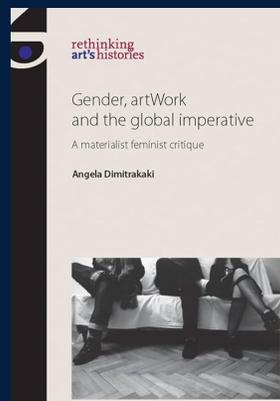
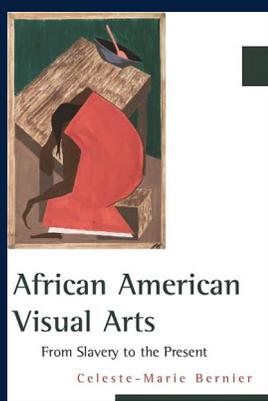
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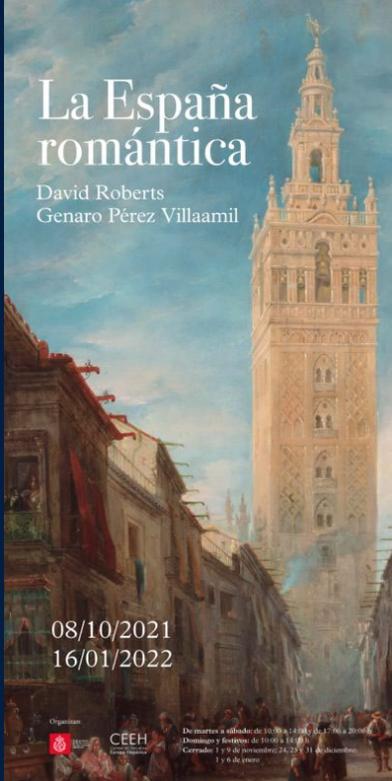
World-class Research Environment



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THE TRAUMATIC SURREAL

FREE ENTRY Sculpture Galleries
Henry Moore Institute, Leeds
22 Nov 2024 - 16 March 2025



LIFE SUPPORT

14 August - 16 October 2021

Forms of Care in Art and Activism

Glasgow Women's Library

YALE CENTER FOR BRITISH ART

at home
ART IN CONTEXT

Barbara Walker's *Shock and Awe*: History, Memory, and the Archive as Art Practice

Maryam Ohadi-Hamadani, Postdoctoral Research Associate at the Center



THE SCOTTISH ENDARKENMENT: Art and Unreason 1945 to the Present

13 May 2016 to 29 August 2016

A UBISOFT ORIGINAL

ASSASSIN'S CREED MIRAGE

SPOTLIGHT TAIWANESE

2024 Spotlight Taiwan Film Festival

7 Oct.

Curating Buddhism: Museum, Pedagogy, and Religious Experience

Join us for an online, roundtable discussion exploring the intersection of Buddhism, museum curation, and pedagogy. Our panel of speakers will delve into how Buddhist objects are showcased in museums, examining the influence of these displays on our perception of Buddhism, and exploring strategies for integrating these exhibits into our teaching practices.

Speakers:

- Prof Charles Hallisey, Yehan Numata Senior Lecturer on Buddhist Literatures, Harvard University
- Dr Hillary Langberg, Curatorial Fellow, Smithsonian National Museum
- Dr Halle O'Neal, Reader in Japanese Art, The University of Edinburgh
- Dr Abigail MacBain, Lecturer in Premodern Japanese Studies, The University of Edinburgh

Date: March 22nd, 2024
Time: 15:00-16:30 GMT
For Zoom link registration: buddhist.studies@ed.ac.uk

Standing Buddha, 5th-6th century, Uttar Pradesh area, India. Sensation, 83.0mm x 150 mm x 200 mm. The British Museum. https://www.britishmuseum.org/collectio/obscu/A_1888-15

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EDINBURGH BUDDHIST STUDIES

BredaPhoto Festival

Journeys > Journeys > Journeys

13 sept - 3 nov '24





History of Art Research Groups

Dada and Surrealism (Patricia Allmer)

Edinburgh Manuscripts: Composition and Collection (Bryony Coombs, Heather Pulliam & Hope Doherty-Harrison)

The Global Contemporary (Kirsten Lloyd)

Material Culture in the Seventeenth and Eighteenth Centuries (Vicky Coltman, Catriona Murray)

Sexes (Lucy Weir)

Forum for German Visual Culture (Christian Weikop)

Parity in Practice (Elysia Leichelt, Martam Ohadi-Hamadani)

Transoceanic Art Research Consortium (Jamie Forde)



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History of Art PhD Training Programme

- Research: Theories and Methods course
- Annual PGR Conference
- PhD Research Workshops (e.g. *Perfect Pitch*: 1st year PhD students pitching their thesis)
- PhD & Beyond Workshops (e.g. on publishing your thesis as a book; postgraduate funding opportunities)
- Research Group events
- 3-minute thesis: <https://institute-academic-development.ed.ac.uk/postgraduate/doctoral/3mt>
- Institute for Academic Development: <https://institute-academic-development.ed.ac.uk/postgraduate/doctoral>
- Weekly Lecture Series & Drinks Reception in History of Art and across ECA: <https://www.eca.ed.ac.uk/history-art-research-seminar-series>
- Scottish Graduate School Training Events & Summer School Programme (for both scholarship and non-scholarship holders): https://www.sgsah.ac.uk/e_t/
- In-Programme funding: Postgraduate Research Expenses Fund £500/year
- Funding opportunities to co-organise events with staff
- UG Course Tutoring (by application and after successful completion of Year 1 of your studies)



PhD Application deadlines & requirements

PhD application deadlines:

For January entry the deadline is 1st November and for September entry it is 1st July.

Prescribed period of study for PhD:

This differs for full-time or part-time mode of study. PhD full-time 3 years, PhD part-time 6 years.

Process of application: The University of Edinburgh Degree finder - [History of Art MPhil PhD](#)

Documents you need to submit as part of the application: Please read the ECA application guidance - [Application Guidance](#) and information on the distance mode of study including the distance form (mandatory) - <https://www.eca.ed.ac.uk/programme/phd-distance>

Research proposal and writing sample are essential!



Research Proposal Guidance

A research proposal identifying the objectives and scope of the research and stages necessary for successful completion is a necessary and important part of your application.

Your research proposal is the key that allows staff to understand your intentions and readiness for a research degree. The best research proposals are developed through several drafts and demonstrate the **originality** of your proposed project.

The proposal may well later evolve and even change radically through the research process, but the initial proposal is required to help identify the particular research question(s) or areas of concern prompting this research and for staff to help identify suitable supervisory teams.

The research proposal must be uploaded with your online application. Applications cannot be fully considered until an adequate research proposal has been received.

Suggested word count – 2,000 to 3,000 words.



We will assess your proposal against the following criteria:

- (a) AIMS: Identify a clear gap in existing knowledge. Succinctly and clearly explain your aims and objectives. Provide a title, identify a particular research question or area of concern prompting this research and convey its significance.
- (b) CONTEXT: Demonstrate excellent knowledge of the field and preparedness to undertake the proposed research project. Convey the intellectual, academic, artistic context of the research question(s) or concerns. Provide a bibliography of relevant scholarly literature and other key research resources.
- (c) METHODS: Your proposal must be original and innovative, substantively and/or methodologically. Explain the research processes and methods that you will apply. Indicate why they are the most appropriate and, if relevant, most innovative methods.
- (d) IMPACT: Explain how your research will have academic impact and/or social and economic impact.
- (e) CLARITY: Writing and presentation must be of the highest standard. Ensure that your proposal is succinct, clearly written and free of jargon (it should be readily understood by a non-expert).

Ensure that you do not write more than the specified word limit. Context, methods and sources must be well thought out and clearly expressed in your Research Proposal.

Further information on how to write a research proposal can be found in the [How to Write a Good Research Proposal guide](https://www.ed.ac.uk/sites/default/files/imports/fileManager/HowToWriteProposal090415.pdf):
<https://www.ed.ac.uk/sites/default/files/imports/fileManager/HowToWriteProposal090415.pdf>

Also provide a bibliography of relevant scholarly literature and other key research resources (not mandatory, no word count limit). expertise if invited to interview.



How to avoid common mistakes

- Submit all required material
- Hone your research proposal and select an appropriate writing sample
- Applications should be made as early as possible. The deadlines are the last possible point of application, but this does not always allow enough time for the academic panel to review the application. If an applicant needs a visa for study then this is particularly important as they cannot apply for a visa until they receive an unconditional offer.



Funding Opportunities @ Edinburgh

- **SGSAH scholarships** - Studentship application deadline Thursday 21 November 2024 (23:59 GMT).
<https://www.sgsah.ac.uk/prospective/>
- **College Research Award** - PhD programme application no later than 20th January 2025 / and scholarship application deadline is 3rd February 2025.
- **Edinburgh Doctoral College Scholarship** - PhD programme application no later than 20th January 2025 / and deadline for applying for the scholarship is 3rd February 2025.
- Funding deadlines for each scholarship are listed in the adverts, here; <https://www.eca.ed.ac.uk/scholarships>



Next steps...

<https://virtualvisits.ed.ac.uk/pg>

<https://edin.ac/student-chat-pg>



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Contact details for follow-up questions

- We apologise if we did not get through all of your questions in the time allotted for this session. If you have further questions that have not been answered, please email: futurestudents@ed.ac.uk
- ECA Postgraduate Office: ecaresearchdegrees@ed.ac.uk





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Thank you

Professor Patricia Allmer

Patricia.Allmer@ed.ac.uk

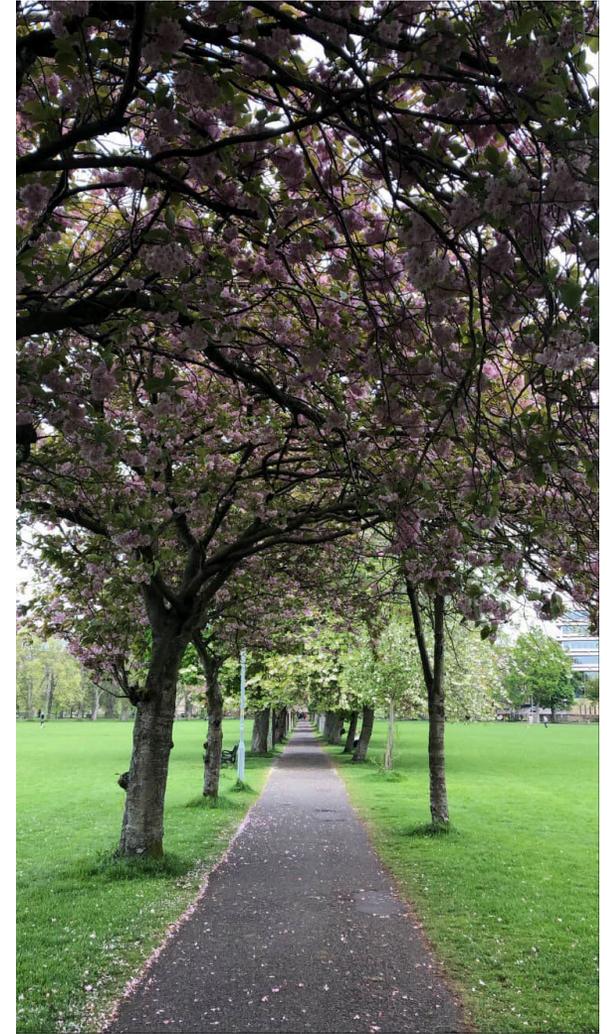
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My PhD journey at ECA

Paulina Caro Troncoso, PhD

Leverhulme Trust Postdoctoral Fellow (2024-26), Bibliotheca Hertziana – Max Planck Institute for Art History

pacarotroncoso@gmail.com



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- About me...
- About my work...
- About my journey as PhD student at ECA:
 - Year 1 (2019-2020)*
 - Year 2 (2020-2021)*
 - Year 3 (2021-2022)
 - Year 4 (2022-2023): Spent my writing up year in Italy as a Predoctoral Fellow at Bibliotheca Hertziana - Max Planck Institute for Art History
- The PhD is more than the thesis! International conferences, grants & fellowships, teaching, publications, and collaboration with PhD students, and early career and established scholars...

International Conferences

- 2020:
 - *V Encuentro de Jóvenes Investigadores en Teoría e Historia de las Artes CAIA*, Buenos Aires, Argentina

- 2021:
 - *Association For Art History's Annual Conference*, University of Birmingham, UK
 - *History of Art Postgraduate Research Symposium*, Edinburgh College of Art, UK
 - *Travel and Collaboration: Entangled Artistic Practices Across the Americas Workshop*, University of Graz, Austria
 - *Emerging Researchers Symposium: New Themes and Ideas in Iberian and Latin American Art History*, Durham University, UK
 - *South and About! Workshop*, The Institute for Studies on Latin American Art and The Institute of Fine Arts, New York University, US
 - *Ciclo de conversaciones Arte y Cultural durante la Unidad Popular*, Chile

- 2022:
 - *Foyers d'incendie. Héritages, mutations et dissidences du surréalisme en Amérique latine, de 1940 à nos jours*, Université Paris-Est Créteil, Paris

- 2023:
 - *Colloquium on Methodologies of Art History*, Bibliotheca Hertziana - Max Planck Institute for Art History, Italy
 - *Incontri in Biblioteca: Le vie aperte tra America Latina e Italia. Identità culturali e prospettive attuali*, Organizzazione Internazionale Italo-Latino Americana (IILA), Italy



Grants & Fellowships

- **PhD Scholarship ANID-Becas Chile (2019-2023)**
- **Predocctoral Fellowship (2022-2023)**, Bibliotheca Hertziana - Max Planck Institute for Art History
- **Postgraduate Research Expenses Fund (2019; 2020; 2021; 2022)**, Edinburgh College of Art, UK
- **Travel Grant (2021)**, Society for Latin American Studies, UK
- **Residential Grant (2021)**, Fondazione Giorgio Cini, Italy
- **Travel Grants (2020; 2021)**, Association for Art History, UK



Teaching

- **Guest Lecturer (October & November 2022), History of Art Department, University of Edinburgh**
 - Postgraduate Seminar “Women Artists and Surrealism,” taught by Prof Patricia Allmer
 - Undergraduate Course “Breaking Frames: Women in Dada and Surrealism,” taught by Professor Patricia Allmer

- **Tutor (2020-2022), History of Art Department, University of Edinburgh**
 - Undergraduate Courses “From Modernism and the Avant-Gardes to Postmodernism and Globalisation” and “Reason, Romance, Revolution: Art from 1700 to 1900”
Duties: Delivering weekly tutorials, office hours, and essay and exam marking.



Publications

▪ Journals (Peer-reviewed)

- Caro Troncoso, Paulina. “Between the Museum and the Street: Roberto Matta’s Works in Chile During the Unidad Popular.” *Bulletin of Latin American Research* 42, no. 2 (2023): 220–232.
- Caro Troncoso, Paulina. “Surrealism and the Cuban Revolution: Roberto Matta’s Works in 1960s Cuba.” *Journal of Surrealism and the Americas* 14, no. 1 (2023): 27–41. Guest editor: Paulina Caro Troncoso.
- Caro Troncoso, Paulina. “Introduction” for the special issue: “Surrealism and the 1960s Americas.” *Journal of Surrealism and the Americas* 14, no. 1 (2023): 1–5. Guest editor: Paulina Caro Troncoso.

▪ Book Chapters

- Caro Troncoso, Paulina. “Surrealism, Animation, and Ecological Consciousness in Cecilia Vicuña's Paracas (1983).” In *Surrealism and Animation: Transnational Connections, 1920-Present*, edited by Abigail Susik. London: Bloomsbury Press, 2024-5.
- Caro Troncoso, Paulina. “Le Jour est un attentat: A “Method of Divination” by Leonora Carrington, Charles Duits, and Roberto Matta.” In *Surrealism and the Tarot*, edited by Tessel M. Bauduin. Lopen: Fulgur Press. Forthcoming, 2024.
- Caro Troncoso, Paulina. “Surrealism in the Caribbean in the 1940s: Transnational Encounters.” In *The Routledge Companion to Surrealism*, edited by Kirsten Strom. London: Routledge, 2022.



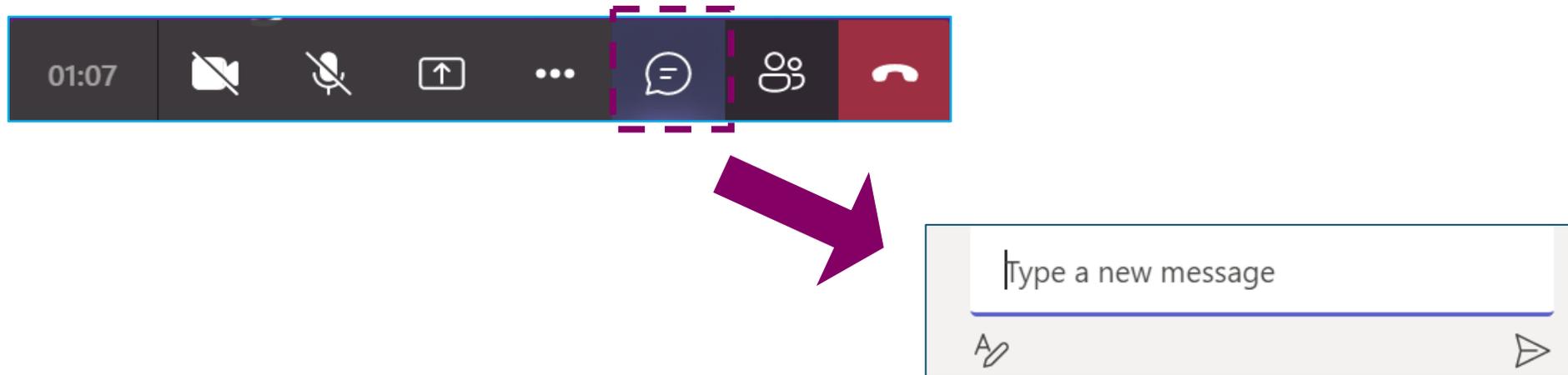
Collaborations

- **Board Member (2020-2022)**, Doctoral and Early Career Research Network (DECR) Committee, Association for Art History, UK
- **Co-convenor (2022)**, Summer Symposium on Art and Activism, organised by the Association for Art History Doctoral and Early Career Research
- **Co-convenor (2022)**, Reading Group “Paradoxes and double-speak: responding to Howardena Pindell’s work on art world racism”, organized in the context of Howardena Pindell: A New Language Exhibition, Fruitmarket Gallery, Edinburgh
- **Convenor (2021)**, Conference Session “Surrealism in 1960s and 1970s Latin America” at the Association for Art History (AAH) Annual Conference, University of Birmingham
- **Convenor (2020-2021)**, Dada & Surrealism Research Group, Edinburgh College of Art, University of Edinburgh



Asking questions (Microsoft Teams)

- Type your question into the Chat Area



Good Luck!

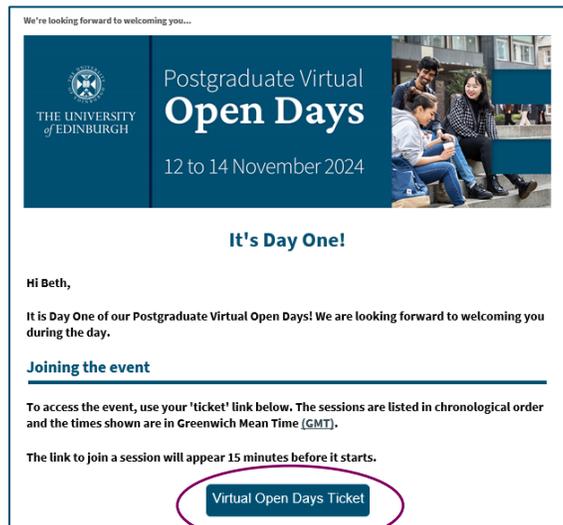


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Thank you – click ‘Leave’ when the session ends

- Return to your ‘e-ticket’ to find and attend other sessions you’ve booked – by clicking on the button in the email we sent you...



- ...and visit the events hub:
- <https://edin.ac/4gZuP3G>

