

Degrees: MA (Cantab), MA (Lond), Ph.D (Lond)

Freelance art historian

- Recently retired as leader and Bible teacher in Hope Church, Greatham and Petersfield
- I have regularly taught art-history programmes to cohorts of American students visiting London, from Biola University, Los Angeles; Wheaton College, Chicago; Houghton College, New York; Point Loma Nazarene College, San Diego
- I write regular London-based exhibition reviews
- I have recently completed a novel exploring issues of morality in contemporary art
- I edited *Margins*, a periodical of short stories published by the Morphē Writers Collective (3 volumes in 2014, 2015, 2017)

EDUCATION:

1987: Ph.D from Courtauld Institute, London University for thesis *Craftsmanship and communication: a study of "The Times" art critics in the 1920s, Arthur Clutton-Brock and Charles Marriott*. This considered a range of "conservative" British responses to modern art and identified Clutton-Brock's and Marriott's responses as a continuation of Arts and Crafts thinking.

1979: MA from Courtauld Institute, London University for studies in "European art in the 1920s". **Distinction** for dissertation *English responses to European art c. 1926-1936: a study of five modern art galleries in London*.

1978: BA (Hons) from Emmanuel College, Cambridge: II(i) in History of Art.

PUBLICATIONS

(i) Books

More than a bookshop: Zwemmer's and art in the twentieth century (London: Philip Wilson, 1991), 325 pp.

[Reviews include Frances Spalding, *Observer* (5/1/92); Robert Medley, *Burlington Magazine* (Apr 1992); Bryan Robertson, *Times Literary Supplement* (26/6/92); Graham Hughes, *Arts Review* (May 1992); Henk Van Gelder, *NRC Handelsblad* (24/3/92)]

(ii) Book chapters

'Reception: the context of reproduction and dissemination 1900-25' in *Sculpture in 20th-century Britain* (Leeds: Henry Moore Institute, 2003)

'Anton Zwemmer': entry in *The dictionary of art* (London: Macmillan, 1995)

(iii) Articles

'Joy and heartache: Pontormo's *The visitation*', emailshot published by artway.eu, 15 December 2019

'A monist nightmare: Edvard Munch's *The scream*', emailshot published by artway.eu, 3 February 2019

'A model for all humanity: Mark Wallinger's *Ecce homo*', emailshot published by artway.eu, 1 July 2018

'Easter - the whole story: Hans Memling's *Scenes from the Passion of Christ*', emailshot published by artway.eu, 2 April 2017

'Come and worship: Vincenzo Foppa's *The adoration of the kings*', emailshot published by ArtWay.eu, 13 December 2015

'An Advent candle: Alastair Gordon's *Sacrament*', emailshot published by ArtWay.eu, 14 December 2014

'A hope to die for: Bill Viola's *Martyrs (Earth, Air, Fire, Water)*', emailshot published by ArtWay.eu, 3 August 2014

'Hope: Roger Wagner's *Menorah*', emailshot published by ArtWay.eu, 23 March 2014

'The footprints of Jesus – Caravaggio: *The conversion of Saul*', emailshot published by ArtWay.eu, 22 September 2013

'In the image: Christianity and art', *Reform* (April 2013), pp. 32-34

'A personal pietà: Michelangelo's *Florentine Pietà*', emailshot published by Artway.com, 20 Jan 2013

'Apocalyptic visions – John Martin: *The Last Judgement triptych*', emailshot published by ArtWay.eu, 4 December 2011

'Looking death in the eye: Damien Hirst's *The physical impossibility of death in the mind of someone living*', emailshot published by ArtWay.eu, 10 July 2011

'The real Jesus: Fra Angelico's *Christ in Limbo*', emailshot published by ArtWay.eu, 24 April 2011. Reprinted in Dutch in Marleen Hengelaar-Rookmaaker (ed.) *Jezus voor ogen* (Amsterdam: Buijten & Schipperheijn, 2012), pp. 144-5

'*My bed* by Tracey Emin', emailshot published by Artway.com, 1 August 2010

- 'Art: Seeing through the eyes of faith' published by Affinity in *The Bulletin*, (November 2008)
- 'Body language', *Third Way*, 28:2 (Mar 2005) (interview with Antony Gormley), pp.16-20
- 'The Passion in Art', introduction to 'Passion' exhibition catalogue, held in various sites in Fitzrovia, London, April 2004
- 'When the cows come home' [Leader], *Third Way*, 26:6 (Summer 2003), p. 4 (on the new Saatchi Gallery)
- 'Desmond Zwemmer' [obituary], *The Independent* (19 Sept 2000)
- 'Playing with art', *Third Way*, 23:5 (June 2000) (on the new Tate Modern), p. 27
- 'An advocate for art', *Third Way*, 23:2 (Mar 2000) (interview with Neil MacGregor, Director of the National Gallery), pp.17-21
- 'Michelangelo and the Reformation', *Evangelicals Now* (Feb 2000), p. 10
- 'Bohemian subsidy?', *Third Way*, 22:10 (Jan 2000), pp. 8-9
- 'The identity of Wyndham Lewis's painting at Group X', *Burlington Magazine*, cxxix: 1009 (Apr 1987), pp. 245-7
- 'The significance and obscurity of modern art', *Third Way*, 6:6 (Jun 1983), pp. 16-18

(iv) Exhibition reviews

- 'Abstract Expressionism', *Evangelicals Now* (December 2016) (review of Royal Academy exhibition)
- 'Ai Weiwei', *Third Way*, 39:9 (November 2015) (review of Royal Academy exhibition)
- 'Barbara Hepworth: sculpture for a modern world', *Third Way*, 39:8 (September/October 2015), p. 43 (review of Tate Britain exhibition)
- 'History is now', *Third Way*, 39:3 (April 2015), (review of Hayward Gallery exhibition)
- 'Adventures in the Black Square', *Third Way*, 39:3 (April 2015), (review of Whitechapel Art Gallery exhibition)
- 'Rubens and his legacy', *Third Way*, 39:2 (March 2015), (review of Royal Academy exhibition)
- 'Rembrandt: the late works', *Third Way*, 38:10 (December 2014/January 2015), (review of National Gallery exhibition), p. 42
- 'Anselm Kiefer', *Third Way*, 38:9 (November 2014), p. 42 (review of Royal Academy exhibition)
- 'Mondrian and his studios', *Third Way*, 37:7 (Summer 2014) (review of Tate Liverpool exhibition), p. 42
- 'Veronese: magnificence in Renaissance Venice', *Third Way*, 37:4 (May 2014) (review of National Gallery exhibition), p. 43
- 'Martin Creed: What's the point of it?', *Third Way*, 37:3 (April 2014) (review of Hayward Gallery exhibition), p. 41
- 'Art turning left: how values changed making 1789–2013', *Third Way*, 37:1 (January/February 2014) (review of Tate Liverpool exhibition), p. 47
- 'Art rending', *Reform* (December 2013/January 2014) (review of 'Art under attack' exhibition, Tate Britain), p. 37
- 'Hahn/Cock', *Third Way*, 36:8 (October 2013) (review of Katharina Fritsch, Fourth Plinth, Trafalgar Square, London), p. 44
- 'Modernist expressions of struggle and resistance', *Reform* (September 2013) (review of Ibrahim El-Salahi exhibition, Tate Britain), p. 35
- 'Saints alive: Michael Landy at the National Gallery', *Third Way*, 36:6 (July/August 2013), p. 42

- 'Edvard Munch: the modern eye', *Third Way*, 35:7 (September 2012) (review of Tate Modern exhibition), p. 43
- 'Postmodernism: style and subversion 1970-1990', *Third Way*, 34:10 (December 2011) (review of V&A exhibition), p. 42
- 'John Martin: Apocalypse', *Third Way*, 34:9 (November 2011) (review of Tate Britain exhibition), p. 42
- 'Duveen Hall Commission 2010: Fiona Banner', *Third Way*, 33:7 (September 2010) (review of Tate Britain exhibition 'Harrier and Jaguar'), p. 44
- 'Henry Moore', *Third Way*, 33:3 (April 2010) (review of Tate Britain exhibition), p. 40
- 'Sacred made real', *Third Way*, 33:1 (Winter 2010) (review of National Gallery exhibition), p. 44
- 'The art of lost confidence', *Evangelicals Now* (December 2009) (review of Anish Kapoor exhibition, Royal Academy), p. 25
- 'Rothko', *Third Way*, 31:9 (November 2008) (review of Tate Modern exhibition), p.44
- 'Dead Man Painting', *Evangelicals Now* (April 2005) (review of Caravaggio exhibition, National Gallery)
- 'Turner, Whistler, Monet', *Third Way*, 28:2 (April 2005) (review of Tate Britain exhibition), p. 29
- 'Romance in the Age of Uncertainty', *Third Way*, 26:9 (November 2003) (review of Damien Hirst exhibition), p. 28
- 'Constable to Delacroix: British art and the French Romantics', *Third Way*, 26:3 (April 2003) (review of Tate Britain exhibition), p. 29
- 'Gainsborough', *Third Way*, 26:1 (January/February 2003) (review of Tate Britain exhibition), p. 32
- 'Matisse and Picasso', *Third Way*, 25:5 (July 2002) (review of Tate Modern exhibition), p. 31
- 'Warhol', *Third Way*, 25:2 (April 2002) (review of Tate Modern exhibition), p. 30
- 'Surrealism: Desire unbound', *Third Way*, 24:9 (December 2001) (review of Tate Modern exhibition), p. 30
- 'Vermeer and the Delft School', *Third Way*, 24:6 (August 2001) (review of National Gallery exhibition), p. 27
- 'Five Angels for the Millennium and other works', *Third Way*, 24:5 (July 2001) (review of Bill Viola exhibition at Anthony d'Offay gallery), pp. 28-9
- 'Apocalypse: beauty and horror in contemporary art', *Third Way*, 23:8 (Oct 2000) (review of Royal Academy exhibition), p. 32
- 'Intelligence', *Third Way*, 23:7 (Sep 2000) (review of Tate Britain exhibition), p. 28.
- 'Ruskin, Turner and the Pre-Raphaelites', *Third Way*, 23:4 (May 2000) (review of Tate Britain exhibition), p. 29
- 'Seeing Salvation', *Third Way*, 23:3 (Apr 2000) (review of National Gallery exhibition), pp. 26-7
- 'The Apocalypse and the shape of things to come', *Third Way*, 23:1 (Feb 2000) (review of British Museum exhibition), p. 29
- 'Art made modern: Roger Fry's vision of art', *Third Way*, 22:9 (Dec 1999), (review of exhibition at Courtauld Gallery), p. 29
- 'Too good to be true?', *Third Way* (Mar 1999) (review of 'Monet in the 20th century' exhibition, Royal Academy), p. 27
- 'Sensation', *Third Way* (October 1997) (review of Royal Academy exhibition)
- 'Art as proof of nationhood', *Apollo* (May 1990), p. 346 (review of exhibition 'Scottish art since 1900', Barbican Art Gallery, London)

'The painters of Camden Town 1905-20', *Apollo* (Apr 1988), pp. 279-80 (review of exhibition at Christie's, London)

'The Courtauld's Hunter Collection', *Apollo* (Apr 1988), pp. 280-1 (review of exhibition "The Hunter Collection of Twentieth Century Masters", Courtauld Institute Galleries, London)

(v) Book reviews

Patrick Deneen: *Why Liberalism failed*, in *Evangelicals Now* (December 2018)

Jonathan A. Anderson and William A. Dyrness: *Modern art and the life of a culture*, published on ArtWay website, September 2016.

Michael Craig-Martin: *On being an artist* in *Third Way* (2015)

Unity Spencer: *Lucky to be artist* in *Third Way* (2015)

Richard Harries: *The image of Christ in modern art* in *Third Way* (March 2014), p. 43

T J Clark: *Picasso and Truth* in *Third Way* (November 2013), p. 39

Charles Saatchi: *Babble* in *Third Way* (September 2013), p. 40

Christopher Green: *Cubism and its enemies* in *Apollo* (Sept 1989), pp. 212-14

Pontus Hulten: *Futurism and Futurisms* and M. Fagiolo dell'Arco's *Balla, the Futurist* in *Apollo* (Apr 1988), pp. 299-300

N R V HALLIDAY Curriculum vitae contd

LECTURES/ACADEMIC PAPERS

I give various lectures on 'Easter in art', explaining the Easter story through a range of paintings, usually focusing on either Duccio's *Maestà* or Mantegna's *Scenes from the Passion of Christ*; and an equivalent lecture on 'Christmas in art'

I have lectured at Greenbelt, the L'Abri Fellowship, Greatham, Hants, and in a variety of churches on:

'Michelangelo and the Reformation'

'Rembrandt's *Hundred Guilder Print*: some thoughts on the power and limitations of telling the gospel through art'

'Rembrandt: an artist living in sin'

'Edouard Manet: the problem of innovation and tradition'

'Claude Monet: what is real?'

'Culture and kitsch: the case of Thomas Kinkade'

'Issues in the Apocalypse exhibition'

'Morality and modern art'

'Surrealism'

'Half a cow is better than none: Damien Hirst in the context of contemporary art',

'Sympathy for the devil? Understanding conservative criticisms of modernism in the 1920s' (symposium on British Art at Royal Academy of Arts, London)

OTHER INTERESTS

Three grown-up children. Two grand-children. Piano. Tennis. Cryptic crosswords.

More than a bookshop: excerpts from reviews

Robert Medley, *Burlington Magazine* (Apr 1992):

"No history of twentieth-century British art can be complete without taking Zwemmer's into account. Halliday has provided us with the essential source book for our understanding of why it was an integral part of London's artistic life. His book is a detailed, well-written and handsome tribute to the genius of its founder."

Frances Spalding, *Observer* (5/1/92):

"[Halliday] has secured the history of a bookshop which has, as Geoffrey Grigson once asserted, 'had an effect on English life out of all proportion to its size'.... Every detail of his empire is carefully logged by Nigel Vaux Halliday. His book keeps its grip on the reader because of Zwemmer's far-reaching creative flair."

Bryan Robertson, *Times Literary Supplement* (26/6/92):

"In researching his fascinating and beautifully produced study, [Halliday] seems to have combed through every correspondence file, invoice and record relevant to the evolution of Anton Zwemmer's business.... I cannot praise highly enough the industry and skill with which this rich chronicle has been assembled... *More than a bookshop* is a worthy monument to Zwemmer's taste, intelligence and nerve."