

British Art Network Register of Expertise

Individual entries on the register can be easily accessed using the links to people on the right hand side.

Alternatively please press 'CTRL-F' on a PC or 'command-F' on a Mac to search the register using key terms.

The following lists of key terms may be of use:

Period	Medium	Genre	
16th and 17th century British art;	Books; Costume; Documents;	Portraiture; Landscape; History painting;	Industrial Revolution; Modernism;
18th century British art;	Drawing; Decorative/ applied arts;	Still Life; Sporting art;	Neoclassicism; Neo-Romanticism;
19th century British art;	Furniture; Installation;	Genre painting; Marine painting;	New English Art Club; New Sculpture;
20th century 1900-1945 British art;	Miniatures; Painting; Pastel;	Topography & mapmaking; Caricature & satire;	Norwich School; Performance art; Pop Art;
20th century post-1945 British art;	Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Tapestries & textiles; Video; Watercolour; Works on paper;	Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality;	Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists;
		Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art; Glasgow School; Gothic Revival; Group X;	Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;

Should you wish to print the register please note that it is formatted for landscape A3 paper.

[Katy Ackrill](#)

Museum Assistant, Swindon Museum and Art Gallery

[Rhian Addison](#)

Curator, The Whitworth Art Gallery

[Kate Anderson](#)

Senior Curator, National Galleries Scotland

[Dr Thomas Ardill](#)

Museum Of London

[Rina Arya](#)

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[Dr Kate Aspinall](#)

Independent art historian/writer

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Senior Curator, mima

[Geoffrey Bertram](#)

The Barns-Graham Charitable Trust, (Chairman), Bertram Arts, (Owner)

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Curator, Imperial War Museum London

[Gemma Brace](#)

Head of Programmes and Exhibitions Curator, Royal West of England Academy

[Dr Christina Bradstreet](#)

Director of Career Services, Sotheby's Institute of Art

[Claire Brenard](#)

Curator, Imperial War Museum London

[Kate Brindley](#)

Director of collections and exhibitions Chatsworth House

[Nicholas Brown](#)

Library and Information Manager, Iniva (Institute of International Visual Arts)

[Scott Thomas Buckle](#)

Independent Art Historian

[Mary Bustin](#)

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[Dr Ana Carden-Coyne](#)

Centre for the Cultural History of War, University of Manchester

[Valeria Carullo](#)

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Assistant Curator 1790-1850, Tate Britain

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Curator, Government Art Collection

[Alix Collingwood](#)

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[Tim Craven](#)

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Lecturer in History and Theory of Photography, Birkbeck University of London

[Brett Dolman](#)

Curator of Collections, Hampton Court Palace, Historic Royal Palaces

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Senior Curator, National Army Museum

[Martina Droth](#)

Head of Research and Curator of Sculpture, Yale Center for British Art

[Kirstine Brander Dunthorne](#)

Glynn Vivian Art Gallery

[Karen Eslea](#)

Head of Learning, Turner Contemporary

[Magdalen Evans](#)

NADFAS

[Dr James Finch](#)

Independent

[Neil Firth](#)

Director, The Pier Arts Centre

[Elizabeth Fisher](#)

Curator, Kettle's Yard

[Dr Claire Fitzgerald](#)

Community Activity and Heritage Officer for London Borough of Hillingdon

[Hilary Floe](#)

Hepworth Wakfield

[Dr Rachel Flynn](#)

Exhibitions & Collections Coordinator, Dimbola Museum & Galleries (Julia Margaret Cameron Trust)

<u>Susan Foister</u>	Deputy Director and Director of Collections, National Gallery
<u>Dr Jenny Gaschke</u>	Collections Officer (Curator) of Fine Art, Bristol Museum and Art Gallery
<u>Alexandra Gent</u>	PhD Candidate, The Courtauld Institute of Art
<u>Elizabeth Gilmore</u>	Director, Jerwood Gallery, Hastings
<u>Helen Gorrill</u>	PhD Candidate, CSAD, Coventry University
<u>Charlotte Gould</u>	Lecturer, Université Sorbonne Nouvelle, PARIS 3
<u>Clare Griffiths</u>	Professor of Modern History, University of Cardiff
<u>Aysegul Guchan</u>	Assistant Professor, Yeditepe University, Istanbul, Turkey
<u>Katharina Günther</u>	Independent Art Historian
<u>Lydia Hamlett</u>	Leverhulme Early Career Fellow
<u>Martin Hammer</u>	Professor of History and Philosophy of Art, University of Kent
<u>Sarah Hardy</u>	Assistant Registrar, National Portrait Gallery
<u>Colin Harrison</u>	Senior Assistant Keeper, Ashmolean Museum, University of Oxford
<u>Elizabeth Heath</u>	Assistant Curator (Research) and PhD CDA Candidate, National Portrait Gallery
<u>Nadia Hebson</u>	Artist and Lecturer, Newcastle University
<u>Gill Hedley</u>	Independent Curator and Researcher
<u>Dr Brian Hinton</u>	Chairman & Curator, Dimbola Museum & Galleries (Julia Margaret Cameron Trust)
<u>Katie Herrington</u>	Postdoctoral Researcher and Network Facilitator, University of York
<u>Nicky Hodge</u>	Curator of Information and Research, Government Art Collection
<u>Martin Hopkinson</u>	Former Curator at the Walker Art Gallery, Liverpool
<u>Victoria Howarth</u>	Jerwood Gallery, Hastings
<u>Carol Jacobi</u>	Curator, British Art 1850 – 1915, Tate Britain
<u>Dominic Janes</u>	Professor of Cultural History, Keele University
<u>Susan Jenkins</u>	Senior Curator, English Heritage
<u>Peter Jones</u>	Associate Lecturer, Faculty of Creative Industries, Southampton Solent University
<u>Dr. Claire Jones</u>	Independent art historian and curator
<u>Jill Journeaux</u>	Professor, Coventry School of Art & Design
<u>Lesley Kerman</u>	Artist
<u>Dr Lucinda Lax</u>	Senior Curator, Eighteenth-Century Collections, Scottish National Portrait Gallery
<u>Dr Stephen Lloyd</u>	Curator of Derby Collection, Knowsley Hall
<u>Dr Laura MacCulloch</u>	Royal Holloway, University of London
<u>Karen MacKinnon</u>	Exhibitions Curator, Glynn Vivian Art Gallery
<u>Francis Marshall</u>	Senior Curator of Art, Museum of London
<u>Sarah Martin</u>	Head of Exhibitions, Turner Contemporary
<u>Simon Martin</u>	Head of Curatorial Services, Pallant House Gallery
<u>Anne Massey</u>	Research Degrees Director, Middlesex University
<u>Rebecca Milner</u>	Curator, Manchester Art Gallery
<u>Anna Moore</u>	Curator, Sculpture, V&A
<u>Peter Moore</u>	Gainsborough's House
<u>Amy Mountney</u>	Artist, Curator, Writer: Visual Arts Development
<u>Melissa Munro</u>	Derek Williams Curator of Modern and Contemporary Art, National Museum Wales
<u>Felicity Myrone</u>	Lead Curator, Western Prints and Drawings, The British Library
<u>Martin Myrone</u>	Lead Curator, pre-1800 British Art, Tate Britain
<u>Lynda Nead</u>	Professor and Pevsner Chair of History of Art, Birkbeck University of London

<u>Marguerite Nugent</u>	Head of Curatorial Services, Wolverhampton Art Gallery
<u>Frédéric Ogée</u>	Professor of English Studies, Vice President International Affairs, Université Paris Diderot
<u>Michael Ohajuru</u>	Fellow Institute of Commonwealth Studies Independent Historian and Curator
<u>Susan Owens</u>	Independent Scholar
<u>Kerri Offord</u>	Watt's Gallery – Artists' Village
<u>Kathleen Palmer</u>	Head of Art, Department of Collections, Imperial War Museum London
<u>Andrew Parkinson</u>	Curator, The Pier Arts Centre
<u>Christiana Payne</u>	Professor of Art History, Oxford Brookes University
<u>Helen Pheby</u>	Curator, Yorkshire Sculpture Park
<u>Dr Barry Plummer</u>	Swansea Metropolitan University and Glynn Vivian Art Gallery
<u>Dr Laura Popoviciu</u>	Government Art Collection
<u>Imogen Racz</u>	School of Art and Design, Coventry University
<u>Angeria Rigamonti di Cutò</u>	Independent Art Historian
<u>Diane Roe</u>	Independent Researcher
<u>Dr Pauline Rose</u>	Professor of Art History, The Arts University Bournemouth
<u>Emma Roodhouse</u>	Art Curator, Colchester & Ipswich Museum Service
<u>Christa Roodt</u>	Lecturer in Art Law and Business University of Glasgow and Christie's Education
<u>Luisa Santos</u>	Humboldt University (PhD) and FCT – Fundação para a Ciência e Tecnologia (PhD scholarship)
<u>Scott Thomas Buckle</u>	Independent Scholar
<u>Jane Sellars</u>	Curator of Art, The Mercer Art Gallery
<u>Dr Samuel Shaw</u>	Yale Center for British Art
<u>Kirsten Simister</u>	Curator of Art, Ferens Art Gallery
<u>Colin Simpson</u>	Principle Exhibitions Officer, Wirral Museums Service
<u>Richard Slocombe</u>	Senior Curator, Art, Imperial War Museums
<u>Susan Sloman</u>	Independent Scholar
<u>Alison Smith</u>	Lead Curator -British Art to 1900, Tate Britain
<u>Sonia Solicari</u>	Principle Curator, Guildhall Art Gallery
<u>Jenni Spencer-Davies</u>	Curator, Glynn Vivian Art Gallery
<u>Dr Andrew Stephenson</u>	Arts and Design Industry, University of East London
<u>Claire Stewart</u>	Curator, The Lowry
<u>Dr Greg Sullivan</u>	Curator 1750 - 1830, British Art, Tate Britain
<u>Dr Angela Summerfield</u>	Independent art historian and curator
<u>Sarah Thomas</u>	Birkbeck, University of London
<u>Zoe Thomas</u>	Phd Candidate, Royal Holloway, University of London
<u>Melanie Vanderbrouck</u>	Curator of Art, Royal Museums Greenwich
<u>Bernard Vere</u>	Lecturer in Modern Art, Sotheby's Institute of Art, London
<u>Dr. Rebecca Virag</u>	Fitzwilliam Museum, Cambridge
<u>Leon Wainwright</u>	The Open University
<u>Jonathan Waller</u>	Coventry University
<u>Tim Wilcox</u>	Principal Curator, Exhibitions, Manchester Art Gallery
<u>Hannah Williamson</u>	Curator, Manchester Art Gallery
<u>Sally Woodcock</u>	Kerr Institute, University of Cambridge
<u>Amina Wright</u>	Senior Curator, The Holburne Museum
<u>Mike Wyeld</u>	Sound Designer and Instructor, Royal College Of Art

Name & Contact Details	Areas of Interest/ Research			Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work	
	Period	Medium	Genre				
<p>Katy Ackrill</p> <p>Katie.ackrill[at]hotmail.co.uk</p> <p>Museum Assistant</p> <p>Swindon Museum and Art Gallery Bath Road Swindon SN1 4BA</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Drawing; Decorative/ applied arts; Painting; Pastel; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting;</p> <p>Gender; Sexuality;;</p> <p>Bloomsbury; Camden Town Group; Euston Road School; Modernism; New English Art Club;</p>	<p>Pop Art; Pre-Raphaelitism; St Ives School; Scottish Colourists; Surrealism; Unit One; Vorticism; War Art; Women artists;</p> <p>Art institutions; Art education; Art criticism; Art theory;</p>		<p>I am currently writing my dissertation (MA) on the feminist art criticism of Rozsika Parker. This work has involved a substantial investigation into feminist art in Britain and the London art world in the 1970s.</p> <p>At Swindon Museum and Art Gallery I have assisted the curator with two art exhibitions 'About Face' and 'Action'. I have also taken a keen interest in Swindon's collection of British Studio Ceramics.</p>	
<p>Rhian Addison</p> <p>Curator, Historic Art The Whitworth Art Gallery</p> <p>rhian.addison[at]manchester.ac.uk</p>	<p>19th century British art;</p>	<p>Costume; Documents; Drawing; Decorative/ applied arts; Painting; Personal items; Photography; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Caricature & satire; Aesthetic movement;</p>	<p>Industrial Revolution; Neoclassicism; Pre-Raphaelitism; Romanticism; Patronage & Collecting; Art institutions; Conservation/ Technical art history;</p>	<p>Addison, Rhian and Underwood, Hilary, <i>Liberating Fashion: Aesthetic Dress in Victorian Portraits</i> (Watts Gallery, 2015)</p>	<p><i>Ellen Terry: Painter's Actress</i> (10 June – 9 November 2014)</p> <p><i>John Ruskin: Photographer and Draughtsman</i> (4 February 2014 – 1 June 2014)</p> <p><i>Liberating Fashion: Aesthetic Dress in Victorian Portraits</i> (17 February – 7 June 2015)</p>	<p>As Assistant Curator at Watts Gallery I project manage temporary exhibitions, care for the permanent collection and monitor in-coming and out-going loans. My own research at Watts Gallery has predominantly been on the portraiture of G F Watts and his use of necks, his admiration for an under-appreciated body part, to form a composition.</p> <p>I am currently researching the Watts Gallery photography collection for our forthcoming exhibition <i>Close Up & Personal: Victorians & their Photography</i> (14 June – 6 November 2016)</p>
<p>Kate Anderson</p> <p>Kanderson[at]nationalgalleries.org</p> <p>Senior Curator</p> <p>National Galleries of Scotland Scottish National Portrait Gallery 1 Queen Street, Edinburgh, EH2 1JD</p> <p>0131 6242405</p>	<p>16th and 17th century British art; Early 18th century British art;</p>	<p>Costume; Documents; Drawing; Decorative/ applied arts; Miniatures; Painting; Prints and printmaking; Sculpture; Works on paper;</p>	<p>Portraiture; History painting; Scottish Art; regionalism;</p> <p>Gender;</p>	<p>Patronage & Collecting; Royal patronage; Country Houses;</p> <p>Learning and participation;</p>	<p>The Scottish Connection: John Michael Wright and the development of portrait painting in Scotland, 1660 – 1700', <i>Journal of the Scottish Society for Art History</i>, Autumn 2014</p> <p><i>A Companion Guide to the Scottish National Portrait Gallery</i>, (contributor) National Galleries of Scotland, 2014</p> <p><i>Silver: The Aberdeen Story</i>, Aberdeen Art Gallery & Museums, 2012</p>	<p><i>John Erskine, 6th Earl of Mar and the 1715 Jacobite Rising</i>, forthcoming 2015 (SNPG)</p> <p><i>Minette: The Life and Letters of Henriette Anne Stuart</i> 2013 (SNPG),</p> <p><i>Silver: The Aberdeen Story</i> 2012 (Aberdeen Art Gallery)</p>	<p>Senior Curator at the SNPG with responsibility for the 16th and 17th century collections which encompass paintings, miniatures, works on paper, sculpture and medals. Research interests lie in the areas of Scottish and European visual and material culture of the early modern period.</p> <p>Current research for forthcoming exhibitions includes <i>John Erskine, 6th Earl of Mar and the Jacobite Rising of 1715</i>, 2015(SNPG) and <i>The Tweeddales: Power, Politics and Portraits</i>, 2016 (SNPG). Other areas of research include The Art Collection of James Hamilton, 1st Duke of Hamilton, The Life and Visual Representations of James VI & I, Costume and Jewellery of the early modern period.</p>

Name & Contact Details	Areas of Interest/ Research			Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work	
	Period	Medium	Genre				
<p>Dr. Thomas Ardill</p> <p>Museum of London 150 London Wall, EC2Y 5HN</p> <p>02078145652</p> <p>Tardill[at]museumoflondon.org.uk</p>	<p>18th century British art; 19th century British art;</p>	<p>Drawing; Painting; Prints and printmaking; Watercolour; Works on paper;</p>	<p>Landscape; History painting;</p>	<p>Industrial Revolution; Popular Art; Romanticism;</p> <p>Patronage & Collecting; Art institutions; Church art;</p>	<p>'Lloyd Grossman, <i>Benjamin West and the Struggle to be Modern</i>, Merrell, London and New York, 2015' book review, <i>The Antiquaries Journal</i>, The Society of Antiquaries of London, 2016.</p> <p><i>Between God, Art and Mammon, Religious Painting as a Public Spectacle in Britain, c.1800-1832.</i>, unpublished PhD thesis, Courtauld Institute, 2016 (available on request).</p> <p>Contributions to: David Blayney Brown (ed.), <i>J.M.W. Turner: Sketchbooks, Drawings and Watercolours</i>, 2008–13, http://www.tate.org.uk/art/research-publications/jmw-turner/.</p> <p>'Turner in Scotland in 1834', <i>Turner Society News</i>, Spring 2012, no.117, pp.6-9.</p> <p>'Blake and the Bible' and 'Tempera', essays in Alison Smith (ed.), <i>Blake and British Visionary Art</i>, exhibition catalogue, Pushkin Museum 2011.</p> <p>Catalogue entries in, Alison Smith (ed.), <i>Watercolour</i>, exhibition catalogue, Tate Britain 2011.</p> <p>'Turner in Liverpool in 1831', <i>Turner Society News</i>, no.112, August 2009.</p>	<p>Devised and curated: <i>Shaftsbury, or, Lost and Found</i>, display, Museum of London, May 2017.</p> <p>Co-curator on <i>Watercolour</i>, exhibition, Tate Britain 2011.</p> <p>Curated Turner's Studio (2011), Turner's Exhibited Works (2011), Turner's Early Career (2010), Late Marine Painting (2009), Turner's Painting Techniques (2009); Clore Gallery displays, Tate Britain.</p>	<p>I look after the Museum of London's collection of 20,000 paintings, prints and drawings, and work on displays, research, cataloguing, enquiries, acquisitions, loans, object moves and documentation. As well as specialising in London imagery, I have specialist knowledge of J.M.W. Turner, Benjamin West, Benjamin Robert Haydon, John Martin and Thomas Hosmer Shepherd. My doctoral research was on exhibitions of religious painting in early 19th-century London, and the intersection of art, religion and money. My work focusses on exhibition culture, audience response and reception history, commercialisation of art, and tensions between elite and popular audiences.</p>
<p>Rina Arya</p> <p>r.arya[at]wlv.ac.uk</p> <p>Reader in Visual Communication</p> <p>University of Wolverhampton 07921 392525</p>	<p>20th century post-1945 British art</p>	<p>Books; Documents; Installation; Painting; Performance; Sculpture; Video</p>	<p>Race; Gender; Sexuality;</p> <p>Aesthetic movement; Conceptual art;</p>	<p>Modernism; Performance art; Pop Art; Popular Art; Surrealism; War Art; Women artists; Art criticism; Art theory</p>	<p><i>Abjection and Representation: An Exploration of Abjection in the Visual Arts, Film and Literature</i>, Palgrave Macmillan, 2014.</p> <p><i>Contemplations of the Spiritual in Contemporary Art</i>, Peter Lang, March 2013.</p> <p><i>Francis Bacon: Painting in a Godless World</i>, Lund Humphries, 2012.</p> <p><i>Chila Kumari Burman: Shakti, Sexuality and Bindi girls</i>, KT Press, 2012.</p> <p><i>Francis Bacon: Critical and Theoretical Perspectives</i>, Peter Lang, 2012.</p>	<p>I have published extensively on various topics concerning Francis Bacon including constructions of homosexuality in his work; the influence of various thinkers including Bataille and Bergson, the use of religious images in Bacon's work.</p> <p>Current research includes abjection in the visual arts and Black art in Britain.</p>	

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<p>Dr Kate Aspinall</p> <p>Independent art historian/writer London</p> <p>+44 (0)78005 18489</p> <p>Katherine.aspinall[at]gmail.com</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Documents; Drawing; Painting; Pastel; Performance; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Caricature & satire; Illustration;</p> <p>Gender; Sexuality;;</p> <p>Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Euston Road School; Glasgow School; Gothic Revival; Group X;</p>	<p>Modernism; Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; St Ives School; Surrealism; Unit One; Vorticism; War Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science;</p> <p>Conservation/ Technical art history;</p>	<p>‘Creating Artists’, Review of The London Art Schools: Reforming the Art World, 1960 to Now’ <i>Art History</i>, 40:1 (Feb 2017): 200-204</p> <p>‘True and Pure: Frank Dobson and Eric Gill Drawing from Life, Review of Daniel Katz Gallery Exhibition, <i>3rd Dimension: The PMSA Magazine</i> (July 2016)</p> <p>‘A Signature of Our Race: Herbert Read and the Line that Links Medieval Illumination and 1930s British Modernism’, <i>Visual Resources</i> 32:1-2 (2016).</p> <p>‘A Mark of the Times: Charcoal and the Borough Group’. Online, Borough Road Gallery (2016).</p> <p>‘The Aesthetic of Scientific Authority in a Nuclear Age: Jacob Bronowski and Feliks Topolski’. In <i>British Art in the Nuclear Age</i>, edited by Catherine Jolivet. Aldershot: Ashgate, 2014.</p> <p>Review of The Inspirational Genius of Germany: British Art and Germanism, 1850-1939, by Matthew Potter, <i>Immediations</i>, 3:2 (2013)</p>	<p>Kate Aspinall is an independent historian, writer, and artist. Her research looks to the role of drawing in early 20th century visual culture with a particular emphasis on the intersections between institutional and personal discipline. She is currently working on a monograph, <i>The Paradox of Medium Specificity: Drawing Practice and Twentieth Century Modernism in Britain</i>. Sections of this research have been and are being developed for journal publications, particularly her on-going engagement with the mythology and politics of key art educators William Coldstream and David Bomberg. A parallel project is reassessing the legacies of neglected female practitioners during the same period, including Dorothy Mead, Nancy Sharp, Jean Cooke, Ithell Colquhoun and Clare Winsten. Kate holds a PhD in History of Art from the University of East Anglia, and additional degrees from the Courtauld Institute of Art and St Andrews University. She regularly delivers gallery and museum talks in addition to consulting for the Roy Lichtenstein Foundation. She is a trustee of the Association for Art History (AAH), representing freelancers and independents.</p>
<p>Katy Barrett</p> <p>kleb2[at]cam.ac.uk</p> <p>University of Cambridge and Royal Museums Greenwich</p>	<p>16th and 17th century British art;</p> <p>18th century British art;</p>	<p>Books; Documents; Drawing; Decorative/ applied arts; Painting; Prints & printmaking; Works on paper;</p>	<p>Portraiture; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration;</p> <p>Empire; Race; Gender; Sexuality;</p>	<p>Neoclassicism; Romanticism; Women artists;</p> <p>Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science;</p> <p>Learning & participation;</p>	<p>‘An Argument in Paint: Reynolds and Garrick between Tragedy and Comedy’, <i>Visual Culture in Britain</i>, (13.3), 2012</p>	<p>Consideration of 18th-century views of science as a space of contested visual, mental and social authority through the works of William Hogarth and related ephemera.</p>

Name & Contact Details	Areas of Interest/ Research			Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work
	Period	Medium	Genre			
<p>James Beighton</p> <p>james_beighton[at]middlesbrough.gov.uk</p> <p>Senior Curator</p> <p>mima Centre Square Middlesbrough TA1 2AZ</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Documents; Decorative/ applied arts; Sculpture;</p>	<p>History painting; Regionalism; Amateur artists;</p>	<p>Modernism; St Ives School; Patronage & collecting;</p>	<p>Forthcoming: William Tillyer St Ives International Wendy Ramshaw Art and Industry <i>Tracing the century: Drawing as a catalyst for change</i>, 2013 Julian Stair, <i>Quietus: The vessel, death and the human body</i>, 2012 <i>To remind: works of memory and monument</i> (mima collection), 2012 Richard Forster, <i>Fast & Slow time</i>, 2011 <i>The Modern Jewel: In time and the mind of others</i> (part of museumaker), 2011 <i>One place to call home</i>, 2009-2010</p>	<p>mima's collections remain at the heart of our artistic programme. The collections cover fine art, with a strength in post-war British art and particularly drawing; British ceramics, developing from the early stages of the studio ceramics movement in this country; and international artist made jewellery, looking particularly at work from Britain, Germany and The Netherlands. Our British art collection specifically includes British modernist painting, drawing acquired through the Cleveland Drawing Biennale, contemporary drawing acquired through the Contemporary Art Society Special Collections Scheme and British studio ceramics charting the development of the movement throughout the twentieth century.</p>
<p>Geoffrey Bertram</p> <p>1) The Barns-Graham Charitable Trust (Chairman)</p> <p>P.O.Box 29267 St Andrews Fife KY16 6AT</p> <p>geoffrey.bertram[at]barns-grahamtrust.org.uk</p> <p>2) Bertram Arts (Owner)</p> <p>1 Knutscroft Lane Thurloxton Somerset TA2 8RL 01823 413388 07712577934</p> <p>geoffrey[at]bertram-arts.com</p>	<p>18th century British art (particularly landscape art)</p> <p>20th century post-1945 British art</p>	<p>Drawing;</p> <p>Painting;</p> <p>Prints and printmaking;</p>	<p>Landscape;</p> <p>Topography & mapmaking;</p> <p>Scottish Art;</p> <p>Modernism;</p> <p>St Ives School;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p>	<p>1</p> <p>I have written many articles for exhibition catalogues including: <i>Wilhelmina Barns-Graham: Evolution</i>, Sherborne House, Dorset, 2007; <i>Wilhelmina Barns-Graham: A Survey of Works 1945-1995/In Perspective: The Late Paintings</i>, Art First, London, 2014.</p> <p>2</p> <p><i>The Etchings of John Clerk of Eldin</i>, Enterprises Editions, 2012</p>	<p>1</p> <p>Exhibitions I have been responsible for include: <i>W Barns-Graham at 80: A New View</i>, London 1992, <i>A Discipline of the Mind- The Drawings of Wilhelmina Barns-Graham</i>, Pier Arts Centre, Stromness with Mel Gooding, 2007; <i>Wilhelmina Barns-Graham: Evolution</i>, Sherborne House, Dorset 2007; <i>Wilhelmina Barns-Graham-A Scottish artist in St Ives</i>, with curator Lynne Green, Fleming Collection London and Edinburgh City Art Centre, 2012</p> <p>2</p> <p><i>The Etchings of John Clerk of Eldin</i>, Fleming Collection London and Edinburgh City Art Centre, 2012</p>	<p>1</p> <p>My role with the Barns-Graham Charitable Trust is to initiate exhibitions on the life and work of Wilhelmina Barns-Graham whose art I have been involved with for over twenty five years. I am working on a programme of public gallery exhibitions that will take place over the next ten years.</p> <p>I work also to ensure the security of, and access to, Wilhelmina Barns-Graham's legacy – her art.</p> <p>2</p> <p>My research on John Clerk of Eldin (1728-1812) involved me with 17th C & 18th C British and European prints. As his prints and drawings were landscapes, I am extending this research to investigate the wider influences of European landscape prints on British printmakers.</p>
<p>Dr Mandy Bentley</p> <p>Independent Researcher</p> <p>020 8530 2947 (landline/messaging service) 07718 044085 (mobile)</p> <p>mj.bentley[at]talktalk.net</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Drawing; Decorative/ applied arts; Painting; Personal items; Photography; Prints and printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Still Life; Genre painting; Gender; Sexuality;; Amateur artists; Bloomsbury;</p>	<p>Modernism; New English Art Club; Pop Art; Women artists; Patronage & Collecting;</p>	<p>Arts journalism for international newspaper, magazines and European broadcasting</p>	<p>Currently researching the works of Mary Potter in the collection of Benjamin Britten and Peter Pears at the Red House in Aldeburgh, and assisting with a collaborative project by three women artists inspired by her work.</p>

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<p>Sara Bevan</p> <p>sbevan[at]iwm.org.uk</p> <p>Curator</p> <p>Imperial War Museum London Lambeth Road London SE1 6HZ</p> <p>020 7416 5228</p>	<p>Main: Contemporary British art;</p> <p>Also: 20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Drawing; Installation; Painting; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Still Life; Monuments/ tomb sculpture; Welsh Art; Empire; Race; Gender; Conceptual art;</p>	<p>Modernism; Performance art; War Art; Women artists; Patronage & collecting; Art institutions; Art theory; Art & science;</p>	<p>‘Conflict in Contemporary Art’, <i>Despatches Magazine</i>, Winter 2011</p> <p>Assisted with <i>Women War Artists</i> by Kathleen Palmer, 2011, Tate Publishing, London</p> <p>‘The Trial of Adolf Eichmann’, <i>Despatches Magazine</i>, Winter 2009</p> <p>Contributor to <i>Art from the First World War</i>, 2008, Imperial War Museum London</p>	<p><i>Loss</i>, Golden Thread Gallery, Belfast, 2012</p> <p><i>Ori Gersht: This Storm is What we Call Progress</i>, Imperial War Museum London, 2012</p> <p><i>Re-enactors</i>; <i>Jim Naughten</i>, Imperial War Museum London, 2011-2012</p> <p><i>Night Visions</i>, Imperial War Museum London, 2010-2011</p> <p>Assistant Curator: <i>Women War Artists</i>, Imperial War Museum London, 2011</p> <p>Assistant Curator: <i>Witness: Women War Artists</i>, Imperial War Museum North, 2009</p>	<p>Research interest in Contemporary Art that explores the relationship between conflict and technology, alongside interest in photography, history and memory.</p> <p>Current projects: Curating an exhibition for Imperial War Museum North, Oct 2013 [title TBC], exploring artists’ approaches to war and conflict since the Gulf War, with a particular focus on the relationship of this work to the media response to conflict.</p> <p>Ongoing: Curating a new programme of contemporary art and photography at Imperial War Museum London, <i>IWM Contemporary</i>; opening with Omer Fast, <i>5000 Feet is the Best</i> in July 2013.</p> <p>Ongoing: Contemporary collection development, acquisitions and collecting strategy.</p>
<p>Gemma Brace</p> <p>Head of Programmes and Exhibitions Curator Royal West of England Academy Queens Road Bristol BS8 1PX</p> <p>0117 906 7601 Gemma.brace[at]rwa.org.uk</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Drawing; Installation; Painting; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Landscape; Modernism; Neo-Romanticism; New Sculpture; Unit One; War Art; Women artists; Art institutions; Art criticism; Art theory; Learning and participation;</p>	<p><i>Brothers in Arms: John and Paul Nash, Paul Gough</i> (Bristol: Sansom & Co, 2014)</p> <p><i>Air: Visualising the Invisible in British Art 1768 -2017</i> (Bristol: Sansom & Co. 2017)</p>	<p><i>Air: Visualising the Invisible in British Art 1768-2017</i>, RWA ,2017 co-curator</p> <p><i>Lines in the Landscape: Drawings from the Royal Collection</i>, RWA, 2017, co-curator</p> <p><i>Imagined Landscapes</i>, 2016, RWA, 2016, co-curator</p> <p><i>Peter Randall-Page and Kate MccGwire</i>, 2015, RWA, curator</p> <p><i>Drawing On...The Ingram Collection of Modern and British Art</i>, 2015, RWA, curator</p> <p><i>John and Paul Nash: Brothers in Art</i>, 2014, RWA, curator</p> <p><i>Eric Ravilious: Going Modern/Being British</i>, 2014, RWA, curator</p>	<p>Currently co-curating <i>Air: Visualising the Invisible in British Art 1768-2017</i> Editor and contributing author of accompanying publication. Opening June 2017.</p> <p>Co-supervisor for Collaborative Curatorial Unit with the University of Bristol taught MA in Art History, delivered Feb-May 2017.</p> <p>Development of temporary exhibitions programme including curation of selected projects.</p> <p>Research interests in theory around landscape, memory and site - developing personal research and writing projects.</p>	
<p>Dr. Christina Bradstreet</p> <p>c.bradstreet[at]sothebyinstitute.com</p> <p>Sotheby’s Institute of Art</p>	<p>19th century British art;</p>	<p>Painting; Visual culture;</p>	<p>The Senses in Art; Gender; Sexuality; Aesthetic movement; Edwardian Art;</p>	<p>Pre-Raphaelitism; Victorian Art;</p>	<p>‘Wicked with Roses: Floral Femininity and the Erotics of Scent’, <i>Nineteenth-Century Art Worldwide</i></p>	<p>Monograph near completion as of Sept. 2013 with draft title: <i>Scented Visions: Smell in Nineteenth-Century Art</i>.</p>	

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<p>Claire Brenard cbrenard[at]iwm.org.uk Curator Imperial War Museum London Lambeth Road London SE1 6HZ 020 7091 3028</p>	<p>19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;</p>	<p>Drawing; Painting; Pastel; Photography; Prints & printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Conceptual art; Constructivism;</p>	<p>Modernism; Neo-Romanticism; St Ives School; Scottish Colourists; Surrealism; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory; Conservation/ technical art history; Learning & participation;</p>	<p>‘Last chance to see People’s War’, <i>Despatches Magazine</i>, 2012 ‘Lucian Freud – Last Chance to See / Must-See’, <i>160grams.com</i>, 2012 ‘Millbank House – Guide to the Art and Design’ booklet for House of Lords, 2012</p>	<p>Curated display of contemporary photographs by Desiree Pfeiffer in House of Lords visitor entrance, 2011 Wrote and devised accompanying graphic panels for the exhibition of Speaker’s Coach for the National Trust at Arlington Court, 2011</p>	<p>Currently curating <i>Architecture of War</i>, a thematic hang of highlights from Imperial War Museum’s art collection from First World War to present day. Recently joined Imperial War Museum; developing research interests in Second World War Art, particularly in the areas of portraits, art relating to the Holocaust, and the response of artists associated with the Neo-romantic movement to the war.</p>
<p>Kate Brindley Director of Collections and Exhibitions at Chatsworth House</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art;</p>	<p>Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Illustration; Scottish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Conceptual art; Constructivism; Glasgow School;</p>	<p>Industrial Revolution; Modernism; Performance art; Pop Art; Popular Art; St Ives School; Scottish Colourists; Surrealism; War Art; Women artists; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;</p>	<p>Forthcoming: Festivities & Fears: Post war Britain William Tillyer Chance Finds Us St Ives International Wendy Ramshaw Art and Industry Stephen McKenna Margaret Harrison <i>Tracing the century: Drawing as a catalyst for change</i>, 2013 Julian Stair, <i>Quietus: The vessel, death and the human body</i>, 2012 <i>To remind: works of memory and monument</i> (mima collection), 2012 <i>Life, death & home in-between: works from mima collection</i>, 2012 Richard Forster, <i>Fast & Slow time</i>, 2011 <i>Carey Young: Memento Park</i>, 2011 <i>The Modern Jewel: In time and the mind of others</i> (part of museumaker), 2011 <i>One place to call home</i>, 2009-2010</p>	<p>mima’s collections remain at the heart of our artistic programme. The collections cover fine art, with a strength in post-war British art and particularly drawing; British ceramics, developing from the early stages of the studio ceramics movement in this country; and international artist made jewellery, looking particularly at work from Britain, Germany and The Netherlands. Our British art collection specifically includes British modernist painting, drawing acquired through the Cleveland Drawing Biennale, contemporary drawing acquired through the Contemporary Art Society Special Collections Scheme and British studio ceramics charting the development of the movement throughout the twentieth century. As befits a resource that is so central to our artistic policy the collection remains live and is still being developed.</p>	

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<p>Nicholas Brown</p> <p>Stuart Hall Library, Iniva (Institute of International Visual Arts)</p> <p>Rivington Place London EC2A 3BA</p> <p>Library[at]iniva.org</p>	20 th century post-1945 British art	Books; Documents; Installation; Painting; Performance; Photography; Textiles	Race; Gender; Sexuality;	Performance art; Women artists;		A variety of library based displays primarily of contemporary Black British artists including Maud Sulter, Mona Hatoum and Alia Syed.	I manage the Stuart Hall Library and Archive, a research level resource for contemporary visual art which engages with notions of cultural identity. I convene the library's Research Network, a forum for artists, curators, academics, writers, creative practitioners and activists to share an aspect of their work.
<p>Scott Thomas Buckle</p> <p>scottbuckle[at]btopenworld.com</p> <p>Independent art historian</p>	19 th century British art;	Drawing; Painting; Pastel; Watercolour; Works on paper;	Portraiture; History painting;	Pre-Raphaelitism; Victorian Art;	<p>'Is this the face of Alessandro di Marco? The forgotten features of a well-known Italian model', <i>British Art Journal</i> Autumn 2012</p> <p><i>Frank Cadogan Cowper (1877-1958)</i>, Campbell-Wilson Fine Art, 2004</p>		Research interests: Victorian artists' models; Frank Cadogan Cowper; Pre-Raphaelite drawings
<p>Mary Bustin</p> <p>Conservation[at]marybustin.co.uk</p> <p>Mary Bustin Conservation</p> <p>www.marybustin.co.uk</p> <p>07726 330014</p>	20 th century 1900-1945 British art; 20 th century post-1945 British art	Painting	Material-based art history. Technical art history; Art & science; Conservation and preservation of easel paintings; St Ives School Women artists International connections Portraiture; Landscape; Still Life; Marine painting; Empire; Amateur artists; Bloomsbury;	Camden Town Group; Constructivism; Edwardian Art; Euston Road School; Folk Art; Modernism; New English Art Club; Pop Art ; Popular Art; Surrealism; Vorticism; War Art; Patronage & Collecting; Art institutions;	<p>Essays on the materials and working methods of <i>George Romney, Mary Beale, John Michael Wright, Alfred Wallis</i>.</p> <p>Catalogue essay on <i>Gwen John's later painting technique</i> in Gwen John and Augustus John, ed David Fraser Jenkins, Chris Stevens, Tate Britain 2004</p>	Materials and techniques component in <i>Mary Beale</i> , curated by Tabitha Barber, Geffrye Museum, 1999	Current research into material choices influencing artists' practice in 20 th Century Britain. ' <i>The Relevance of an artists archive to the making, meaning and interpretation of 20th century oil paintings</i> ': Patrick Heron. Publ. December 2014.

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<p>Dr Ana Carden-Coyne</p> <p>a.cc[at]manchester.ac.uk</p> <p>Centre for the Cultural History of War, University of Manchester</p> <p>Oxford Road Manchester, M13 9PL</p> <p>01612 753094</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	All media	<p>Portraiture; Landscape; History painting; Still Life; Sporting art;</p> <p>Illustration; Monuments/ tomb sculpture;</p> <p>Welsh Art; Scottish Art; Irish Art; Regionalism;</p> <p>Empire; Race; Gender; Sexuality;</p> <p>Aesthetic movement; Amateur artists; Bloomsbury; Bristol School;</p>	<p>Camden Town Group; Conceptual art; Constructivism; Edwardian Art Industrial Revolution; Modernism; Neoclassicism; New Sculpture; Performance art; Pop Art; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists;</p> <p>Art criticism; Art theory; Art & science;</p> <p>Learning & participation;</p>	<p><i>Reconstructing the Body: Classicism, Modernism and the First World War</i>, 2009</p>	<p>Consultant: <i>War and Medicine</i>, Wellcome Trust, 2008-2009</p> <p><i>War in the North</i>, Imperial War Museum North, 2005</p>	<p>Curating an historical and contemporary art exhibition with Manchester Art Gallery and Whitworth Art Gallery, in reference to the centenary of WW1 in 2014.</p>
<p>Valeria Carullo</p> <p>valeria.carullo[at]riba.org</p> <p>Curator, The Robert Elwall Photographs Collection</p> <p>British Architectural Library, Royal Institute of British Architects 66 Portland Place London W1B 1AD</p> <p>020 7307 3710</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art.</p>	Photography	<p>Landscape; Topography; Architecture; Modernism; Collecting; Conservation</p>		<p><i>John Pantlin: Photographing the Mid-Century Home</i> at the Geffrye Museum; <i>Ordinary Beauty: The Photography of Edwin Smith</i> at the RIBA Architecture Gallery</p>	<p>I have recently delivered a paper on the work of Dell & Wainwright, official photographers of the <i>Architectural Review</i> from 1930 to 1946, which I hope will develop into further research and a publication.</p>	
<p>Julia Carver</p> <p>Julia.carver[at]bristol.gov.uk</p> <p>Collections Officer, Visual Art</p> <p>Bristol Museum and Art Gallery Queens Road Bristol, BS8 1RL</p> <p>0117 9223591</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Books; Drawing; Installation; Painting; Pastel; Performance; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Still Life; Illustration;</p> <p>Race; Gender; Sexuality;;</p> <p>Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School;</p>	<p>Modernism; Neo-Romanticism; New English Art Club; New Sculpture; Performance art; Pop Art; Romanticism; St Ives School;; Surrealism; ;</p> <p>Vorticism; War Art; Women artists;</p> <p>Art criticism; Art theory;</p>	<p><i>The Shape of Things: New Commissions from Alinah Azadeh and Rosa Nguyen</i>, Bristol Museum and Art Gallery, 2010, introductory essay, editor</p> <p><i>Victorian Visions</i>, National Museum Wales, 2004, artists' biographies;</p>	<p><i>City Lives: 2013-14</i>, featuring contemporary British artists Sarah Dobai, Martin Parr and Jem Southam alongside international artists.</p> <p><i>The Shape of Things: New Commissions from Alinah Azadeh and Rosa Nguyen</i>, Bristol Museum and Art Gallery, 2010</p>	<p>I curate Bristol's collection of modern and contemporary art from the 20th and 21st centuries, including British and overseas art.</p>

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<p>Amy Concannon</p> <p>amy.concannon[at]tate.org.uk</p> <p>Assistant Curator 1790-1850</p> <p>Tate Britain Millbank SW1P 4RG</p> <p>020 7887 3921</p>	<p>Late 18th century British art;</p> <p>19th century British art;</p>	<p>Drawing;</p> <p>Painting;</p> <p>Prints & printmaking;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Landscape;</p> <p>History painting;</p> <p>Genre painting;</p> <p>Topography & mapmaking;</p> <p>Illustration;</p>	<p>Industrial Revolution;</p> <p>Romanticism;</p> <p>Victorian Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Art criticism;</p> <p>Art & science;</p> <p>Conservation/ technical art history;</p>		<p>Forthcoming on: Turner 1835–51 Ruins Genre drawings Landscape</p>	<p>My work at Tate encompasses cataloguing works in the collection (including works on paper in the Turner Bequest) and researching acquisitions, as well as research and administration of exhibitions and displays (as listed). I am particularly interested in the Oppé collection of British watercolours and drawings and work with my colleague Greg Sullivan to co-convene the Tate Research Centre for British Romantic Art, to generate research events in this key area of Tate's collection.</p>
<p>Dr Elena Cooper</p> <p>CREATE, Glasgow University</p> <p>CREATE, School of Law, Glasgow University, 10 The Square, Glasgow, G12 8QQ</p> <p>Elena.cooper[at]glasgow.ac.uk</p>	<p>19th century British art;</p>	<p>Painting;</p> <p>Photography; Prints and printmaking;</p> <p>Sculpture;</p>			<p><i>Art and Modern Copyright: The Contested Image, CUP, forthcoming 2017</i></p>	<p>N/A</p>	<p>Copyright history relating to painting and photography 1850-1911.</p>
<p>Chantal Condron</p> <p>chantal.condron[at]culture.gsi.gov.uk</p> <p>Curator</p> <p>Government Art Collection Queen's Yard 179a Tottenham Court Road London W1T 7PA</p> <p>020 7580 9139</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Books;</p> <p>Costume;</p> <p>Documents;</p> <p>Drawing;</p> <p>Decorative/ applied arts;</p> <p>Furniture;</p> <p>Installation;</p> <p>Miniatures;</p> <p>Painting;</p> <p>Pastel;</p> <p>Performance;</p> <p>Personal items;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Tapestries & textiles;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Topography & mapmaking;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Monuments/ tomb sculpture;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art;</p> <p>Regionalism;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Bristol School;</p> <p>Camden Town Group;</p> <p>Conceptual art;</p> <p>Constructivism;</p> <p>Edwardian Art;</p> <p>Euston Road School;</p> <p>Folk Art;</p> <p>Glasgow School</p>	<p>;</p> <p>Gothic Revival;</p> <p>Group X Industrial Revolution;</p> <p>Modernism;</p> <p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>New English Art Club;</p> <p>New Sculpture;</p> <p>Norwich School;</p> <p>Performance art;</p> <p>Pop Art;</p> <p>Popular Art;</p> <p>Pre-Raphaelitism;</p> <p>Romanticism;</p> <p>St Ives School;</p> <p>Scottish Colourists;</p> <p>Surrealism;</p> <p>Victorian Art;</p> <p>Unit One;</p> <p>Vorticism;</p> <p>War Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Royal patronage;</p> <p>Country Houses;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p>Learning & participation;</p>	<p>Profile on Catherine Yass for <i>The British Ambassador's Residence in Paris</i>, Tim Knox, Flammarion, 2011</p> <p>Text for <i>Postcards from the Future</i> commissioned by artists Didier Madoc-Jones and Robert Graves, Museum of London, 2011</p> <p><i>Works of Art from the GAC at the British Ambassador's Residence, Washington DC</i>, Crown Copyright, 2004</p>	<p><i>Murder and Madness</i>, Government Art Collection, 2012</p> <p><i>A Degree of Excellence</i>, University of London Library, 2000</p>	<p>Modern and contemporary art research of Government Art Collection (GAC) works of art.</p> <p>Write/edit interpretative texts for exhibitions, displays and online content.</p> <p>Promote GAC to government and external audiences.</p> <p>Present public talks.</p> <p>Manage collaboration with schools towards supporting literacy skills with visual arts.</p> <p>Audience research.</p> <p>Social media planning.</p>

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	Period	Medium	Genre				
<p>Alix Collingwood</p> <p>alix_collingwood[at]middlesbrough.gov.uk</p> <p>Curator</p> <p>mima</p> <p>Centre square</p> <p>Middlesbrough</p> <p>TS1 2AZ</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Drawing;</p> <p>Painting;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>Still Life;</p> <p>Regionalism;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Conceptual art;</p>	<p>Modernism;</p> <p>Pop Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p>	<p>Forthcoming:</p> <p>Festivities & Fears: Post war Britain</p> <p>Chance Finds Us</p> <p>Margaret Harrison</p> <p>Stephen McKenna</p> <p><i>Tracing the century: Drawing as a catalyst for change</i>, 2013</p> <p><i>Life, death & home in-between: works from mima collection</i>, 2012</p> <p><i>Carey Young: Memento Park</i>, 2011</p>	<p>mima's collections remain at the heart of our artistic programme. The collections cover fine art, with a strength in post-war British art and particularly drawing; British ceramics, developing from the early stages of the studio ceramics movement in this country; and international artist made jewellery, looking particularly at work from Britain, Germany and The Netherlands. Our British art collection specifically includes British modernist painting, drawing acquired through the Cleveland Drawing Biennale, contemporary drawing acquired through the Contemporary Art Society Special Collections Scheme and British studio ceramics charting the development of the movement throughout the twentieth century.</p>	
<p>Ms Jo Cottrell</p> <p>Jo[at]jocottrell.com</p> <p>MPhil/PhD student</p> <p>School of Arts</p> <p>Birkbeck, UoL</p>	<p>British art;</p> <p>20th century 1900-1945</p>	<p>Books;</p> <p>Documents;</p> <p>Drawing;</p> <p>Decorative/ applied arts;</p> <p>Painting;</p> <p>Personal items;</p> <p>Photography;</p> <p>Sculpture;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality</p> <p>Edwardian Art;</p>	<p>Modernism;</p> <p>Vorticism;</p> <p>Women artists;</p>		<p>I am a mature student commencing my PhD research focusing on three female British artists - Jessica Dismorr, Helen Saunders and Dorothy Shakespear, with the working title 'As a Woman My Country is the Whole World. Nationalism, Cosmopolitanism and the gender of Vorticism'.</p>	
<p>Alfredo Cramerotti</p> <p>alfredoc[at]mostyn.org</p> <p>Director</p> <p>MOSTYN</p> <p>12 Vaughan Street</p> <p>Llandudno</p> <p>Conwy</p> <p>LL30 1AB</p> <p>01492 879201</p>	<p>20th century post-1945 British art;</p>	<p>Books;</p> <p>Installation;</p> <p>Performance;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sound;</p> <p>Video;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Conceptual art;</p> <p>Modernism;</p> <p>Performance art;</p> <p>Pop Art;</p> <p>Women artists;</p>	<p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p>Learning & participation;</p>	<p><i>Photocinema: The Creative Edge of Photography and Film</i> (ed.), 2013</p> <p><i>Contingency in Madagascar</i> (ed.), 2012</p> <p><i>Photography and Landscape</i> (ed.), 2012</p> <p><i>Unmapping the City: Perspectives of Flatness</i> (ed.), 2010</p> <p><i>Aesthetic Journalism: How To Inform without Informing</i>, 2009</p>	<p>Forthcoming: <i>Adam Broomberg & Oliver Chanarin</i>, 2014</p> <p>Curator of: <i>Bedwyr Williams: The Starry Messenger</i>, Wales in Venice, 2013</p> <p><i>Keith Arnatt and YOU</i>, 2013</p> <p><i>All That Fits: The Aesthetics of Journalism</i>, 2011</p> <p><i>Matt Stuart: The Great British Weekend</i>, 2010-11</p> <p><i>Manifesta 8: The Rest is History?</i>, 2010-11</p> <p><i>Dinu Li: Yesterday is History, Tomorrow is Mystery</i>, 2010</p> <p><i>Ian Breakwell: The Elusive State of Happiness</i>, 2010</p> <p><i>Bill Drummond / The17</i>, 2008</p>	<p>Director, MOSTYN;</p> <p>Research Scholar, eCPR European Centre for Photography Research, University of Wales, Newport;</p> <p>Editor, Critical Photography book series (Intellect Books);</p> <p><u>Expertise:</u> Interdisciplinary curating (cross-media work i.e. art and science, law, mass media – TV, radio, Internet, newspapers, cinema</p> <p>Performative symposia</p> <p>Expanded Photography (a visual alphabet and database that acts as agent of translation rather than representation)</p> <p>Aesthetic Journalism (the mutual convergence of art and media into a new cross discipline of Aesthetic Journalism)</p>

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	Period	Medium	Genre				
<p>Tim Craven</p> <p>tim.craven[at]southampton.gov.uk</p> <p>Lead Curator (Art)</p> <p>Southampton City Art Gallery</p>	<p>16th and 17th century British art;</p> <p>18th century British art;</p> <p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Books;</p> <p>Costume;</p> <p>Documents;</p> <p>Drawing;</p> <p>Decorative/ applied arts;</p> <p>Furniture;</p> <p>Installation;</p> <p>Miniatures;</p> <p>Painting;</p> <p>Pastel;</p> <p>Performance;</p> <p>Personal items;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Tapestries & textiles;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Sporting art;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Topography & mapmaking;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Monuments/ tomb sculpture;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art;</p> <p>Regionalism;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Bristol School;</p> <p>Camden Town Group;</p> <p>Conceptual art;</p> <p>Constructivism;</p> <p>Edwardian Art;</p> <p>Euston Road School;</p> <p>Folk Art;</p> <p>Glasgow School;</p> <p>Gothic Revival;</p>	<p>Group X;</p> <p>Industrial Revolution;</p> <p>Modernism;</p> <p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>New English Art Club;</p> <p>New Sculpture;</p> <p>Norwich School;</p> <p>Performance art;</p> <p>Pop Art;</p> <p>Popular Art;</p> <p>Pre-Raphaelitism;</p> <p>Romanticism;</p> <p>St Ives School;</p> <p>Scottish Colourists;</p> <p>Surrealism;</p> <p>Victorian Art;</p> <p>Unit One;</p> <p>Vorticism;</p> <p>War Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Royal patronage;</p> <p>Country Houses;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p>Conservation/ technical art history;</p> <p>Learning & participation;</p>	<p><i>Euston Road School</i>, exhibition catalogue, 1999</p> <p><i>A Clean and Solid Mosaic, Harold Gilman and William Ratcliffe</i>, exhibition catalogue, 2002</p> <p><i>Thelwell Country, 70 years of Norman Thelwell</i>, exhibition catalogue, 2003</p> <p><i>Elements of Abstraction</i>, exhibitions catalogue, 2006</p> <p><i>A Countryman in Town Robert Bevan and the Cumberland Market Group</i>, exhibition catalogue, 2008</p> <p><i>Ancient Landscapes, Pastoral Visions</i>, exhibition catalogue, 2008</p> <p><i>A Rational Aesthetic: The Systems Group</i>, exhibitions catalogue, 2008</p>	<p>Exhibitions on:</p> <p>Camden Town group;</p> <p>Euston Road School;</p> <p>Malcolm Derummong exhibition;</p> <p>Harold Gilman and William Ratcliffe exhibition;</p> <p>British Abstraction in 20th century exhibition;</p> <p>Systems group exhibition;</p> <p>Robert Bevan and the Cumberland Market Group exhibition;</p> <p>British Surrealists exhibition;</p> <p>A Hundred years of 20th century British Prints Drawings and Watercolours exhibition;</p> <p>Many and various permanent collection displays.</p>	<p>Curation and touring exhibitions drawn from the permanent collection to outside venues including British surrealists, works on paper and British watercolours, 18th – 20th. Curation of permanent collection displays in the art gallery. Development of the permanent collection through acquisitions. Leading the curatorial team for Southampton’s arts and heritage centuries.</p>
<p>Sophie Cummings</p> <p>Scummings[at]swindon.gov.uk</p> <p>Curator</p> <p>Swindon Museum and Art Gallery</p> <p>Swindon Museum and Art Gallery Bath Road, Swindon SN1 4BA</p> <p>(01793) 466556</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Drawing;</p> <p>Painting;</p> <p>Prints and printmaking;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Bloomsbury;</p> <p>Camden Town Group;</p>	<p>New English Art Club;</p> <p>St Ives School;</p> <p>Unit One;</p> <p>War Art;</p> <p>Women artists;</p> <p>Art criticism;</p> <p>Art theory;</p>	<p>Action: Abstract Art from the Swindon Collection (forthcoming, 2014)</p>	<p>Developing a five year exhibition programme focusing on the strengths of our 20th century art collection; acquiring 21st century art to develop the scope and depth of the collection; working towards the relocation of Swindon Museum and Art Gallery</p>	
<p>Ellie Dawkins</p> <p>ellie.dawkins[at]swansea.gov.uk</p> <p>Documentation Officer</p> <p>Glynn Vivian Art Gallery Swansea</p> <p>01792 516900</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Documents;</p> <p>Drawing;</p> <p>Painting;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Topography & mapmaking;</p> <p>Welsh Art;</p>	<p>Amateur artists;</p> <p>Edwardian Art;</p> <p>Neo-Romanticism;</p> <p>Victorian Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Learning & participation;</p>		<p>Head of Documentation and Archives at Glynn Vivian Art Gallery, supporting research into Welsh artists and collectors of the 19th and 20th centuries.</p> <p>Also interested in 20th century émigré artists in Wales.</p> <p>My role includes providing academic researchers with primary material on Welsh art.</p>	

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	Period	Medium	Genre			
<p>Jane Davidson-Ladd jdav003[a]aucklanduni.ac.nz</p> <p>PhD Candidate</p> <p>University of Auckland</p> <p>The University of Auckland Private Bag 92019 Auckland 1142 New Zealand</p>	<p>18th century British art; 19th century British art;</p>	<p>Documents; Drawing; Miniatures; Painting; Pastel; Prints and printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; History painting; Sporting art; Genre painting; Illustration; Empire; Race; Gender;</p>	<p>Pre-Raphaelitism; Romanticism; Victorian Art;</p> <p>Patronage & Collecting; Art institutions; Art education;</p>	<p>“Watering Place: New Zealand Art 1642-1920”, p 2-7, in Ron Brownson (ed), <i>Art Toi: New Zealand Art at Auckland Art Gallery</i>, Auckland: Auckland Art Gallery, 2011</p>	<p><i>Picturing History: Goldie to Cotton</i>, Auckland Art Gallery Toi o Tamaki, 25 Apr 2009 – 21 Feb 2010</p> <p>The provisional title for my PhD thesis is "Louis John Steele and the construction of a European art tradition in New Zealand". It considers the influence English-born artist Louis J. Steele (1842-1918) had on New Zealand art in the period from his arrival in 1886 to his death in 1918. I believe he was quite a significant figure and the extent of his influence is yet to be fully acknowledged. As New Zealand's first art histories are revised and questioned it is my belief that his place within the canon needs to be reassessed. My research builds on an ongoing interest in New Zealand history paintings and colonial art.</p> <p>Little is known of Steele's career prior to coming to New Zealand aside from brief details about his training at the Royal Academy, London (enrolled 1860 on the recommendation of "Keyl") and subsequently Ecole des Beaux Arts, Paris, and his involvement in reproductive etching in the late 1870s to mid 1880s. He associated with noted Royal Academicians and artists of the time including: W. Q. Orchardson, Briton Riviere, Marcus Stone, John Pettie, Mrs Allingham, S. E. Waller and Andrew Stone. I am particularly interested in finding out about this early part of his career.</p>

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<p>Maria Devaney mdevaney[at]pkc.gov.uk Senior Curator Perth Museum & Art Gallery Perth & Kinross Council Perth Museum & Art Gallery 78 George Street Perth PH1 5LB 01738 632488</p>	<p>Scottish and British 19th-20th century art and post war to contemporary Scottish with a particular emphasis on Perth & Kinross</p>	<p>Drawing; Painting; Prints & printmaking; Sculpture;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography; Caricature & satire; Illustration; Scottish Art; Regionalism; (Perth & Kinross) Amateur artists linked to Perth & Kinross; Conceptual art; Edwardian Art; Glasgow School; Edinburgh School; St Andrews School; Modern Scottish printmaking;</p>	<p>Modernism; Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Country Houses; Art education; Art criticism; Art theory; Japanese woodblock prints;</p>	<p><i>Mountain, Meadow, Moss and Moor: Joseph Denovan Adam, 1996</i> <i>R H Morton Stirling's Forgotten Artist</i> (published Stirling Smith Art Gallery & Museum) <i>Henry Morley A Stirling Artist</i> (published Stirling Smith Art Gallery & Museum)</p>	<p><i>Picture Perthshire, 2013</i> <i>ARTIST ROOMS Robert Mapplethorpe, 2012</i> <i>Romantic Scotland, 2011</i> <i>Birds & the Bees, 2011</i> <i>Stella Steyn, 2010</i> <i>ARTIST ROOMS Andy Warhol,</i> 2010 <i>Scottish Masters, 2010</i> <i>La Serenissima, 2009</i> <i>French Connections, 2009</i> <i>A Glimpse of the Floating World, 2008</i> <i>Sea Pictures, 2008</i> <i>Painted Ladies, 2007</i> <i>Derrick Guild, 2007</i> <i>Gillies to Bellany, 2007</i> <i>DY Cameron, 2007</i> <i>Blairgowrie Boys, 2006</i> <i>Poetic Visions, 2006</i></p>	<p>Collections management for the fine and applied art collections of Perth Museum & Art Gallery incorporating development of collections through collecting policies, acquisitions, documentation, research, storage, conservation, interpretation and display. Managing loans and collection enquiries. Lead curator on all art focussed exhibitions.</p>

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	Period	Medium	Genre			
<p>Patrizia Di Bello</p> <p>p.dibello[at]bbk.ac.uk</p> <p>Lecturer in History and Theory of Photography</p> <p>Birkbeck University of London</p> <p>History of Art Department 43 Gordon Square London WC1 H 0PD</p> <p>020 76316125</p>	<p>19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Books; Photography; Prints and printmaking; Sculpture;</p>	<p>Portraiture; Monuments/ tomb sculpture;</p> <p>Gender; Sexuality;;</p> <p>Aesthetic movement; Amateur artists; Bloomsbury; Conceptual art; Constructivism;</p>	<p>Industrial Revolution; Modernism; New Sculpture; Performance art; Pre-Raphaelitism; Surrealism; Victorian Art; Vorticism; War Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science;</p> <p>Technical art history;</p>	<p>"'Multiplying Statues by Machinery": Stereoscopic Photographs of Sculptures at the 1862 International Exhibition' in <i>The Sculptural Photograph in the Nineteenth Century</i>, a special issue of <i>History of Photography</i> guest edited by Patrizia Di Bello, Volume 37, Issue 4, November 2013</p> <p>Patrizia Di Bello, Colette Wilson and Shamoon Zamir (eds), <i>The Photobook from Talbot to Ruscha and Beyond</i> (London: I.B. Tauris, 2012)</p> <p>'Elizabeth Thompson and 'Patsy' Cornwallis West as carte-de-visite Celebrities' in <i>History of Photography</i> 35:3 (2011), 240- 249</p> <p>Patrizia Di Bello and Gabriel Koureas eds, <i>Art, History and the Senses, 1830 to the present</i> (Aldershot, UK and Burlington, USA: Ashgate 2010)</p> <p>Luisa Cale and Patrizia Di Bello eds, <i>Illustrations, Optics and Objects in Nineteenth-Century Literary and Visual Cultures</i> (Houndsmill, Basingstoke: Palgrave Macmillan, 2009)</p> <p>Patrizia Di Bello, <i>Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts</i> (Aldershot, UK and Burlington, USA: Ashgate 2007)</p>	<p>I am currently working on a book on the technical and conceptual relationships between photography and sculpture, focusing on a number of case studies including British ones.</p>

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	Period	Medium	Genre				
<p>Brett Dolman brett.dolman[at]hrp.org.uk Curator of Collections, Hampton Court Palace Historic Royal Palaces Hampton Court Palace Apt 25 Surrey KT8 9AU</p>	<p>16th and 17th century British art; 18th century British art;</p>	<p>Books; Documents; Drawing; Miniatures; Painting; Pastel; Personal items; Prints & printmaking; Sculpture; Tapestries & textiles; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Empire; Sexuality;</p>	<p>Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;</p>	<p>Brett Dolman, David Souden and Olivia Fryman, <i>Beauty, Sex and Power: A Story of Debauchery and Decadent Art at the Late Stuart Court (1660-1714)</i>, 2012; 'Antonio Verrio and the royal image at Hampton Court', <i>British Art Journal</i>, 2010; David Souden, Lucy Worsley and Brett Dolman, <i>Royal Palaces of London</i>, 2009; 'Everything Curious: Samuel Hieronymus Grimm & Sir Richard Kaye', <i>British Library Journal</i>, 2003;</p>	<p>The current painting hang at Hampton Court Palace <i>The Wild, the Beautiful and the Damned</i>, Hampton Court, 2012; <i>Henry's Women</i>, Hampton Court, 2009;</p>	<p>Court portraiture and the projection of the royal image (1500-1750). Especially, at present, the art and culture of the early Hanoverian period (1714-1737) in preparation for an exhibition on the early Georgian Court in 2014; Baroque murals. Research into the commissioning, iconography and reception of the work of Antonio Verrio and James Thornhill at Hampton Court and elsewhere. Linked to the re-presentation plans for the baroque areas of Hampton Court, and prospective partnership projects with other baroque sites. 'Beauty' in late 17th century England. Writing up research pursued during the preparation for <i>The Wild, the Beautiful and the Damned</i>, the 2012 exhibition at Hampton Court, particularly the meaning and reception of the female portraiture of Peter Lely, Godfrey Kneller, Benedetto Gennari and William Wissing Generally, the historiography of portraiture across all periods.</p>
<p>Pip Dodd pdodd[at]nam.ac.uk Senior Curator, National Army Museum Royal Hospital Road London SW3 4HT</p>	<p>18th century British art; 19th century British art; 20th century 1900-1945 British art;</p>	<p>Costume; Drawing; Miniatures; Painting; Pastel; Prints and printmaking; Watercolour; Works on paper</p>	<p>Portraiture; Landscape; History painting; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Empire; Race; Amateur artists; Edwardian Art;</p>	<p>Industrial Revolution; Pre-Raphaelitism; Victorian Art; War Art; Women artists; Patronage & Collecting; Country Houses; Conservation/ Technical art history;</p>		<p>I work extensively with military art, including portraiture, battle, history and genre paintings. Currently researching British painting in India.</p>	
<p>Martina Droth martina.droth[at]yale.edu Yale Center for British Art 1080 Chapel Street New Haven CT 06250</p>	<p>19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;</p>	<p>Decorative/ applied arts; Sculpture;</p>	<p>Monuments/ tomb sculpture; Empire; Aesthetic movement;</p>	<p>Modernism; Neoclassicism; New Sculpture; Victorian Art; Patronage & Collecting; Art institutions; Royal patronage; Art education; Art criticism;</p>	<p>M. Droth, Sébastien Clerbois, eds, <i>Revival and Invention: Sculpture and its Material Histories</i>, Peter Lang, 2011 'Leighton House: Art in and beyond the Studio', <i>Journal of Design History</i>, 2012</p>	<p><i>Victorian Sculpture</i>, Yale Center for British Art, 2014, and Tate Britain, 2015 <i>Caro Close Up</i>, Yale Center for British Art, 2012 <i>Taking Shape: Finding Sculpture in the Decorative Arts</i>, Henry Moore Institute, 2008, and J. Paul Getty Museum, 2009 <i>Bronze: The Power of Life and Death</i>, Henry Moore Institute, 2005</p>	<p>Victorian sculpture; Henry Moore and Bill Brandt.</p>

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	Period	Medium	Genre				
<p>Kirstine Brander Dunthorne hkdundthorne[at]btinternet.com</p> <p>Glynn Vivian Art Gallery Swansea</p> <p>01792 516900</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th Century post-1945 British art;</p>	<p>Documents; Drawings Painting; Pastel; Personal items; Photography; Prints & printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Illustration;</p> <p>Welsh Art; Regionalism;</p> <p>Empire; Race; Gender;</p>	<p>Amateur artists; Edwardian Art;</p> <p>Industrial Revolution; Victorian Art; Women artists;</p> <p>Patronage & collecting; Art institutions; Art education; Art criticism; Learning & participation;</p>	<p><i>A passion for art. Friends of the Glynn Vivian Art Gallery 1858-2008</i>, 2008</p> <p><i>Drawn from Wales: a School of Art in Swansea 1853-2003</i>, (Ed.), 2003</p> <p><i>Artists Exhibited in Wales 1945-74</i>, 1976</p>	<p><i>A passion for art: Friends of the Glynn Vivian Art Gallery 1858-2008</i>, Glynn Vivian Art Gallery, 2008</p> <p><i>Drawn from Wales: a School of Art in Swansea, 1853-2003</i>, Glynn Vivian Art Gallery, 2003</p>	<p>Research on paintings, prints and drawings from the collection of Richard Glynn Vivian (1835-1910), founder of the Glynn Vivian Art Gallery, Swansea. Documentary archival research on Richard Glynn Vivian. Broader interest in 19th and 20th century Welsh art and artists, particularly those in the collection of the Glynn Vivian Art Gallery.</p>
<p>Karen Eslea keslea[at]turnercontemporary.org</p> <p>Head of Learning</p> <p>Turner Contemporary Rendezvous Margate Kent CT9 1HG</p> <p>01843 233001</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p> <p>Contemporary British art;</p>	<p>Fine art and literature;</p>	<p>Learning & participation;</p>			<p>Working on interpretation and learning programmes as well as curatorial projects. Currently devising an exhibition linked to the Wasteland to link in to 1914-18 commemorations.</p>	
<p>Magdalen Evans NADFAS</p> <p>Magdalenevans[at]yahoo.co.uk</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Drawing; Decorative/ applied arts; Furniture; Painting; Pastel; Prints & printmaking; Tapestries & textiles; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting; Illustration; Regionalism;</p> <p>Aesthetic movement; Bloomsbury; Camden Town Group; Constructivism; Edwardian Art; Euston Road School; Folk Art; Gothic Revival;</p> <p>Art in prisons</p>	<p>Industrial Revolution; Modernism; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Victorian Art; Vorticism; War Art; Women artists;</p> <p>Patronage & collecting; Art institutions; Church art; Royal patronage; Art education; Art criticism; Art theory; Art & science;</p> <p>Learning & participation;</p>	<p>“Utmost Fidelity” (Sanson & Co, 2009)</p> <p>Obituaries for the Times, Guardian & Independent</p>	<p>The life of the sculptor and puppet maker William Simmonds 1876 - 1968</p>	

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	Period	Medium	Genre				
Dr James Finch Independent J.Finch-420[at]kent.ac.uk	18 th century British art; 20 th century post-1945 British art	Painting; Prints and printmaking; Sculpture; Works on paper;		Modernism; Pop Art; Surrealism; Art criticism; Art theory;	'A Wisful Dream of Far-Off Californian Glamour': David Sylvester and the British View of American Art' (<i>Tate Papers</i> , forthcoming)	Cataloguing 18 th century prints at Royal Academy of Arts; research assistant to Sir Alan Bowness; teaching on MA Curating course at University of Kent; writing essay on John Berger and realism in the 1950s	
Neil Firth neil.firth[at]pierartscentre.com Director The Pier Arts Centre Victoria Street Stromness Orkney KW16 3AA	20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Painting; Photography; Prints & printmaking; Sculpture; Video; Watercolour; Works on paper;	Landscape; Still Life; Marine painting; Scottish Art;	Modernism; New Sculpture; St Ives School; Unit One; Patronage & collecting; Art education; Learning & participation;	Neil Firth, Mel Gooding, Sir Nicholas Serota, Margaret Gardiner et al, <i>An Unfolding Gift – The Pier Arts Centre Collection</i> , 2010 The Pier Arts Centre Collection focussing on new acquisitions: New work by Christine Borland 2012 New work by Jim Lambie 2011 Other recent solo exhibitions and projects by British artists include – Roger Ackling,; Richard Deacon and Bill Woodrow; Annie Cattrell; Ian Stephen; Wilhelmina Barns-Graham; Adam Barker-Mill; Robin Gillanders; Ian Hamilton Finlay and Hannah Rickards.	Collection development including research on contemporary Northern European artists and small sculptural works. Current temporary exhibitions include sculptural work by Nathan Coley; contemporary British craft and Zoe Walker & Neil Bromwich.	
Elizabeth Fisher eaf27[at]cam.ac.uk Curator Kettle's Yard University of Cambridge Castle Street Cambridge CB3 0AQ	20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;	Installation; Painting; Sculpture; Video; Photography; Works on paper; Interdisciplinary practices;	Modernism; Unit One; Circle; Vorticism; War Art; Constructivism; Women artists; Patronage & collecting; Art institutions;	Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;	Exhibition catalogues: <i>Winifred Nicholson: Music of Colour</i> , University of Cambridge, 2012 <i>Alfred Wallis ships and boats</i> , University of Cambridge, 2012 <i>Lucia Nogueira</i> , University of Cambridge, 2011 <i>Andy Holden</i> , University of Cambridge, 2011 <i>Sarah Dobai</i> , University of Cambridge, 2006 Forthcoming: <i>On Not Knowing: How artists think</i> (co-edited with Rebecca Fortnum), published by Kettle's Yard with University of the Arts London & Black Dog (forthcoming June 2013) <i>Christopher Wood at Kettle's Yard</i> , University of Cambridge (forthcoming July 2013)	<i>Winifred Nicholson: Music of Colour</i> , 2012 <i>Alfred Wallis ships and boats</i> , 2012 <i>Lucia Nogueira</i> , 2011 <i>Andy Holden</i> , 2011 <i>Material Intelligence</i> , 2009 <i>David Ward</i> , 2009 <i>Beyond Measure: conversations across art and science</i> , 2008 <i>Michelle Charles</i> , 2008 <i>Edmund de Waal at Kettle's Yard</i> , 2007 <i>Sarah Dobai</i> , 2006 <i>Gary Stevens: Slow Life</i> , 2005	Collection management: I am currently managing the removal and reinstallation of all permanent displays, along with a schedule of conservation work including dealing with a number of works that were mounted on asbestos in the 1960s and 70s. Research: A history of Kettle's Yard and its agency within current curatorial practices. Exhibitions: <i>Katie Paterson</i> : (residency at Wellcome Sanger Institute and exhibition at Kettle's Yard, April 2013); <i>Christopher Wood</i> July 2013; <i>Gustav Metzger in Cambridge</i> November 2013; <i>Art and Life: Ben Nicholson, Winifred Nicholson, Christopher Wood, Alfred Wallis & William Staite Murray</i> (curated by Jovan Nicholson) February 2014; <i>Ian Hamilton Finlay</i> with Prof. Stephen Bann, Sept 2014; <i>Modern Times</i> with Phyllida Barlow, Nov 2014.

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<p>Dr Claire FitzGerald</p> <p>Community Activity and Heritage Officer for London Borough of Hillingdon, alumni of University of Warwick</p> <p>c.d.fitzgerald[at]warwick.ac.uk</p>	<p>mid/late 19th and early 20th century</p>	<p>Books; Decorative/ applied arts; Works on paper; Illustration; Tempera painting; Stained Glass; Embroidery</p>	<p>Portraiture; Landscape; Genre painting; Illustration; regionalism;</p> <p>Gender;</p> <p>Arts and Crafts movement; Edwardian Art;</p>	<p>Industrial Revolution; Modernism; Pre-Raphaelitism; Romanticism; Victorian Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Church art; Art education; Art theory; Art history</p>		<p>Doctoral research which investigated craftswomen active between the 1880s and 1930s in the fields of book-illustration, tempera painting, stained glass and embroidery. The work of artists Georgie Gaskin, Celia Levetus, Kate Bunce, Margaret A. Rope, Florence Camm and Mary Newill were examined in depth. Trained at the progressive Birmingham Municipal School of Art at the turn of the century, these women made the ideals of the Arts and Crafts movement their own and carried this tradition beyond the First World War. Integrating Their professional collaborations and social ties cut across the concept of region-specific Schools, shedding light on some of the exchanges amongst a wider artistic community. Still largely overlooked, these women have left a rich material legacy behind - whether embedded in the fabric of church buildings, in museum collections, archives, or treasured by private collectors. The close study of these artworks proves a fertile ground to question preconceptions about gender, society, collaborative production, and methods of chronicling the past.</p>	
<p>Hilary Floe</p> <p>HilaryFloe[at]hepworthwakefield.org</p> <p>Assistant Curator</p> <p>Hepworth Wakfield Gallery Walk Wakefield West Yorkshire WF1 5AW</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>		<p>Gender; Sexuality; Conceptual art;</p>	<p>Modernism; Performance art; Pop Art; Patronage & Collecting; Art institutions; Art education; Art criticism; Art theory; Learning & participation;</p>	<p><i>'Are you afraid of the light?'</i> Spectacular Aesthetics at the Museum of Modern Art, Oxford 1967-8, Modern Art Oxford, 2013</p> <p><i>Archigram Beyond Architecture REMIX 2013</i>, Modern Art Oxford, 2013</p>	<p>DPhil candidate and Collaborative Doctoral Award holder. Thesis provisionally titled <i>The Museum of Modern Art, Oxford (1965-1990): Exhibitions, Spectatorship and Social Change</i>.</p>	
<p>Dr Rachel Flynn</p> <p>rachel.flynn[at]dimbola.co.uk</p> <p>Exhibitions & Collections Coordinator</p> <p>Dimbola Museum & Galleries (Julia Margaret Cameron Trust)</p> <p>Dimbola Lodge Terrace Lane Freshwater Bay Isle of Wight PO40 9QE</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p>	<p>Painting; Photography; Prints & printmaking; Works on paper;</p>	<p>Portraiture; Landscape; Regionalism; Aesthetic movement; Bloomsbury; Modernism;</p>	<p>Neo-Romanticism; Pre-Raphaelitism; Victorian Art; War Art; Women artists;</p>	<p>Contributions/ articles on Graham Sutherland in: Tate Etc, 2012 Art in America, 2011</p> <p>Graham Sutherland An Unfinished World, 2011</p> <p>Companion Guide to the Welsh National Museum of Art, 2011</p>	<p><i>Artist in Focus: Graham Sutherland</i>, National Museum Cardiff, 2011, and Oriel y Parc, 2012</p>	<p>Currently looking for a publisher for an introductory book to the work of Graham Sutherland, aimed at the non-specialist reader. Also beginning to develop an exhibition and publication for the Julia Margaret Cameron bicentenary (2015) which will consider JMC in a wide artistic and social context.</p>

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<p>Susan Foister</p> <p>Information[at]ng-london.org.uk</p> <p>National Gallery</p> <p>Trafalgar Square London WC2N 5DN</p>	<p>16th and 17th century British art;</p> <p>18th century British art;</p> <p>19th century British art;</p>	<p>Painting;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p>	<p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Royal patronage;</p> <p>Country Houses;</p> <p>Conservation/ Technical art history;</p> <p>Learning and participation;</p>	<p><i>Holbein and England</i>, New Haven and London, 2004</p>	<p><i>Holbein in England</i>, Tate Britain, 2006</p>	<p>Curator of Early Netherlandish, German and British Paintings at the National Gallery.</p>
<p>Dr. Jenny Gaschke</p> <p>jenny.gaschke[at]bristol.gov.uk</p> <p>Fine Art Curator, (British and European pre-1900)</p> <p>Bristol Museum and Art Gallery Queens Road Bristol, BS8 1RL</p> <p>0117 922 3571</p>	<p>British art;</p> <p>18th century British art;</p> <p>19th century</p>	<p>Books;</p> <p>Documents;</p> <p>Drawing;</p> <p>Miniatures;</p> <p>Painting;</p> <p>Pastel;</p> <p>Personal items;</p> <p>Photography;</p> <p>Prints and printmaking;</p> <p>Sculpture;</p> <p>Watercolour;</p> <p>Works on paper</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Topography & mapmaking;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>regionalism;</p> <p>Empire;</p> <p>Art & Travel</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bristol School;</p> <p>Edwardian Art;</p> <p>Gothic Revival;</p> <p>Industrial Revolution;</p>	<p>Neoclassicism;</p> <p>Popular Art;</p> <p>Pre-Raphaelitism;</p> <p>Romanticism;</p> <p>Victorian Art;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Royal patronage;</p> <p>Country Houses;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p>Conservation/ Technical art history;</p> <p>Learning and participation</p>	<p>Edward Lear. <i>Egyptian Sketches</i>, London 2009.</p> <p>Perseus und das Schreckenshaupt. Edward Burne-Jones und die Standhaftigkeit des Schönen, in: Nicole Hegener (ed.): <i>Curiosa Poliphili</i>, Leipzig 2007, pp.239-246.</p> <p>“Hellas...in one living picture”. <i>Britische Reisende und die visuelle Aneignung Griechenlands im frühen 19. Jahrhundert</i>, Frankfurt 2006</p>	<p>2009 Re-display of the <i>Art for the Nation</i> galleries at the Queens House, Greenwich (permanent art collection, National Maritime Museum)</p>	<p>I am currently working on the re-display of the fine art collection at Bristol Museum and Art Gallery, including Victorian and Edwardian gallery (completed Nov.2013), Old Master and Enlightenment galleries (2014).</p>

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<p>Alexandra Gent</p> <p>The Courtauld Institute of Art</p> <p>Alexandra.gent[at]courtauld.ac.uk</p>	<p>18th century British art;</p> <p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Painting;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Genre painting;</p>	<p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Country Houses;</p> <p>Art & science;</p> <p>Conservation/ Technical art history;</p>	<p>Gent, A. with contributions from L. Davis, 'Reynolds as Restorer: Prince Baltasar Carlos in Black and Silver' in <i>Painting Techniques, History, Materials and Studio Practice</i>, forthcoming.</p> <p>Gent, A, R. Morrison and N von Aderkas, '1st olio after Capivi': Copaiba Balsam in the paintings of Sir Joshua Reynolds' in <i>Studying 18th- Century Paintings and Art on Paper</i>, 2015.</p> <p>Gent, A, 'Reynolds, Paint and Painting: A Technical Analysis' in <i>Experiments in Paint: Reynolds at the Wallace Collection</i>, L. Davis and M. Hallett (eds.), 2015.</p> <p>Gent, A., A. Roy and R. Morrison, <i>National Gallery Technical Bulletin 35 Reynolds at the National Gallery and the Wallace Collection</i> A. Roy (series ed.), 2014.</p>	<p><i>Joshua Reynolds Experiments in Paint</i>, The Wallace Collection, 2015. Co-curated with Lucy Davis and Mark Hallett</p>	<p>I am currently a PhD candidate at the Courtauld Institute of Art, supervised by Professors Aviva Burnstock and David Solkin. My thesis will examine replication and repetition in Joshua Reynolds's studio practice through the technical examination of selected subject pictures where more than one version survives. I also work as a freelance paintings conservator.</p>

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<p>Elizabeth Gilmore liz[at]jerwoodgallery.org Director Jerwood Gallery Jerwood Gallery Rock-a-Nore Road Hastings, East Sussex TN34 3DW</p>	<p>18th century British Art 19th century British Art 20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Documents; Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Still Life; Marine painting; Caricature & satire; Illustration; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Euston Road School;</p>	<p>Industrial Revolution; Modernism; Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory;</p> <p>Conservation/ Technical art history; Learning and participation;</p>	<p>Jerwood Gallery Exhibition and collection catalogues: Jerwood Collection, 2012, ISBN: 978-0-9571892-0-1 Rose Wylie, Big Boys Sit in the Front, 2012, ISBN: 978-0-9571892-1-8 Gillian Ayres, Paintings from the '50s, 2012, ISBN: 978-0-9571892-2-5 Knock Knock, 7 Artists in Hastings, 2013, 978-0-9571892-3-2 Jeffery Camp, The Way to Beachy Head, 2013, ISBN: 978-9571892-4-9</p>	<p><i>Rose Wylie: Big Boys sit in the Front</i>, Jerwood Gallery (in collaboration with Union Gallery) <i>Gary Hume: Flashback</i>, Jerwood Gallery (in collaboration with Arts Council England) <i>Gillian Ayres: Works from the '50s</i>, Jerwood Gallery (in collaboration with Alan Cristea Gallery) <i>Jerwood Drawing Prize 2012</i>, Jerwood Gallery (in collaboration with Parker Harris and Drawing Projects Uk) <i>Knock Knock: Seven Artists in Hastings</i>, Jerwood Gallery (in collaboration with Professor Gerard Hemsworth) <i>William Scott: Divided Figure</i>, Jerwood Gallery (in collaboration with the William Scott Archive and Tate) <i>Craigie Aitchison Display</i>, Jerwood Gallery (in collaboration with Timothy Taylor Gallery) <i>Exquisite Corpse</i>, Chapman Brothers, Jerwood Gallery <i>Jeffery Camp: The Way to Beachy Head</i>, Jerwood Gallery (in collaboration with Art Space Gallery) <i>Basil Beattie: Promises, Promises</i>, Jerwood Gallery (in collaboration with Mel Gooding) <i>Philip Guston</i>, display <i>Marlow Moss Display</i> (a touring exhibition, in partnership with Tate St Ives) <i>Jerwood Collection Displays 2012-2014</i></p>	<p>The Jerwood Collection of 20th and 21st Century British art is a key area of research, particularly St Ives, Royal Academician and contemporary painters in the collection.</p> <p>Manage the presentation of the Jerwood Collection (including painting, photography, works on paper, sculpture, and maquettes).</p> <p>Identify, and curate temporary exhibitions and displays, with a focus on contemporary British painting.</p>
<p>Clare Griffiths Professor of Modern History Cardiff University School of History, Archaeology and Religion, John Percival Building, Colum Drive, Cardiff CF10 3EU Griffithscvj[at]cardiff.ac.uk</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Books; Documents; Drawing; Decorative/ applied arts; Painting; Photography; Prints and printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Still Life; Sporting art; Illustration;</p> <p>Welsh Art; regionalism;</p> <p>Bloomsbury;</p>	<p>Modernism; Neo-Romanticism; St Ives School; War Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Art education; Art criticism</p>		<p>20th century landscape; art and visual culture during the Second World War; 20th century wood engraving, especially the work of Clare Leighton.</p>	

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<p>Charlotte Gould</p> <p>charlotte.gould[at]univ-paris3.fr</p> <p>Université Sorbonne Nouvelle, Paris 3</p> <p>Institut du Monde Anglophone, 5 rue de l'école de médecine, 75006 Paris, France</p>	<p>20th century post-1945</p> <p>British art</p>	<p>Painting;</p> <p>Performance;</p> <p>Personal items;</p> <p>Photography;</p> <p>Prints and printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Tapestries and textiles;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Modernism;</p> <p>Performance art;</p> <p>Popular Art;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Art criticism;</p> <p>Art theory;</p>	<p>Marketing Art in the British Isles, 1700 to the Present Day. Gould, Mesplède eds. Ashgate, 2012.</p> <p>"What's in a Name? Les Young British Artists : du branding à l'ontologie" in <i>Au nom de l'art. Enquête sur le statut ambigu des appellations artistiques de 1945 à nos jours</i>. Dir. par Katia Schneller et Vanessa Théodoropoulou. Paris : Publications de la Sorbonne, 2013.</p>		<p>I work on contemporary British art. I have focused more specifically on Young British Art and the question of the contemporary art medium. I am currently looking into British public and semi-public art commissioning since the nineteen-eighties</p>	
<p>Helen Gorrill</p> <p>Name: Dr. Helen Gorrill</p> <p>Drhelengorrill[at]hotmail.com</p> <p>Postdoctoral Research</p> <p>Visual Arts Research</p> <p>Coventry</p>	<p>20th century post-1945</p> <p>British art</p>	<p>Painting;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>Still Life;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art; regionalism;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Bristol School;</p> <p>Camden Town Group;</p> <p>Conceptual art;</p> <p>Constructivism;</p> <p>Euston Road School;</p>	<p>Folk Art;</p> <p>Glasgow School;</p> <p>Gothic Revival;</p> <p>Group X;</p> <p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>New English Art Club;</p> <p>Pop Art;</p> <p>Popular Art;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p>	<p>Published papers and catalogues. Books including:</p> <p>Gorrill, H. (2016) <i>Gendered Economic and Symbolic Values in Contemporary British Painting</i> [PhD thesis]. Coventry: Coventry University</p> <p>Gorrill, H. (2018) <i>Women Can't Paint: Gender, the Glass Ceiling and Values in Contemporary Art</i>. London: I.B. Tauris</p> <p>Journeaux, J., & Gorrill, H. (2017) <i>Drawing Conversations: Collective and Collaborative Drawing in Contemporary Practice</i>. Newcastle upon Tyne: Cambridge Scholars Publishing</p>	<p>Drawn Conversations: an international exhibition of collaborative drawing. The Institute for Creative Enterprise, Coventry University 2015. Solo curated show <i>Dei-cide</i>, The Execution Room Vyner St London E2 9DG (2011)</p> <p>Co-curator <i>Drawn Conversations</i>, an international exhibition to accompany the symposium <i>Drawing Conversations</i>, Coventry University CV1 5FB (2015).</p>	<p>Dr Gorrill's work contributes to research in Coventry University Visual Art Research Group's key strand of Art, Transnationalism and Cultural Memory. Her postdoctoral work aims to explore patterns of creativity in northern European aesthetics and identities through contemporary painting in national collections (1990 to present). It will facilitate the development of the group's collaborations with international galleries and institutions in Northern Europe, and crosses disciplinary boundaries through the merging of visual arts and mathematics applications. She is motivated by the identification of transnational aesthetics and cultural identities through a new methodology developed during her PhD research in contemporary British painting, and seeks to establish a next generation tradition in art historical analysis through the use of statistics programming of aesthetic and biographical details. Dr Gorrill has been the recipient of 8 external research awards, she is the UK coordinator for the Feminist Art Project based at Rutgers University USA, and her artwork is digitally archived by the Brooklyn Museum in New York.</p>

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<p>Aysegul Guchan Ayguchan[at]yeditepe.edu.tr Yeditepe University Yeditepe Universitesi Guzel Sanatlar Fakultesi 26 Agustos Yerlesimi 34755 Atasehir Istanbul Turkey +90 216 5780869</p>	<p>18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Books; Documents; Drawing; Installation; Painting; Pastel; Performance; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality;; Aesthetic movement; Amateur artists; Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Glasgow School; Gothic Revival;</p>	<p>Industrial Revolution; Modernism; Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Surrealism; Victorian Art; Vorticism; War Art; Women artists; Patronage & Collecting; Art institutions; Church art; Royal patronage; Art education; Art criticism; Art theory; Art & science; Conservation/ Technical art history; Learning and participation;</p>	<p>Widely published on the 19th, 20th and 21st century art. Recently delivered papers on British art, Government Art Collection and YBAs.</p>	<p>2004-2012 student exhibitions in Curatorial Studies course <i>Fatma Tülin</i> exhibition, Yeditepe University, 2004. Aiming to turn a quite relevant space into an art space with a high-profile exhibition of a notable contemporary artist and make students familiar with contemporary art (there are 20,000 students at the university).</p>	<p>Currently writing a book on how London came to the fore in the early 1990s, and how newly emerged art changed the art scene and market in London. Beginning with the art scene in Paris in mid-nineteenth century and showing that a city's being the centre of art was a quite complicated fact and the result of a series of interrelated occurrences.</p>
<p>Katharina Günther guenther.katharina[at]yahoo.de Independent Art Historian, M.A., fine art researcher and writer</p>	<p>20th century ,post-1945 British art, contemporary art</p>	<p>Painting; Photography; Film</p>			<p><i>Francis Bacon Metamorphoses</i>, The Estate of Francis Bacon (ed.), Dorchester 2011 Francis Bacon ibook with The Estate of Francis Bacon and ArtFinder</p>	<p><i>Francis Bacon A Terrible Beauty</i>, The Hugh Lane Dublin, October 2009 – March 2010, curated accompanying screening programme</p>	<p>Working on a PhD thesis on Francis Bacon which explores the artist's relationship to photography (2014)</p>

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<p>Dr Lydia Hamlett</p> <p>lkh25[at]cam.ac.uk</p> <p>Leverhulme Early Career Fellow</p> <p>University of Cambridge</p>	<p>16th and 17th century British art;</p> <p>18th century British art</p>	<p>Books; Documents;</p> <p>Drawing;</p> <p>Mural painting;</p> <p>Painting;</p> <p>Prints and printmaking;</p> <p>Tapestries and textiles;</p> <p>Watercolour; Works on paper</p>	<p>History painting;</p> <p>Industrial Revolution;</p> <p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>War Art</p>	<p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Royal patronage;</p> <p>Country Houses;</p> <p>Art theory;</p> <p>Art & science</p>	<p>Forthcoming:</p> <p>Book chapter, 'Rupture through Realism: Louis Laguerre's Murals at Marlborough House', in M. Hallett, M. Myrone and N. Llewellyn (eds), expected 2015</p> <p>Published:</p> <p>Essays on <i>The Art of the Sublime</i> Tate website ('Longinus and the Baroque Sublime in Britain'; 'Sublime Literature: William Hogarth's <i>Satan, Sin and Death (A Scene from Milton's 'Paradise Lost')</i>'; 'Sublime Portraiture: Jonathan Richardson's <i>Portrait of the Artist's Son, Jonathan Richardson Junior, in his Study</i> and Anthony van Dyck's <i>Portrait of Mary Hill, Lady Killigrew</i>'; 'Sublime Rhetoric: Two versions of <i>St Paul Preaching at Athens</i> by James Thornhill'; 'Sublime History: Louis Chéron's <i>Vulcan Catching Mars and Venus in his Net</i>, Henry Gibbs's <i>Aeneas and his Family Fleeing Burning Troy</i> and Godfrey Kneller's <i>Elijah and the Angel</i>'; 'Sublime Effect: James Thornhill's <i>A Ceiling and Wall Decoration</i> and <i>The Apotheosis of Romulus: Sketch for a Ceiling Decoration</i> and Peter Paul Rubens's <i>Apotheosis of James I</i>'; 'Sublime Religion: Benjamin Robert Haydon's <i>The Raising of Lazarus</i>'), N. Llewellyn and C. Riding (eds), January 2013</p> <p>Book chapter, 'The Longinian Sublime, Effect and Affect in "Baroque" British Visual Culture', in <i>Translations of the Sublime: the early modern reception and dissemination of Longinus' Peri Hupsous in rhetoric, the visual arts, architecture and the theatre</i>, C. van Eck et al. (eds), Intersections: Brill, Leiden 2012</p> <p>Exhibition-accompanying booklet, <i>From Reason to Revolution: Art and Society in Eighteenth-Century Britain</i>, Cambridge 2008</p>	<p><i>Discoveries: Art, Science and Exploration from the University of Cambridge Museums</i>, Two Temple Place, London and The Fitzwilliam Museum, Cambridge 2014 (co-curator)</p> <p><i>Sketches for Spaces: History Painting and Architecture 1630-1730</i>, Tate 2013-14 (curator)</p> <p><i>Genres and Transformations: British Art 1660-1735</i>, Tate 2010-11 (co-curator)</p> <p><i>From Reason to Revolution: Art and Society in Eighteenth-Century Britain</i>, The Fitzwilliam Museum, Cambridge 2007 (assistant curator)</p> <p><i>Paul Mellon: A Cambridge Tribute</i>, The Fitzwilliam Museum, Cambridge 2007 (assistant curator)</p>	<p>Writing book on murals in 17th and 18th centuries in Britain</p>

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<p>Martin Hammer</p> <p>m.a.hammer[at]kent.ac.uk</p> <p>Professor of History and Philosophy of Art</p> <p>Jarman Building University of Kent Canterbury CT2 7UG 01227 823639</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Drawing; Painting; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Camden Town Group; Constructivism; Euston Road School;</p> <p>Modernism; Neo-Romanticism; Pop Art;</p>	<p>Romanticism; St Ives School; Surrealism; Unit One; Vorticism; War Art; Women artists; Art institutions; Art criticism; Art theory; Art & science; Learning and participation;</p>	<p><i>Francis Bacon</i>, Phaidon Art in Focus series, 2013</p> <p><i>Francis Bacon and Nazi Propaganda</i>, Tate Publishing, 2012</p> <p><i>The Naked Portrait</i>, National Galleries of Scotland, 2007</p> <p><i>Bacon and Sutherland</i>, Yale University Press, 2005</p> <p><i>Graham Sutherland: Landscapes, War Scenes, Portraits 1924-1950</i>, Scala, 2005</p> <p><i>Constructing Modernity: the Art and Career of Naum Gabo</i>, Yale University Press, 2000. Co-author Prof. C. Lodder.</p>	<p><i>Graham Sutherland</i>, Dulwich/Danogly Nottingham, 2005</p> <p><i>The Naked Portrait</i>, Scottish National Portrait Gallery; Compton Verney, 2007</p>	<p>British Art in the mid 1960s, with particular reference to transatlantic cultural exchange.</p>
<p>Sarah Hardy</p> <p>The National Gallery / The De Morgan Foundation The National Gallery, Trafalgar Square, London, WC2N 5DN</p> <p>Curator's House, Watts Gallery Estate, Down Ln, Compton, Guildford GU3 1DQ</p> <p>Sarah.hardy[at]ng-london.org.uk</p>	<p>19th century British art;</p>	<p>Books; Drawing; Decorative/ applied arts; Painting; Prints and printmaking; Tapestries and textiles; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting; Illustration; Empire; Race; Gender; Sexuality;</p> <p>Aesthetic movement; Glasgow School; Gothic Revival;</p>	<p>Industrial Revolution; Pre-Raphaelitism; Romanticism; St Ives School; Victorian Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Learning and participation;</p>	<p>Sublime Symmetry: The mathematics behind De Morgan's designs</p>	<p>Curator of Sublime Symmetry: The mathematics behind De Morgan's designs (http://www.demorgan.org.uk/sublime-symmetrytouring-exhibition)</p>	<p>Curator and exhibition organiser of the Sublime Symmetry exhibition for the De Morgan Foundation</p> <p>Registrar and regular contributor to the 'Ten Minute Talk' lecture series at the National Gallery</p>
<p>Colin Harrison</p> <p>colin.harrison[at]ashmus.ox.ac.uk</p> <p>Senior Assistant Keeper</p> <p>Ashmolean Museum, University of Oxford</p> <p>01865 278044</p>	<p>18th century British art;</p> <p>19th century British art;</p> <p>20th century 1900-1945 British art;</p>	<p>Books; Drawing; Miniatures; Painting; Pastel; Prints & printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Genre painting; Illustration; Amateur artists; Camden Town Group;</p> <p>Modernism; Neoclassicism;</p>	<p>Neo-Romanticism; New English Art Club; Pre-Raphaelitism; Romanticism; Victorian Art;</p> <p>Patronage & collecting; Art education;</p>	<p><i>John Malchair of Oxford: Artist and Musician</i>, 1998</p> <p><i>Turner's Oxford</i>, 2000;</p> <p>'The Artistic Rediscovery of Samuel Palmer', <i>Samuel Palmer 1805-1881: Vision and Landscape</i>, 2005;</p> <p><i>The Pre-Raphaelites and Italy</i>, 2010</p>	<p><i>The Pissarro Family at Home</i>, 2004-5</p> <p><i>Happy Birthday, Edward Lear</i>, 2012</p> <p>Exhibitions associated with catalogues listed under 'Publications'</p>	<p>Monograph entitled <i>Samuel Palmer and the Poetical Landscape</i>, 2013</p> <p>Exhibition: <i>Manet and Britain</i>, 2016</p>
<p>Elizabeth Heath</p> <p>Eheath[at]npg.org.uk</p> <p>Assistant Curator (Research) and CDA PhD candidate.</p> <p>National Portrait Gallery, Research Office St Martin's Place, London, WC2H 0HE</p>	<p>19th century British art</p>	<p>Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Empire; Aesthetic movement; Collecting history; Display history; Victorian art world/networks</p>	<p>Industrial Revolution; Modernism; Victorian Art; Art institutions; Art education; Art criticism; Art theory;</p>	<p>Later Victorian Catalogue, NPG website (online publication). Comprehensive portrait entries for sitters including: Frederic Leighton, Henry Morton Stanley, Octavia Hill and Ellen Terry.</p> <p>'Octavia Hill: The Reluctant Sitter' (a chapter in a collection of essays on Octavia Hill, published by the Institute of Historical Research, forthcoming 2014).</p>	<p><i>William Nicholson: Radical Woodcuts</i>, National Portrait Gallery, 2013</p> <p><i>Stuck & Cast: Nineteenth-Century Portrait Medals</i>, National Potrait Gallery, 2013</p>	<p>Currently undertaking an AHRC-funded collaborative PhD with the NPG/Sussex University. Interrogating the archive of the Gallery's first Director Sir George Scharf (1820-95) in order to establish the extent of his professional practice, his position within the Victorian public art world and his contribution to portraiture studies.</p>

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<p>Nadia Hebson nadia.hebson[at]ncl.ac.uk</p> <p>School of Arts and Cultures The Quadrangle Newcastle University Newcastle upon Tyne NE1 7RU</p> <p>0191 222 8013</p>	20th century 1900-1945 British art;	Costume; Drawing; Decorative/ applied arts; Furniture; Painting;	Portraiture; Landscape; History painting; Still Life; Gender;	Women artists; Art education; Learning and participation;	<p>'Winifred Knights', <i>Persona</i>, Yale Union, 2013</p> <p>'Winifred Knights', <i>Cadavere Quotidiano</i>, X-Tra, 2013</p>	<p><i>Moda WK</i>, Lokaal 01, Antwerp, 2013</p> <p><i>Moda WK</i>, Vane, Newcastle upon Tyne, 2013</p>	Re-examination and repositioning of the expanded oeuvre of British artist, Winifred Knights, via visual practice and curatorial response. Raising questions about the stability of the 20 th Century painting canon and its on-going exclusion of off-format legacies. -By extension its affect on women artist and students- as both an impoverished contemporary resource and incomplete historical document.
<p>Gill Hedley Gill[at]gillhedley.net</p>	post-1945 British art	Installation; Painting; Performance; Personal items; Photography; Prints and printmaking; Sculpture;; Video; Watercolour; Works on paper;	Regionalism; Conceptual art; Constructivism; Pop Art; Patronage & Collecting;	Art institutions; participation;	<p>Currently writing biographies of Arthur Jeffress and Lady Clifford Norton/aka Peter Norton</p>	<p><i>The friend I have/is a passionate friend</i>: Jyll Bradley, London, September 2104</p> <p><i>Dirty Linen: Dillwyn Smith Paintings</i>: London, October 2014</p> <p><i>Sir Jacob Epstein: Babies & Bloomsbury</i>, Foundling Museum, London, January 2015</p> <p>Curatorial adviser to View-point: <i>Li-yuan Chia retrospective</i>, Taiwan, 2014</p> <p><i>The False Memory Archive</i>, Warwick, Edinburgh,</p>	Currently writing biographies, organising exhibitions, writing contemporary art strategies and advising and supporting individual artists
<p>Dr Brian Hinton hintondrbrian[at]aol.com</p> <p>Chairman & Curator</p> <p>Dimbola Museum & Galleries (Julia Margaret Cameron Trust)</p> <p>Terrace Lane Freshwater Bay Isle of Wight PO40 9QE</p>	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Photography;	Portraiture; Aesthetic movement; Bloomsbury; Pre-Raphaelitism; Victorian Art; Women artists;		<p><i>Author of Immortal Faces: Julia Margaret Cameron in the Isle of Wight</i>, 1992</p> <p><i>The Albert Louis Cotton Album</i>, 2009</p> <p><i>Idylls of the King: Original Images by Julia Margaret Cameron</i>, 2008</p>	<p>Numerous exhibitions at Freshwater Library (1978-1992).</p> <p><i>Dimbola</i> (1993- today) including shows by Patti Smith, Julian Bell, Graham Ovenden.</p>	Currently writing major text on Mrs Cameron and the Freshwater Circle, for her bi-centenary.

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<p>Katie Herrington</p> <p>katie.tyreman.herrington[at]york.ac.uk</p> <p>Postdoctoral Researcher and Network Facilitator (for the Enchanted Modernities Network)</p> <p>University of York Department of History of Art, University of York, Heslington, York, YO10 5DD</p>	<p>19th century British art; 20th century 1900-1945 British art;</p>	<p>Mainly: Painting; Watercolour; Intermedial and interdisciplinary practices.</p> <p>Also: Books; Drawing; Decorative/ applied arts; Literature/art writings; Miniatures; Photography; Sculpture; textiles; visual culture;</p>	<p>Genre painting; History painting; The Nude; Portraiture; Landscape; Illustration; Gender; Sexuality;</p>	<p>Victorian Art; Edwardian Art; Pre-Raphaelitism; Aesthetic movement; Symbolism; Women artists; Modernism;</p> <p>Art criticism; Art education; Art institutions; Art theory;</p>	<p>Curatorial Assistant for <i>Pioneering Spirit: Maud MacCarthy – Mysticism, Music and Modernity</i> at the Borthwick Institute for Archives, University of York, 7 Feb – 9 May 2014.</p>	<p>My main research interest lays in the material qualities of nineteenth-century British painting and its situation in relation to broader European developments. I am concerned both with the work of women artists and their male contemporaries and predecessors. My work explores women artists' intermedial and interdisciplinary practices, and their formation of specific artistic identities through their art.</p> <p>I am currently developing my doctoral thesis <i>Between Women: Visualizing Victorian Women Artists' Identities through Art Movements, Media and Scale, c. 1848-1898</i> for publication. I am also continuing work that I began during my AHRC funded postdoctoral Cultural Engagement Fellowship <i>Three Graces: Victorian women, visual art and exchange</i>. In particular, I am researching the art and crucial roles of three Anglo-Greek women artists active in the Holland Park Circle and pursuing a publication about nineteenth-century British women's diverse work in the visual arts.</p>

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<p>Nicky Hodge</p> <p>nicky.hodge[at]culture.gsi.gov.uk</p> <p>Curator of Information and Research</p> <p>Government Art Collection</p> <p>0207 580 9133</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Books;</p> <p>Documents;</p> <p>Drawing;</p> <p>Installation;</p> <p>Miniatures;</p> <p>Painting;</p> <p>Performance;</p> <p>Personal items;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Sporting art;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art;</p> <p>Regionalism;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Bristol School;</p> <p>Camden Town Group;</p> <p>Conceptual art;</p> <p>Constructivism;</p> <p>Edwardian Art;</p> <p>Euston Road School;</p> <p>Folk Art;</p> <p>Glasgow School;</p> <p>Gothic Revival;</p> <p>Group X;</p>	<p>Industrial Revolution;</p> <p>Modernism;</p> <p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>New English Art Club;</p> <p>New Sculpture;</p> <p>Norwich School;</p> <p>Performance art;</p> <p>Pop Art;</p> <p>Popular Art;</p> <p>Pre-Raphaelitism;</p> <p>Romanticism;</p> <p>St Ives School;</p> <p>Scottish Colourists;</p> <p>Surrealism;</p> <p>Victorian Art;</p> <p>Unit One;</p> <p>Vorticism;</p> <p>War Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Country Houses;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p>Learning & participation;</p>	<p>Nicola Hodge and Libby Anson, <i>A-Z of Art</i>, 1997</p>	<p><i>The Glass Border</i>, exhibition co-curated at Danielle Arnaud Gallery, London, 2000</p> <p><i>Close at Hand</i>, exhibition co-curated at Contemporary Art Projects, London, 2007</p> <p><i>Grave Passions</i>, event/performance, co-curated at Nunhead Cemetery and the Ivy House Ballroom, London, 2012</p>	<p>Writing and editing information about modern and contemporary works of art in the Government Art Collection (GAC). Preparing editorial content for the website also giving talks and tours about the GAC.</p>
<p>Martin Hopkinson</p> <p>lee-hop[at]tiscali.co.uk</p> <p>Former Curator at the Walker Art Gallery, Liverpool</p> <p>And at the Hunterian Art Gallery, University of Glasgow</p>	<p>18th century British art;</p> <p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th Century post-1945 British art;</p>	<p>Documents;</p> <p>Drawing;</p> <p>Painting;</p> <p>Prints and printmaking;</p> <p>Sculpture;</p> <p>Watercolour;</p> <p>Works on paper</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>Townscape;</p> <p>Riverscape;</p> <p>History painting;</p> <p>Scottish Art;</p> <p>Regionalism;</p> <p>Aesthetic movement;</p> <p>Constructivism;</p> <p>Edwardian Art;</p> <p>Glasgow School;</p>	<p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>New English Art Club;</p> <p>New Sculpture;</p> <p>Romanticism;</p> <p>Scottish Colourists;</p> <p>Victorian Art;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Art criticism;</p>		<p>The Dudley Gallery's Winter Exhibitions;</p> <p>Gambart's French and Flemish exhibitions;</p> <p>The British career of Victor Mottez;</p> <p>Prints and drawings in the early ISSPG exhibitions;</p> <p>British screenprints before 1945</p>	

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<p>Victoria Howarth Exhibitions Curator, Victoria[at]jerwoodgallery.org Jerwood Gallery Jerwood Gallery, Rock-a-Nore Road, Hastings, East Sussex, TN34 3DW</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art Contemporary art</p>	<p>Documents; Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Still Life; Marine painting; Caricature & satire; Illustration; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Euston Road School;</p>	<p>Industrial Revolution; Modernism; Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory;</p> <p>Conservation/ Technical art history; Learning and participation;</p>	<p>This is 'Marcus Harvey: Inselfe exhibition catalogue, Jerwood Gallery', published 2016. We are also in the process of publishing another catalogue - 'Keith Tyson: Turn Back Now - Twenty Years of Studio Wall Drawings exhibition catalogue, Jerwood Gallery' to be published February 2017.</p>	<p>Rose Wylie: Big Boys Sit in the Front, Jerwood Gallery</p> <p>Gillian Ayres: Paintings from the '50s, Jerwood Gallery</p> <p>William Scott: Figure Divided, Jerwood Gallery</p> <p>Craigie Aitchison Display, Jerwood Gallery</p> <p>Jeffery Camp: The Way to Beachy Head, Jerwood Gallery</p> <p>Basil Beattie: Promises, Promises, Jerwood Gallery</p> <p>Philip Guston Display, Jerwood Gallery</p> <p>Marlow Moss Display (in collaboration with Tate St Ives and Dr Lucy Howarth), Jerwood Gallery</p> <p>In Focus: Alfred Wallis (in collaboration with Jenny Powell, Kettle's Yard), Jerwood Gallery</p> <p>Ansel Krut: Verbatim, Jerwood Gallery</p> <p>Jake and Dinos Chapman: In the Realm of the Unmentionable, Jerwood Gallery</p> <p>A Scottish Selection, Paintings from the Fleming Collection, Jerwood Gallery</p> <p>Rachel Howard at Sea, Jerwood Gallery</p> <p>Lowry by the Sea, Jerwood Gallery</p> <p>Horizons: Kettle's Yard at Jerwood Gallery</p> <p>John Bratby: Everything but the Kitchen Sink, Including the Kitchen Sink, Jerwood Gallery</p>	<p>The Jerwood Collection of 20th and 21st Century British art, and Modern British and contemporary artists working in oil paint are key areas of my research, particularly St Ives, women artists and contemporary painters in the collection. My work at the gallery encompasses curating temporary exhibition and displays of the Jerwood Collection, conducting collection research, as well as researching, developing, curating and administering temporary exhibitions and displays.</p>

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<p>Carol Jacobi carol.jacobi[at]tate.org.uk Curator, British Art 1850 – 1915 Tate Britain Millbank London, SW1P 4RG</p>	<p>19th century British art; 20th century British art</p>	<p>Costume; Drawing; Decorative/ applied arts; Furniture; Miniatures; Painting; Pastel; Photography; Prints & printmaking; Sculpture; Tapestries & textiles; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Edwardian Art; Glasgow School; Gothic Revival;</p>	<p>Industrial Revolution; Modernism;Neoclassic m; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Folk Art; Art & science; Conservation/ technical art history; Learning & participation</p>	<p>'British Painting and Picasso's War' Tate Papers, spring issue, 2014 'A kind of cold war feeling,' British Art in the Nuclear Age, ed. Catherine Jolivet, Farnham: 2014 'Sugar, Salt and Curdled Milk, Millais and the Synthetic Subject', Tate Papers, autumn issue, 2012 William Holman Hunt and the Pre-Raphaelite Vision, with Katherine Lochnan, Ontario: 2008 William Holman Hunt, painter, painting, paint, Manchester: 2006</p>	<p>Isabel Rawsthorne: Moving Bodies, New Art Gallery Walsall, 2012 Francis Frith Photographs, Tate Britain, 2012 Sin and Salvation: William Holman Hunt and the Pre-Raphaelite Vision, Manchester Art Gallery, Art Gallery of Ontario, Minneapolis Art Gallery, 2008-9</p>	<p>Forthcoming exhibitions at Tate Britain include Stereoscopes: Poor Man's Picture Gallery (2014); the salt-print exhibition Salt and Silver Early Photography (2015) and Artist and Empire (2015) lead by Alison Smith. Academic studies pursue an interdisciplinary approach to Victorian painting, embracing scientific and literary aspects; to British art of the mid-twentieth century, particularly its connections with the continent; and to woman artists, Out of the Cage: The Art of Isabel Rawsthorne recently completed for Yale University Press.</p>
<p>Dominic Janes d.janes[at]keele.ac.uk Professor of Cultural History School of Humanities, Keele University, Staffordshire, ST5 5BG</p>	<p>18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Costume; Documents; Decorative/ applied arts; Furniture; Painting; Photography; Prints and printmaking; Sculpture;</p>	<p>Caricature & satire; Illustration; Monuments/ tomb sculpture; Gender; Sexuality;; Aesthetic movement; Bloomsbury; Gothic Revival;</p>	<p>Pop Art; Pre-Raphaelitism; Victorian Art; Unit One; Church art;</p>	<p><i>Picturing the Closet: Male Secrecy and Homosexual Visibility in Britain</i> (Oxford University Press, 2015) <i>Visions of Queer Martyrdom from John Henry Newman to Derek Jarman</i> (University of Chicago Press, 2015) <i>Victorian Reformation: The Fight over Idolatry in the Church of England, 1840-60</i> (Oxford University Press, 2009) <i>God and Gold in Late Antiquity</i> (Cambridge University Press, 1998)</p>	<p>I research the history of contested, allegedly immoral and queer forms of visibility and display. My focus is on Britain from the eighteenth to the twentieth centuries, but I am also interested in links between British cultures and those of Continental Europe and the United States. I am particularly engaged with study of the ways in which patterns of display and concealment have acted as fields for contestation. In particular I am interested in the ways in which disputes between Protestants and Catholics over the moral role of imagery can be seen to prefigure, influence and intersect with the development of depictions and conceptions of the sexual self.</p>	
<p>Susan Jenkins susan.jenkins[at]english-heritage.org.uk Senior Curator English Heritage 020 7973 3000</p>	<p>16th and 17th century British art; 18th century British art; 19th century British art;</p>	<p>Books; Costume; Documents; Drawing; Decorative/ applied arts; Furniture;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography; Patronage & collecting; Art institutions;</p>	<p>Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;</p>	<p>I am currently preparing an article for publication on Edward Penny's major group portrait <i>Lord Clive Explaining to the Nabob the Situation of the Invalids in India</i> (1772).</p>	<p>I am currently working with colleagues on the planned rehang of the Scottish galleries at the Scottish National Gallery.</p>	<p>Cataloguing 17th-19th century portraits at Audley End.</p>

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<p>Peter Jones</p> <p>peter.jones[at]solent.ac.uk</p> <p>Associate Lecturer, Faculty of Creative Industries</p> <p>Southampton Solent University JM209. Faculty of Creative Industries. East Park Terrace Southampton SO14 0YN</p> <p>023 80319000</p>	<p>British art 20th century</p>	<p>Painting; Collage/Photomontage; Photography;</p>	<p>Modernism; Pop Art; Surrealism; Post-modernism; Art criticism; Art theory;</p>	<p>‘The Road is wider than Long: Roland Penrose and the British Surrealists’. <i>Papers of Surrealism</i>. No. 10, Summer 2013, pp.1-6.</p> <p>‘Bacon and Bataille’, in Arya, R. (ed) <i>Francis Bacon: Critical and Theoretical Perspectives</i>. Peter Lang, Oxford, 2012, pp. 49-80.</p> <p>‘Size Matters: The “Collage-Paintings” of Gwyther Irwin 1957-61’. <i>The British Art Journal</i>. Vol. XIII, No.1, 2012, pp. 46-53.</p> <p>‘Bladdersticks and Fools: William Nicholson (1872-1949) and the Morris’. <i>The British Art Journal</i>. Vol. IX, No.3, 2009, pp. 55-61.</p> <p>‘Britain’s first Jackson Pollock’. <i>The Burlington Magazine</i>. Vol. CLI, No. 1270, January 2009, pp. 31-32.</p> <p>‘Notes on British Surrealism at Southampton City Art Gallery’, <i>Papers of Surrealism</i>. No.5, Spring 2007, pp. 1-14.</p> <p>‘Anxious Images: Linder’s Fem-Punk Photomontages’, <i>Women: A Cultural Review</i>. Vol. 13, No. 2, 2002, pp. 161-178.</p>	<p>‘1960s Collection Display’, Southampton City Art Gallery, 2006</p>	<p>Researching collage in post-war Britain and links to popular culture, junk art, Op Art, Constructivism and Abstraction 1960s-70s.</p>

Name & Contact Details	Areas of Interest/ Research			Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work	
	Period	Medium	Genre				
<p>Dr. Claire Jones</p> <p>Independent art historian and curator</p> <p>jones.claire[at]gmail.com</p>	19 th century British art	Decorative/ applied arts; Furniture; Sculpture;	Monuments/ tomb sculpture; Amateur artists; Gothic Revival;	Neoclassicism; New Sculpture; Victorian Art; Patronage & Collecting; Art institutions; Church art; Country Houses;	<p>‘William Dyce’, ‘Charles Eastlake’, ‘Ornament’ and ‘Richard Redgrave’ in Clive Edwards (ed.), <i>Bloomsbury Encyclopaedia of Design</i> (London: Bloomsbury Academic, 2015)</p> <p>‘A Creative Engagement with Historic and Modern Sculpture: Waldo Story's <i>Fallen Angel</i>’, <i>Sculpture Journal</i>, 23:2 (2014), pp. 145-158</p> <p>‘G.G. Scott, <i>Model, Tomb of Philippa of Hainault</i> (1851)’, ‘Anon., <i>Cast of tomb of Eleanor of Aquitaine</i> (1852-4)’, ‘A.W.N. Pugin and Hardman and Co., <i>Brass Rubbing</i> (1850)’, H.N. Humphreys, <i>Parables of Our Lord</i> (1847) and <i>A Record of the Black Prince</i> (1849)’, ‘J.D. Sedding, <i>Pastoral staff</i> (1883)’ and E. Burne-Jones, <i>Perseus and the Graiae</i> (1877-88)’, in Martina Droth, Jason Edwards and Michael Hatt (eds), <i>Sculpture Victorious: Art in an Age of Invention, 1837-1901</i> (Yale University Press, 2014), cat. 45-46, 48-51, 144; pp. 157-62, 167-72, 396-99.</p> <p>‘Sculpture c.1840-1901’, in Dee Dyas (ed.), <i>English Cathedrals and Monasteries through the Centuries: History, Community, Art, Architecture, Worship, Spirituality, Music</i>, DVD-ROM (York: The Centre for the Study of Christianity and Culture, 2013)</p>	<p>‘Taking Note: William Hamo Thornycroft’s Education outside the Studio’, The Henry Moore Institute, Leeds, Institute Library Display, 2012</p>	<p>Victorian sculpture. I am completing a new monograph on Victorian sculpture, provisionally entitled <i>Sculpture and Modern Life in Britain, 1837-1901</i>.</p> <p>Anglo-French artistic exchange, with a focus on 19th century sculpture and the decorative arts.</p>
<p>Jill Journeaux</p> <p>j.journeaux[a]coventry.ac.uk</p> <p>Professor</p> <p>Coventry School of Art & Design</p> <p>Coventry University, Priory Street, Coventry CV1 5FB</p>	20 th century 1900-1945 British art; 20 th century post-1945 British art	Books; Documents; Drawing; Decorative/ applied arts; Miniatures; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Tapestries and textiles; Video, Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; painting; Topography & mapmaking; Gender; Sexuality; Aesthetic movement; Amateur Folk Art; Glasgow	Industrial Revolution; Modernism; Popular Art; Pre-Raphaelitism; Romanticism; Surrealism; Victorian Art; War Art; Women artists; Art education; Art criticism; Art & science;	<p>Journeaux, J. (2014) <i>The Art Schools; questioning the studio, special edition of the Journal of Visual Arts Practice</i>, Ed. Journeaux, J., with Hannon, A. Ball, J., Dennis, M., Cornford, M., Diab, S., Quinn, M., McHugh, C. Routledge, Abingdon, UK</p> <p>Journeaux, J. and Mottram, J. (2013) ‘<i>Creativity and Art Education: gaps between theory and practice</i>’ Chapter in the <i>Science of Creative Thinking</i>, Springer 2015</p>	<p>Jill Journeaux is Professor of Fine Art Education and Research Degree Leader at Coventry School of Art & Design, Coventry University. She is an artist and educator with particular interests in the representation of physical, emotional and psychological realities through autobiographical narrative. Her key interests are the female body as an experience of inhabitation, the crafts and artifacts of domesticity as content and process for fine art practice, and notions of beauty. Her research in pedagogy considers the evolving nature of the fine art curriculum and the shifting place of the art school within the academy.</p>	

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	Period	Medium	Genre				
<p>Lesley Kerman</p> <p>Lesleykerman[at]blueyonder.co.uk</p> <p>Artist</p>	<p>British art; 20th century 1900-1945</p> <p>British art; 20th century post-1945</p> <p>British art</p>	<p>Books; Documents; Drawing; Installation; Painting; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Video; Works on paper</p>	<p>Portraiture; Landscape; History painting; Still Life; Marine painting; Topography & mapmaking; Gender;</p> <p>Aesthetic movement; Bloomsbury; Conceptual art; Constructivism; Euston Road School;</p> <p>Modernism; Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art;</p>	<p>St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists;</p> <p>Art education; Art criticism; Art theory; Learning and participation</p>	<p>'The Memory of an Art School' 2013</p> <p>Advice to Women in Management' 2012</p> <p>'The Secrets of St Anne's' 'Clifford Fishwick and Michael Garton' 2010</p> <p>'The Secrets of Cardiff' 2009</p> <p>'A Case Study' – in 'Fictions' University of Plymouth 2008</p> <p>'The Secrets of Bideford' 2005</p> <p>'Nature – Culture' 200</p> <p>'Graham Rich – A Memoir'</p> <p>The Metamorphosis of Daphne 1997</p> <p>'Feminist Academics' Eds. Walsh and Morley 1995, Taylor and Francis.</p> <p>Reviews in the Guardian and Art Review</p> <p>Aspects, Artists Newsletter</p> <p>Editor 'The Northerner' University of Durham Literary Magazine 1964</p>	<p>I am currently working with colleagues on the planned rehang of the Scottish galleries at the Scottish National Gallery.</p>	<p>Since winning a Year of the Artist Commission from the Arts Council in 200, I have been working on a series of public art works – named 'Public Secrets' Commissioned by SAFLE, The Arts Council,</p> <p>Local Councils, Sustrans and the Environment Agency. I remove a brick from a building and replace it with a transparent resin brick containing items associated with the history of the site. I involve the public in the selection of what is to be included. I have made 67 Public Secrets so far. Each brick has an accompanying book.</p> <p>I am bringing this body of work together Making a publication and an exhibition. The experience of making the work has led to conclusions regarding the place and the scale of Public Art, The ethnography of the site, defacement, and Iconoclasm.</p> <p>I have been reflecting on my Art Education with Hamilton and Pasmore and bringing together the archive of my work as a lecturer in Art History in Fine Art Departments from 1965 – 1992 With reference to the recent Richard Hamilton show at Tate Modern,</p> <p>I am working on a series of paintings of interiors.</p>
<p>Dr Lucinda Lax</p> <p>Llax[at]nationalgalleries.org</p> <p>Senior Curator, Eighteenth-Century Collections</p> <p>Scottish National Portrait Gallery 1 Queen Street Edinburgh EH2 1JD</p>	<p>18th century British art</p>	<p>Costume; Decorative/ applied arts; Miniatures; Painting; Sculpture; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Genre painting; Scottish Art; Regionalism;</p> <p>Empire; Gender;</p>	<p>Amateur artists;</p> <p>Neoclassicism; Patronage & Collecting; Art institutions; Art education; Art theory</p>	<p>I am currently preparing an article for publication on Edward Penny's major group portrait <i>Lord Clive Explaining to the Nabob the Situation of the Invalids in India</i> (1772).</p>	<p><i>The Rise of Women Artists</i>, Walker Art Gallery, Liverpool, 2009-2010)</p> <p><i>British Art 1880-1950</i>, permanent collection Gallery, Walker Art Gallery</p>	<p>My particular area of specialism at the SNPG covers the period 1700-1830. As well as being responsible for the care of a wide range of objects, I am currently pursuing research on a number of related topics, including the material culture of the Jacobite cause; the careers of Allan Ramsay and Sir Henry Raeburn; early art education in Scotland and the role played by the Academy of St Luke and the Trustees' Academy, Edinburgh; and cross-cultural and artistic networks. In addition, having recently completed a PhD on the subject paintings of Edward Penny, the Royal Academy's first Professor of Painting, I retain a strong interest in British genre painting of the period and the work of such artists as Francis Hayman, Francis Wheatley, William Redmore Bigg and David Wilkie.</p>

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	Period	Medium	Genre				
<p>Dr Stephen Lloyd, FSA s.lloyd[at]knowsley.com</p> <p>Curator of the Derby Collection, Knowsley Hall</p> <p>Curator of the Derby Collection, Knowsley Hall, Prescot, Merseyside, L34 4AG</p>	<p>16th and 17th century British art; 18th century British art; 19th century British art;</p>	<p>Books; Documents; Drawing; Decorative/ applied arts; Furniture; Miniatures; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; regionalism; Empire; Amateur artists; Bloomsbury; Constructivism; Edwardian Art; Euston Road School; Folk Art; Glasgow School; Gothic Revival; Group X;</p>	<p>Industrial Revolution; Neoclassicism; Neo-Romanticism; New English Art Victorian Art; War Art; Women artists; Patronage & Collecting; Art institutions; Royal patronage; Country Houses; Art criticism; Conservation; Learning and participation;</p>	<p>Richard and Maria Cosway; Regency Artists of Tate and Fashion (SNPG and NPG 1995-6)</p> <p>Portrait Miniatures from the Collection of the Duke of Buccleuch (SNPG 1996-7)</p> <p>Raeburn's Rival: Archibald Skirving (1749-1819) (SNPG 1999)</p> <p>Richard Cosway: Portrait Miniatures (Unicorn Press 2004)</p> <p>Portrait Miniatures from the National Gallery of Scotland (SNPG 2004)</p> <p>Portrait Miniatures from Scottish Private Collections (SNPG 2006)</p> <p>The Intimate Portrait: Drawings, Miniatures and Pastels from Ramsay to Lawrence (SNPG and BM 2008-9, co-curated with Kim Sloan)</p>	<p>Richard and Maria Cosway (SNPG & NPG 1995-6)</p> <p>Portrait Miniatures from the Collection of the Duke of Buccleuch (SNPG 1995-6)</p> <p>Raeburn's Rival Archibald Skirving (1749-1819) (SNPG 1999)</p> <p>Portrait Miniatures from the National Galleries of Scotland (SNPG 2004)</p> <p>Portrait Miniatures from Scottish Private Collection (SNPG 2004)</p> <p>Portrait Miniatures from Scottish Private Collections (SNPG 2006)</p> <p>The Intimate Portrait: Drawings, Miniatures and Pastels from Ramsay to Lawrence (SNPG and BM 2008-9, co-written with Kim Sloan)</p> <p>Henry Raeburn: Context, Reception and Reputation (EUP 2012, co-edit with Vicky Coltman)</p>	<p>Curating, researching and publishing the Derby Collection at Knowsley Hall:</p> <p>After a successful Study Day held t the Hall in October 2013, 'Art, Animals and Politics; Knowsley Hall and the Earls of Derby', the papers by ten leading art historian, natural historians and historians, will be published by Unicorn Press in the summer of 2015; current research is focussed on the history of the collection and the conservation of paintings, sculpture, furniture, watercolours, books and the archive; documentary collaborations have been made with the art historical website, 'The British Art World 1660-1735', Manx National Heritage, Liverpool Library and Archive and the Lancashire Record Office; current focusses of research include a series of paintings in gilt-leather by Borgognone, Edward Lear watercolours and World War One papers.</p>
<p>Dr Laura MacCulloch laura.macculloch[at]rhul.ac.uk</p> <p>Royal Holloway, University of London</p> <p>Curator Founder's South Tower Room 303 Royal Holloway, University of London Egham Surrey TW20 0EX</p>	<p>19th century British art; 20th century 1900-1945 British art;</p>	<p>Painting; Prints & printmaking; Sculpture; Works on paper;</p>	<p>History painting; Genre painting; Illustration; Empire; Gender; Japonisme; Aesthetic movement; Camden Town Group;</p>	<p>New Sculpture; Pre-Raphaelitism; Romanticism; St Ives School; Victorian Art; Women artists; Art education; Learning & participation;</p>	<p><i>Pre-Raphaelites Treasures at National Museums Liverpool</i>, 2013</p> <p>'Fleshing Out' 'Time: Ford Madox Brown and the Dalziels' Bible Gallery' in <i>Reading Victorian Illustration, 1855-1875</i> (Eds. Paul Goldman and Simon Cooke), 2012</p> <p><i>Ford Madox Brown: The Unofficial Pre-Raphaelite</i>, exhibition catalogue, 2008</p>	<p>Exhibitions relating to contemporary Welsh and British art.</p>	<p>I am currently researching the Lady Herringham collection which is part of the Royal Holloway and Bedford New College Art Collections. Lady Christina Herringham founded the Art Fund with her own money and was well-known in artistic circles (even gaining praise from Sickert). Her eclectic collection includes works by female artists, Indian miniatures and Japanese woodblock prints.</p>

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	Period	Medium	Genre				
<p>Karen MacKinnon</p> <p>karen.mackinnon[at]swansea.gov.uk</p> <p>Exhibitions Curator</p> <p>Glynn Vivian Art Gallery</p> <p>01792 516900</p>	<p>20th century 1900-1945 British art;</p> <p>20th Century post-1945 British art;</p>	<p>Drawing;</p> <p>Installation;</p> <p>Painting;</p> <p>Performance;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Genre painting;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art;</p> <p>Regionalism;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Conceptual art;</p>	<p>Modernism;</p> <p>Neo-Romanticism;</p> <p>Popular Art;</p> <p>Romanticism;</p> <p>Surrealism;</p> <p>Victorian Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Art theory;</p>	<p>Edited and contributed to catalogues on Welsh and British artists, including Wales at the Venice Biennale in 2005.</p>	<p><i>Estuary</i>, Museum of London Docklands, 2013</p> <p><i>John Davies: Highways</i>, Museum of London, 2013</p> <p><i>Henry Moore and the East End</i>, Museum of London Docklands, 2012-2013</p> <p><i>Suki Chan: Sleep Walk Sleep Talk</i>, Museum of London, 2011-2012</p> <p><i>Thomson & Craighead: London Wall</i>, Museum of London, 2010</p> <p><i>Creative Tension</i>, Harris Museum & Art Gallery, Preston, 2005</p> <p><i>Northern Lights</i>, Harris Museum & Art Gallery, Preston, 2003</p>	<p>The off site programme for Glynn Vivian Art Gallery during its closure for refurbishment. Also working on post refurbishment exhibition programme.</p>
<p>Francis Marshall</p> <p>fmarshall[at]museumoflondon.org.uk</p> <p>Senior Curator of Art</p> <p>Museum of London</p> <p>150 London Wall</p> <p>London</p> <p>EC2Y 5HN</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Painting;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Video;</p> <p>Works on paper;</p>	<p>Conceptual art;</p> <p>Modernism;</p> <p>Pop Art;</p>	<p>‘Adumbrations of the Modernist Spirit: the screenprints of RB Kitaj’, in <i>The British Art Journal</i>, forthcoming</p> <p>‘Conrad Atkinson, Garbage Strike; Hackney’, <i>Photomonitor</i>, May 2012</p> <p>‘The Avant-garde and Tradition’ in <i>Creative Tension: British Art 1900-1950</i>, London: Paul Holberton, 2005</p> <p><i>Northern Lights: 100 Years of the NACF in the North West</i>, exhibition catalogue, Preston: Harris Museum & Art Gallery, 2003</p>	<p>Currently writing a DPhil at Sussex University on the painter, RB Kitaj. This focuses on his engagement with Modernism and 20th century European history. More generally, I am interested in the relationship between painting, photography and film, particularly in the 1960s and 1970s. For the Museum of London I am curating a show about recent artists’ responses to the Thames Estuary. Called simply <i>Estuary</i> it features the work of filmmakers, painters and photographers, including William Raban, John Smith, Michael Andrews, Jock McFadyen and Simon Roberts. A significant element of the show is a new film commission about the Thames by the Danish artist Nikolaj Larsen. I am also interested in digital media and, in 2010, curated an installation by Thomson & Craighead for the Museum of London’s entrance hall.</p>		

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Sarah Martin smartin[at]turnercontemporary.org Head of Exhibitions Turner Contemporary 01843 233001	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;	Fine art;			<i>Gwen John and Celia Paul: Painters in Parallel</i> , 2012 <i>Peter Blake and Pop Music</i> , 2012 <i>Keith Vaughan: Romanticism to Abstraction</i> , 2012 <i>David Dawson: Working with Lucian Freud</i> , 2012 <i>The Radev Collection: Bloomsbury and Beyond</i> , 2011-2012 <i>Edward Burra</i> , 2011-2012 <i>Anna Fox: RESORT</i> , 2011 <i>Robin & Lucienne Day: Design & the Modern Interior</i> , 2011 <i>Cézanne to Picasso: European Masters from the Collection</i> , 2011 <i>Contemporary Eye: Crossovers</i> , co-curated with Artwise, 2010-2011 <i>Spencer Finch: The Evening Star & Passing Cloud after Constable</i> , 2010–2012 <i>St Ives and Beyond</i> , 2010 <i>Jeremy Gardiner: A Panoramic View</i> , 2010 <i>John Tunnard: Inner Space to Outer Space</i> , 2010 <i>Toby Paterson: New New Festival</i> , 2010 <i>Patrick Caulfield: Between the Lines</i> , 2009 <i>Lee Miller and Friends</i> , 2009 <i>Colin Self: Art in the Nuclear Age</i> , 2008	Working on a broad range of exhibitions. Current interests include JMW Turner, Carl Andre, Helen Frankenthaler and Louise Bourgeois.

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<p>Simon Martin</p> <p>s.martin[at]pallant.org.uk</p> <p>Head of Curatorial Services</p> <p>Pallant House Gallery 9 North Pallant Chichester West Sussex PO19 1TJ</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Books; Documents; Drawing; Decorative/ applied arts; Furniture; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Caricature & satire; Illustration;</p> <p>Empire; Race; Gender; Sexuality;</p> <p>Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art;</p>	<p>Modernism; Neo-Romanticism; New English Art Club; Pop Art; Popular Art; St Ives School; Scottish Colourists; Surrealism; Unit One; Vorticism; War Art; Women artists;</p> <p>Patronage & collecting; Art institutions; Church art; Art education; Art criticism; Art theory; Art & science;</p>	<p><i>Robin Ironside: Neo-Romantic Visionary</i>, (ed.) catalogue essay, Pallant House Gallery, 2012</p> <p><i>Edward Bawden: Seven Decades of Watercolour</i>, catalogue essay, Fry Art Gallery, Saffron Walden, June 2012</p> <p>‘Pop goes the Art School: British Art Schools in the 1950s and 1960s’ in <i>British Design 1948-2012</i>, Victoria & Albert Museum Publishing, 2012</p> <p><i>Edward Burra</i> (ed.), monograph, 165 pages, Lund Humphries, 2011</p> <p><i>John Tunnard: Inner Space to Outer Space</i> (ed.), Pallant House Gallery 2010</p> <p><i>Colin Self: Art in the Nuclear Age</i>, (ed.), Pallant House Gallery/ AVA Publishing, 2008</p> <p><i>Poets in the Landscape: The Romantic Spirit in British Art</i>, (ed.), Pallant House Gallery, 2008</p>	<p><i>Parallel of Art & Life: The IG at the ICA</i>, ICA, 2013</p>	<p>Head of Collections and Exhibitions at Pallant House Gallery, which has one of the most significant collections of Modern British art in the UK.</p> <p>Currently working on the exhibition <i>Eduardo Paolozzi: Collaging Culture</i> featuring work from the 1940s onwards, and an exhibition about the response of British artists to the Spanish Civil War, other exhibition projects include Sean Scully’s Triptychs, and a contribution to a Ashgate book on the response of British artists to the atomic bomb.</p>
<p>Anne Massey</p> <p>a.massey[at]mdx.ac.uk</p> <p>Research Degrees Director</p> <p>Middlesex University School of Art & Design The Burroughs Hendon London NW4 1PG</p>	<p>20th century post-1945 British art</p>	<p>Books; Costume; Documents; Drawing; Decorative/ applied arts; Furniture; Installation; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Tapestries and textiles; Video; Watercolour; Works on paper;</p>	<p>Sporting art; regionalism;</p> <p>Empire; Race; Gender; Sexuality;</p> <p>Modernism; Neo-Romanticism; Pop Art; Popular Art; Unit One;</p>	<p>Patronage & Collecting; Art institutions;</p>	<p><i>The Independent Group: Modern and Mass Culture in Britain, 1945-59</i>, MUP, 1995</p> <p><i>Out of the Ivory Tower: The IG and Popular Culture</i>, MUP, 2013</p> <p><i>The ICA 1946-68</i>, ICA 2014</p>	<p><i>From Van Gogh to Vettriano - Hidden gems from private collections</i>, 2012 (& catalogue: Principal author and editor)</p> <p><i>William Dyce and the Pre-Raphaelite Vision</i>, 2006 (& catalogue: Principal author and editor)</p> <p><i>Land of the Samurai – Aberdeen’s Japanese Treasures</i>, 2007 (& catalogue: Principal author and editor)</p> <p><i>Phillip of Spain: the life and art of John Phillip 1817-1867</i>, 2005 (& catalogue)</p>	<p><i>Tom Carr: Twentieth Century Sporting Artist</i>, book proposal.</p> <p><i>The IG and Design</i>, exhibition proposal.</p>

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<p>Rebecca Milner r.milner[at]manchester.gov.uk Curator Manchester City Galleries Mosley Street Manchester M2 3JL</p>	<p>18th century British art; 19th century British art;</p>	<p>Costume; Drawing; Decorative/ applied arts; Furniture; Painting; Prints & printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Genre painting; Gender; Aesthetic movement; Edwardian Art; Gothic Revival;</p>	<p>Industrial Revolution; Neoclassicism; Pre-Raphaelitism; Romanticism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Country Houses; Art & science; Learning & participation;</p>	<p>Chelmsford Arts Trail Essex Summer of Art Affordable Art Fairs</p>	<p>Curatorial responsibility for 18th and 19th Century art collections and displays. Working on changes to displays including contemporary interventions and displays of costume with fine art. Research and development on artists frames. Research on women artists in collection.</p>	
<p>Anna Moore a.moore[at]vam.ac.uk Curator, Sculpture Victoria and Albert Museum Cromwell Road London SW7 2RL 020 7942 2615</p>	<p>18th century British art; 19th century British art;</p>	<p>Drawing; Decorative/ applied arts; Miniatures; Painting; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Genre painting; Topography & mapmaking; Monuments/ tomb sculpture; Irish Art; regionalism; Amateur artists; Folk Art;</p>	<p>Industrial Revolution; Neoclassicism; New Sculpture; Pre-Raphaelitism; Romanticism; Victorian Art; Patronage & Collecting; Art institutions; Royal patronage; Country Houses;</p>	<p>Catalogue entries in: Birchall, H. (ed.) <i>The Real and the Imagined: Watercolours from the Whitworth Art Gallery</i> (University of Manchester Press, 2012) Catalogue entries in: Myrone, M. (ed.) <i>John Martin: Apocalypse</i> exh. cat. (Tate Publishing, London, 2011) 'Intimate Knowledge' essay, and catalogue entries, in: Smith, A. (ed.) <i>Watercolour</i> exh. cat. (Tate Publishing, London, 2011)</p>	<p>'Watercolour' Tate Britain 2011 John Martin: Apocalypse Tate Britain 2011 Pre-Raphaelites: Victorian Avant-Garde Tate Britain 2012</p>	<p>I work across the collection of eighteenth and nineteenth century sculpture at the V&A with a particular responsibility for the wax collection. I am presently writing an article on the late eighteenth century portrait wax modeller, Samuel Percy. I am part of the project team working on the re-development of the V&A's historic Cast Courts.</p>
<p>Peter Moore Peter.Moore[at]english-heritage.org.uk Curator of Collections Englist Heritage</p>	<p>17th century British art; 18th century British art;</p>	<p>Books; Drawing; Painting; Prints and printmaking; Works on paper;</p>	<p>Portraiture; Landscape; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Empire; Folk Art;</p>	<p><i>Dialogues in Paint and Print: Mezzotint Portraiture and Intermedial Exchange</i>, chapter in Court, Country, City British Art and Architecture, 1660-1735 (2016) <i>John Collett's Temple Bar at Osterley, and the rediscovery of a preparatory study</i>, The Burlington Magazine July 2015 <i>John Wootton: painter of 'Landscapes and other Subjects'. The Procession of Lionel Sackville to Dover Castle, at Knole</i>, National Trust Historic Houses & Collections Annual 2015 <i>Conflicting Perspectives: The Siege of La Rochelle and The Demolishing of Tangier, at Dyrham Park</i>, National Trust Historic Houses & Collections Annual 2014 <i>British Graphic Art: 1660-1735</i>, unpublished PhD thesis, University of York (2013)</p>	<p><i>Gravelot: Designing Georgian Britain</i>, Gainsborough's House (February 2016)</p>	<p>Thomas Gainsborough and printmaking; early eighteenth century provincial artistic practices; landscape and topography (painting, drawing, printing, theories and concepts); portraiture; intermediality in eighteenth century British art.</p>	

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	Period	Medium	Genre			
<p>Amy Mountney amy.mountney[at]ymail.com</p> <p>Freelance Artist & Curator</p> <p>Hive Artist Studios 13R Beehive Lane Works Beehive Lane Chelmsford Essex CM2 9JY</p>	<p>20th century post-1945 British art;</p>	<p>Books; Documents; Installation; Painting; Photography; Prints and printmaking; Video;</p>	<p>Gender; Sexuality; Feminism;</p> <p>Aesthetic movement; Amateur artists; Conceptual art;</p>	<p>Pop Art; Women artists;</p> <p>Patronage & Collecting; Art education; Art criticism; Art theory; Art & science;</p> <p>Learning and participation;</p>	<p><i>Nothing is What it is because Everything is what it isn't</i> by Holly Davey, Landing Commission, National Museum Cardiff</p> <p><i>Pop and Abstract</i>, new collections display, National Museum Cardiff, 2013</p> <p><i>John Piper: The Mountains of Wales</i>, National Museum Cardiff, 2012; Oriol y Parc, St Davids, 2012; Whitworth Art Gallery, Manchester, 2013</p> <p><i>The Derek Williams Trust Collection</i>, Pier Arts Centre, Stromness, 2012; City Art Centre, Edinburgh, 2012-2013</p> <p><i>Lifetime to Legacy: the Derek Williams Trust Collection</i>, National Museum Cardiff, 2011</p>	<p>My current work focuses on text found in daily routine, presenting interpretations of contemporary society through the use of conceptual poetry and mixed media collage. Consumer society, gender roles and political conflict are key themes.</p> <p>In addition I am seeking to research a suitable proposal for MA studies.</p>
<p>Melissa Munro melissa.munro[at]museumwales.ac. uk</p> <p>Derek Williams Curator of Modern and Contemporary Art</p> <p>Amgueddfa Cymru - National Museum Wales</p> <p>National Museum Cardiff Cathays Park Cardiff CF10 3NP</p>	<p>20th century 1900- 1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Installation; Painting; Pastel; Performance; Photography; Sculpture; Sound; Video;</p>	<p>Landscape; Still Life;</p> <p>Welsh Art;</p> <p>Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School;</p> <p>Modernism; Neo-Romanticism;</p>	<p>New English Art Club; New Sculpture; Performance art; Pop Art; St Ives School; Surrealism; Unit One; Vorticism; War Art; Women artists;</p> <p>Patronage & collecting;</p>	<p>David Fraser Jenkins and Melissa Munro, <i>John Piper: The Mountains of Wales</i>, Amgueddfa Cymru – National Museum Wales, Cardiff, 2012</p> <p><i>A Companion Guide to the Welsh National Museum of Art</i>, Amgueddfa Cymru – National Museum Wales, 2011</p>	<p>Derek Williams Trust Collection development through acquisitions and displays. Modern and Contemporary Art collections development and care through acquisitions and displays.</p>
<p>Felicity Myrone felicity.myrone[at]bl.uk</p> <p>Lead Curator, Western Prints and Drawings</p> <p>The British Library, 96 Euston Road, London NW1 2DB</p>	<p>18th century British art;</p> <p>19th century British art</p>	<p>Books; Drawing; Painting; Prints & printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Topography & mapmaking; Illustration; Monuments/tomb sculpture;</p>	<p>Amateur artists; Church art; Royal patronage; Country houses.</p>		

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	Period	Medium	Genre				
<p>Martin Myrone</p> <p>martin.myrone[at]tate.org.uk</p> <p>Lead Curator, pre-1800 British Art</p> <p>Tate Britain Millbank London SW1P 4RG</p>	<p>18th century British art;</p> <p>19th century British art;</p>	<p>Drawing;</p> <p>Painting;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Genre painting;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Monuments/ tomb sculpture;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art;</p> <p>Regionalism;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Amateur artists;</p> <p>Folk Art;</p>	<p>Industrial Revolution;</p> <p>Neoclassicism;</p> <p>Romanticism</p> <p>Popular Art;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p>	<p>(Ed.) <i>John Martin: Apocalypse</i>, 2011</p> <p>'Something Too Academical': The Problem with Etty', in Sarah Burnage, Mark Hallett and Laura Turner eds, <i>William Etty: Art & Controversy</i>, exhibition catalogue, 2011</p> <p>'The Body of the Blasphemer' in Helen P. Bruder and Tristanne Connolly eds., <i>Queer Blake</i>, 2010</p> <p>'James Barry's "Hairbreadth niceties": Risk, Reward and the Reform of Culture around 1770' in Tom Dunne and William Pressly eds <i>James Barry 1741-1806: History Painter</i>, 2010</p> <p><i>The Blake Book</i>, 2007</p> <p><i>Gothic Nightmares: Fuseli, Blake and the Romantic Imagination</i>, 2006</p> <p><i>Bodybuilding: Reforming Masculinities in British Art, 1750-1810</i>, 2005</p>		
<p>Lynda Nead</p> <p>l.nead[at]bbk.ac.uk</p> <p>Professor and Pevsner Chair of History of Art</p> <p>43 Gordon Square London WC1H 0PD</p> <p>02076316152</p>	<p>19th century British art;</p> <p>20th century post-1945 British art</p>	<p>Costume; Documents;</p> <p>Painting;</p> <p>Personal items;</p> <p>Photography;</p> <p>Film</p>	<p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Interdisciplinary studies in the history of British visual culture</p>	<p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p><i>Myths of Sexuality</i>, 1988</p> <p><i>The Female Nude</i>, 1992</p> <p><i>Victorian Babylon</i>, 2000</p> <p><i>The Haunted Gallery</i>, 2008</p> <p>And other books and articles</p>	<p><i>The Fallen Woman</i>, The Foundling Museum Sept. 2015 – January 2016</p>	<p>I am currently working on a study of visual media in Britain c. 1945-60. Called <i>The Tiger in the Smoke</i>, it is a study of black and white media and colour and their meanings and uses in the wider culture of the period. It looks at painting, film and photography and exhibitions and events. I am also curating an exhibition on the nineteenth century <i>Fallen Woman</i> which opens at the Foundling Museum in September 2015.</p>	
<p>Marguerite Nugent</p> <p>marguerite.nugent[at]wolverhampton.gov.uk</p> <p>Head of Curatorial Services</p> <p>Wolverhampton Art Gallery Lichfield Street Wolverhampton WV1 1DU</p>	<p>Pop and Contemporary Art;</p> <p>Northern Irish work of the Troubles;</p> <p>Middle East contemporary art;</p>	<p>Drawing;</p> <p>Installation;</p> <p>Painting;</p> <p>Pastel;</p> <p>Performance;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History</p> <p>Irish Art;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p>	<p>Pop Art;</p> <p>War Art;</p> <p>Women artists;</p>			

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	Period	Medium	Genre				
<p>Frédéric Ogée frederic.ogee[at]univ-paris-diderot.fr</p> <p>Professor of English Studies, Vice President International Affairs</p> <p>Université Paris Diderot UFR Etudes Anglophones Bât Olympe de Gouges Case 7046 5 rue Thomas Mann 75205 Paris Cedex 13 France</p> <p>+33157275508</p>	<p>18th century British art;</p> <p>19th century British art;</p>	<p>Books; Documents; Painting; Pastel; Performance; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture;</p> <p>Scottish Art; Empire; Race; Gender; Sexuality;</p> <p>Aesthetic movement; Gothic Revival;</p>	<p>Industrial Revolution; Neoclassicism; Pre-Raphaelitism; Romanticism; Victorian Art; War Art;</p> <p>Patronage & collecting; Art institutions; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science;</p>	<p>William Gilpin, <i>Observations on the River Wye, etc.</i>, French translation and critical edition, Presses Universitaires de Pau, 2009</p> <p><i>Jonathan Richardson: Traité sur la peinture, etc.</i>, a critical edition of the original 1728 French translation, with I. Baudino, 2008</p> <p><i>Diderot and European Culture, a collection of essays</i>, with Anthony Strugnell, 2006</p> <p><i>Studies on Voltaire and the Eighteenth Century</i>, 2006</p> <p><i>Better in France? The circulation of ideas across the Channel in the 18th century</i>, Bucknell University Press, 2005</p> <p><i>Art & Nation : la fondation de la Royal Academy of Arts, 1768-1836</i>, with I. Baudino and J. Carré, 2004</p> <p><i>William Hogarth: Representing Nature's Machines</i>, co-edited with D. Bindman and P. Wagner, Manchester University Press, 2001</p>	<p><i>Women War Artists</i>, Imperial War Museum London, 2011</p> <p><i>Transformed: Artists books and bookworks</i>, Imperial War Museum London, 2010</p> <p><i>Witness: Women War Artists</i>, Imperial War Museum North, 2009</p> <p>Contributor to <i>Breakthrough</i>, Imperial War Museum London art collection hang, 2008 – 2012</p>	
<p>Susan Owens Susanowens[at]btinternet.com</p> <p>Independent scholar</p> <p>01728 860951</p>	<p>18th century British art</p> <p>19th century British art</p>	<p>Drawing</p> <p>Watercolour</p> <p>Works on paper</p>	<p>Portraiture</p> <p>Landscape</p> <p>Illustration</p> <p>Aesthetic movement</p>	<p>Romanticism;</p> <p>Pre-Raphaelitism</p> <p>Victorian Art</p> <p>Art education</p>	<p><i>Jonathan Richardson by Himself</i> (Courtauld Gallery / Paul Holberton, 2015)</p> <p><i>The Art of Drawing: British Masters and Methods Since 1600</i> (V&A, October 2013)</p> <p><i>Amazing Rare Things: The Art of Natural History in the Age of Discovery</i> (Royal Collection Publications, 2007; co-authored with David Attenborough, Martin Clayton and Rea Alexandratos)</p> <p><i>Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother</i> (Royal Collection Publications, 2005)</p>	<p><i>Jonathan Richardson by Himself</i>, Courtauld Gallery, 2015</p> <p><i>British Drawings</i>, V&A, 2013</p> <p><i>Amazing Rare Things: The Art of Natural History in the Age of Discovery</i>, Queen's Gallery, 2007</p> <p><i>Watercolours and Drawings from the Collection of Queen Elizabeth The Queen Mother</i>, Queen's Gallery, 2005</p>	<p>My current research interests are: Self-portrait drawings by Jonathan Richardson; portraits of Jane Austen; ghosts in British art; Aubrey Beardsley; drawings by the Pre-Raphaelites and their circle; and the influence of old master drawings on British draughtsmanship, 1600 to 1900.</p>

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<p>Michael Ohajuru</p> <p>Fellow Institute of Commonwealth Studies Independent Historian and Curator</p> <p>Michael[at]ohajuru.com</p> <p>@michael1952</p> <p>http://about.me/michaelohajuru</p> <p>The Black presence in British Art</p>	<p>16th and 17th century British art;</p> <p>18th century British art;</p> <p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Documents;</p> <p>Installation;</p> <p>Painting;</p> <p>Pastel;</p> <p>Performance;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Tapestries & textiles;</p> <p>Video;</p> <p>Works on paper</p>	<p>Portraiture; Landscape;</p> <p>History painting; Still Life;</p> <p>Sporting art; Women artists;</p> <p>Genre painting; Marine painting; Topography & mapmaking;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Monuments/ tomb sculpture;</p> <p>Welsh Art; Scottish Art; Irish Art;</p> <p>Regionalism;</p> <p>Empire; Race; Gender; Sexuality;</p> <p>Learning & participation;</p> <p>Art education; Art criticism; Art theory;</p> <p>Art & science;</p>	<p>Fryer, P. (1984) <i>STAYING POWER: The History of Black People in Britain</i>, London, Pluto Press</p> <p>Dabydeen, D. (1987) <i>Hogarth's Blacks</i>, Manchester, Manchester University Press</p> <p>Eddie Chambers (2014). <i>Black Artists in British Art: A History since the 1950s</i>, London, J B Tauris & Co Ltd</p> <p>eds Bindman, D, & Gates Jr., H.L. (2014) <i>The Image of the Black in Western Art Vols I to X</i>, Harvard, Harvard University Press.</p>	<p><i>No Colour Bar: Black British Art in Action 1960 to 1990</i>, Guildhall Art Gallery, London; 10th July 2015 to 24th January 2016</p> <p><i>MAKING AFRICA : A Continent of Contemporary Design</i>, Guggenheim, Museum Bilbao; 30th October to 21st February, 2016</p> <p><i>West Africa: Word, Symbol, Song</i>, British Library, London; 16th October 2015 to 16th February 2016</p>	<p>Co-Convener of the Institute of Commonwealth Studies Black British History workshop series and network - What's Happening In Black British History? (WHBBH) http://BlackBritishHistory.com @BlackBritHist</p> <p>Working on celebrating the life of John Blanke - The black trumpeter to the courts of Henry VII and Henry VIII Drawing Workshops and Web site - Who is John Blanke ? Researching, developing and curating an exhibition – Who is John Blanke ? http://JohnBlanke.com @WhoIsJohnBlanke</p>
<p>Kerri Offord</p> <p>Watts Gallery – Artists' Village</p> <p>Watts Gallery – Artists' Village Down Lane Compton Guildford Surrey GU3 1DQ</p> <p>01483 813 585</p> <p>Collectionsofficer[at]wattsgallery.org.uk</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p>	<p>Costume; Documents;</p> <p>Decorative/ applied arts;</p> <p>Painting;</p> <p>Sculpture; Tapestries and textiles;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>Genre painting;</p> <p>Gender;</p> <p>Industrial Revolution;</p> <p>Pre-Raphaelitism;</p> <p>Romanticism;</p> <p>St Ives School;</p> <p>Victorian Art;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Country Houses;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Conservation/ Technical art history</p>		<p><i>Looking at Landscape: Pastoral to present</i>, 2012, Gallery Oldham</p> <p>Watts Studios – 3 new permanent galleries comprising of the <i>G F Watts Studio</i>, <i>Mary Watts Gallery</i> and <i>Compton Gallery</i> in the home of G F and Mary Watts</p>	<p>Curating and assisting in the project management of Watts Studios, a new museum supported by the Heritage Lottery Fund in Limmerslease, the home of the artists' G F and Mary Watts. Areas of research include the work and practices of Mary Watts, the painting techniques of G F Watts, women Victorian artists and the Arts and Crafts Movement.</p> <p>Additionally I have an interest in multisensory art, exhibitions and interpretation.</p>

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	Period	Medium	Genre				
<p>Kathleen Palmer kpalmer[at]iwm.org.uk Head of Art, Department of Collections Imperial War Museum Lambeth Road London SW1 6HZ 020 7416 5489</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;</p>	<p>Books; Drawing; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Marine painting; Topography & mapmaking; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Empire; Race; Gender; Sexuality; Bloomsbury; Camden Town Group; Edwardian Art; Euston Road School; Glasgow School;</p>	<p>Modernism; Neo-Romanticism; New English Art Club; Performance art; Conceptual art; Surrealism; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Art criticism; Art theory; Art & science;</p>	<p><i>Women War Artists</i>, Tate Publishing, London, 2011 'Women War Artists', <i>Despatches Magazine</i>, 2011 Contributor to <i>Art from the First World War</i>, Imperial War Museum, London, 2008</p>	<p><i>Women War Artists</i>, IWML April- Nov. 2011 <i>Transformed: Artists books and bookworks</i> IWML May – July 2010 <i>Witness: Women War Artists</i>, IWMN Feb.- April 2009 Contributor to Breakthrough, IWML art collection hang, 2008 – 2012.</p>	<p>Research interests: Diversity within official and unofficial war art, with particular expertise on women war artists. Contemporary art and conflict. Current projects: Co-curating: <i>Vision as Power</i> - work by Donovan Wylie, for Imperial War Museum London this Autumn. Curating: <i>Mark Neville</i>, for IWML in 2014 as part of <i>IWM Contemporary</i> programme. Researching the Middle East in contemporary art for Art Fund RENEW collecting project on Israel/Palestine. Ongoing: Leading on collection development strategy and public programming. Developing contemporary commissions through IWM Art Commissions Committee.</p>
<p>Andrew Parkinson andrew.parkinson[at]pierartscentre.com Curator The Pier Arts Centre Victoria Street Stromness Orkney KW16 3AA</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art;</p>	<p>Drawing; Painting; Photography; Prints & printmaking; Sculpture; Video; Watercolour; Works on paper;</p>	<p>Landscape; Still Life; Marine painting; Scottish Art;</p>	<p>Modernism; New Sculpture; St Ives School; Unit One; Patronage & collecting; Art education; Learning & participation;</p>	<p>Neil Firth, Mel Gooding, Sir Nicholas Serota, Margaret Gardiner et al, <i>An Unfolding Gift – The Pier Arts Centre Collection</i>, 2010</p>	<p>The Pier Arts Centre Collection focussing on new acquisitions. New work by Christine Borland 2012. New work by Jim Lambie 2011. Other recent solo exhibitions and projects by British artists include – Roger Ackling,; Richard Deacon and Bill Woodrow; Annie Cattrell; Ian Stephen; Wilhelmina Barns-Graham; Adam Barker-Mill; Robin Gillanders; Ian Hamilton Finlay and Hannah Rickards.</p>	<p>Collection development including research on contemporary Northern European artists and small sculptural works. Current temporary exhibitions include sculptural work by Nathan Coley; contemporary British craft and Zoe Walker & Neil Bromwich.</p>
<p>Christiana Payne Cjepayne[at]brookes.ac.uk Professor of Art History Oxford Brookes University Gipsy Lane Oxford 01865 483582</p>	<p>19th century British art;</p>	<p>Drawing; Painting; Photography; Prints and printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Genre painting; Marine painting; Topography & mapmaking;</p>	<p>Industrial Revolution; Pre-Raphaelitism; Romanticism; Victorian Art; Art criticism;</p>	<p><i>Rustic Simplicity: Scenes of Cottage Life in Nineteenth-century British Art</i>, Nottingham: Djanogly Art Gallery/Lund Humphries, 1998 <i>Where the Sea meets the Land: Artists on the Coast in Nineteenth-century Britain</i>, Bristol: Sansom and Company, 2007 <i>John Brett, Pre-Raphaelite Landscape Painter</i>, New Haven and London: Yale University Press, 2010</p>	<p><i>Rustic Simplicity: Scenes of Cottage Life in Nineteenth-century British Art</i>, Nottingham: Djanogly Art Gallery and Penzance: Penlee House, 1998 1. With Ann Sumner, <i>Objects of Affection: Pre-Raphaelite Portraits by John Brett</i>, Birmingham: the Barber Institute of Fine Arts, University of Birmingham, 2010 (also shown at Fine Art Society, London and Fitzwilliam, Cambridge)</p>	<p>With Dr Janette Kerr, PRWA, co-curating exhibition, <i>The Power of the Sea: Making Waves in British Art, 1790-2014</i>. (Royal West of England Academy, April-July 2014. Current research is on role of trees and woodland in British landscape painting, 1760-1870.</p>

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	Period	Medium	Genre				
<p>Helen Pheby helen.pheby[at]yvsp.co.uk Curator Yorkshire Sculpture Park West Bretton West Yorkshire WF4 4LG 01924 832511</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art;</p>	<p>Sculpture;</p>	<p>Monuments/ tomb sculpture; Modernism; New Sculpture; Learning & participation;</p>		<p><i>David Nash</i>, Yorkshire Sculpture Park, 2010 'Contemporary Art: An Immaterial Practice' book chapter in <i>Experiencing Materiality in the Museum</i>, Routledge, UK, 2009 <i>Nigel Hall</i>, Yorkshire Sculpture Park, 2008 <i>Andy Goldsworthy</i>, Yorkshire Sculpture Park, 2007</p>	<p><i>Barbara Hepworth</i> (archive display), 2011 Co-curator: <i>David Nash</i>, Yorkshire Sculpture Park, 2010 Co-curator: <i>Andy Goldsworthy</i>, Yorkshire Sculpture Park, 2007</p>	<p>My particular area of research and practical curatorial experience is around international sculpture since Rodin. The UK emphasis being Moore/ Hepworth onwards. I have previously prepared papers on Moore/ Hepworth and Andy Goldsworthy – who had a major exhibition at Yorkshire Sculpture Park in 2007. My PhD specialism is in controversial public sculpture in the UK and what this reveals of the relationship between sculpture and the public (as defined by space/ media/ realm and perception) with examples including <i>Brick Man</i> by Antony Gormley (unrealised Leeds), <i>House</i> by Rachel Whiteread and <i>Angel of the North</i>.</p>
<p>Dr Barry Plummer barryplummer[at]btinternet.com Swansea Metropolitan University and Glynn Vivian Art Gallery 01792 481000 01792 516900</p>	<p>16th and 17th century British art; 18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;</p>	<p>Drawing; Painting; Pastel; Prints & printmaking; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Welsh Art; Regionalism; Empire; Race; Gender; Sexuality;; Aesthetic movement; Amateur artists; Bloomsbury; Camden Town Group; Constructivism; Edwardian Art; Euston Road School; Folk Art; Industrial Revolution; Modernism;</p>	<p>Neoclassicism; Neo-Romanticism; New English Art Club; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Learning & participation;</p>	<p><i>Drawn from Wales</i> (Contributor), 2005 <i>Evan Walters: Moments of Vision</i> (Ed.), 2011</p>		<p>Writing <i>The Essence of the Eye: the Life and Work of Evan Walters</i>. Team member of the 'As Seen' research project. This is a joint research programme, funded by WIRED, between Swansea Metropolitan University, Cardiff Metropolitan University and the National Museum and Galleries of Wales, Cardiff. Researching 20th century British artists who have experimented with the distinction between central and peripheral vision. Researching the Old Master pictures in the Richard Glynn Vivian Bequest.</p>

Name & Contact Details	Areas of Interest/ Research			Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work
	Period	Medium	Genre			
<p>Dr Laura Popoviciu</p> <p>Government Art Collection</p> <p>Queen's Yard, 179a Tottenham Court Road, London, W1T 7PA</p> <p>Tel: 020 7211 2438 laura.popoviciu[at]culture.gov.uk</p>	<p>16th to 19th century British art;</p>	<p>Costume; Documents; Drawing; Miniatures; Painting; Pastel; Photography; Prints and printmaking; Sculpture; Tapestries and textiles; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture;</p> <p>Welsh Art; Scottish Art; Irish Art; regionalism;</p> <p>Empire;</p> <p>Edwardian Art;</p>	<p>Neoclassicism; Neo-Romanticism; Pre-Raphaelitism; Romanticism; Victorian Art; Patronage & Collecting; Art institutions; Royal patronage; Country Houses; Art criticism; Art theory; Art & science</p>		
<p>Dr Dorothy Price</p> <p>Reader in History of Art, School of Humanities University of Bristol 9 Woodland Road Bristol BS8 1TB</p> <p>Tel (Direct): 0117 9546043 d.price[at]bristol.ac.uk</p>	<p>20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Books; Documents; Drawing; Installation; Painting; Performance; Photography; Prints and printmaking; Sculpture; Sound; Tapestries and textiles; Video; Watercolour; Works on paper;</p>	<p>Race; Gender; Sexuality;; Conceptual art; Constructivism;</p>	<p>Modernism; Performance art; Pop Art; Surrealism; War Art; Women artists; Patronage & Collecting; Art institutions; Art criticism; Art theory;</p>	<p>Published articles on the work of a variety of black, Asian and diasporic artists in Britain such as Frank Bowling, Hew Locke, Sonia Boyce, Ingrid Pollard, Lubna Chowdhary, Mohini Chandra, Oreet Ashery and more, include: 'Re-trieving, Remapping and Rewriting Histories of British Art: Lubaina Himid's "Revenge"' in A Companion to British Art: 1600 to the Present, Diana Arnold and David Peters Corbett eds. (2013) and with Marsha Meskimmon the co-edited volume Women, The Arts and Globalization: Eccentric Experience (Manchester University Press, 2013). 'Non-synchronous Cartographies: Frank Bowling's Map paintings' in Scott, David (ed.) Small Axe: Journal of Caribbean Criticism, vol. 41, July 2013'; Testing the Limits: Dorothy Rowe in Conversation with Oreet Ashery' in Meskimmon and Rowe, (eds.) Women, the Arts and Globalization (MUP 2013); 'Biography and Spatial Experience in contemporary diasporic art' in Arnold, D & Derevenski, J. Sofaer (eds.) Biographies and Space: Placing the Subject in Art and Architecture (2008); 'Differencing the City: Urban Identities and the Spatial Imagination' in Miles, M. & Hall, T. (eds.) Urban Futures: Critical Commentaries on Shaping the City (2003) and 'Cultural Crossings: performing race and transgender in the work of moti roti', Art History, 26:2, Special Issue on Difference and Excess in Contemporary Art, (2003).</p>	<p>I currently lead the Transnational Modernisms Research Cluster within the History of Art Department at the University of Bristol. My research interests extend from German modernism to questions of race, sexuality, gender and identity in 20th century and contemporary art. An abiding interest in the continued artistic dialogues between modernism and contemporary art inform my art historical thinking.</p> <p>I am currently working on a number of projects relating to German modernism, including a forthcoming exhibition for the Royal Academy of Art (Spring 2019) and on a co-edited collection arising out of a major international conference <i>Framing the Critical Decade: After the Black Arts Movement</i> held in Bristol in April 2016. I have just been appointed as the new editor of the internationally renowned research journal <i>Art History</i> (from 2017).</p>

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	Period	Medium	Genre				
<p>Imogen Racz</p> <p>i.racz[at]coventry.ac.uk</p> <p>Coventry University</p> <p>School of Art and Design, Coventry University Priory Street, Coventry CV1 5FB</p>	20th century post-1945 British art;	Installation; Performance; Personal items; Photography; Sculpture; Sound; Video;	Portraiture; Still Life; Monuments/ tomb sculpture; Race; Gender; Sexuality;; Conceptual art;	Modernism; New Sculpture; Performance art; Pop Art; Surrealism; Women artists; Art institutions; Art criticism; Art theory; Art & science;	<p><i>Imogen Racz, Art and the Home: Comfort, Alienation and the Everyday</i> (I. B. Tauris, 2015)</p> <p>'<i>Cornelia Parker's Thirty Pieces of Silver</i>' in Jennifer Walden, ed., <i>Art and Destruction</i>, (Newcastle: Cambridge Scholars Press, 2013), pp. 45-56</p> <p>'<i>Michael Landy's Semi-detached and the Art of Making</i>', <i>Journal of Visual Art Practice</i>, (2012), 10 (3), 231-245</p> <p>'<i>Sculptural Vessels across the Great Divide: Tony Cragg's Laibe and the Metaphors of Clay</i>', <i>Journal of Visual Art Practice</i> (2009), 8 (3), 215-228</p> <p>Contemporary Crafts, (Oxford and New York: Berg, 2009)</p>		<p>My recent book, <i>Art and the Home: Comfort, Alienation and the Everyday</i> is a thematic investigation into how post-war British, American and European artists interpreted the abstract concepts that we have about the home, including enclosure, alienation, sentiment, female space, and the unmade house. It focuses on sculptural practices made for the gallery, as they are spatial, are of the world yet speak beyond it, and reference cultural and emotional memories.</p> <p>My current research is on the installations of the sculptor and photographer Helen Chadwick. This forms part of a larger, ongoing investigation into 1980s British sculptural practices, placing them into their social, cultural and artistic contexts.</p> <p>Main threads running through my research are:</p> <p>Making, display and encounter</p> <p>Our emotional relationships to things</p> <p>The relationship of art to its cultural and social frameworks.</p>
<p>Angeria Rigamonti di Cutò</p> <p>Angeria.Rigamonti [at]gmail.com</p> <p>Independent Art Historian</p>	19 th century British art; 20 th century 1900-1945 British art; 20 th century post-1945 British art	Books; Documents; Drawing; Installation; Painting; Performance; Video; Watercolour; Works on paper;	Self-portraiture Portraiture; Landscape; History painting; Still Life; Illustration; Scottish Art; Irish Art; Race; Gender; Sexuality; Bloomsbury; Constructivism; Edwardian Art;	Modernism; Performance art; Pop Art; Popular Art; War Art; Women artists; Patronage & Collecting; Art institutions; Art criticism;	<p>Staging the Modernist Self: The Self-Portraits of William Orpen, <i>Visual Culture in Britain</i>, Autumn 2012</p> <p>Sombreness, Crime & Modernity in the art of James Pryde, <i>British Art Journal</i>, 2012-13</p> <p>Kenneth Clark: Looking for Civilisation, <i>Studio International</i>, 2014</p>		<p>Modernist self-portraiture; Francis Marshall; art writing; Doris Zinkeisen's war art.</p>
<p>Diane Roe</p> <p>dianepatroe[at]aol.com</p>	late19th century British art; 20th century 1900-1945 with par British art; 20th century post-1945 British art	Books; Documents; Drawing; Painting; Personal items; Prints Sculpture; Watercolour; Works on paper	Portraiture; Landscape; Still Life; Sporting art;; Illustration; sculpture Edwardian Art;		<p>Introduction to Sir Alfred Munnings; Richard Green exhibition November 2012;</p> <p>Speaker at first academic symposium on the life and work of Sir Alfred Munnings, NSLM, Middleburg, VA</p>	All exhibitions at The Sir Alfred Munnings Art , Dedham 2005-2012; instrumental in 2013 exhibitions: Cornwall and landscape painting	<p>Researching the life and work of Lionel Edwards R.I. With a view to publication. The work will place Edwards' work in a wider cultural context in terms of British art historical practice</p>

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	Period	Medium	Genre				
<p>Dr Pauline Rose</p> <p>Professor of Art History, The Arts University Bournemouth</p> <p>01202 687459</p> <p>prose5[at]btinternet.com</p>	<p>19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Books; Documents; Drawing; Decorative/ applied arts; Painting; Photography; Sculpture;</p>	<p>Portraiture; Landscape; Monuments/ tomb sculpture; Gender; Aesthetic movement; Bloomsbury; Camden Town Group; Edwardian Art; Euston Road School;</p>	<p>Industrial Revolution; Modernism; Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Pre-Raphaelitism; Romanticism; St Ives School; Victorian Art; War Art; Women artists;</p> <p>Patronage & Collecting; Art institutions; Church art; Country Houses; Art education; Art criticism; Art theory;</p>	<p>Forthcoming</p> <p><i>British Women Sculptors c1890 – 1945.</i> (Approximately 2019)</p> <p>Published</p> <p>Two Essays: <i>Henry Moore: American Patrons and Commissions; Henry Moore in New York</i>, in Tate Britain's online research project <u>Henry Moore: Sculptural Process and Public Identity</u> (September 2015) (http://www.tate.org.uk/art/research-publications/henry-moore)</p> <p><i>Henry Moore in America: Art, Business and the Special Relationship.</i> I. B. Tauris, 2013</p> <p><i>Henry Moore in America: The Role of Journalism and Photography</i> in Rebecca Peabody (ed) <u>Anglo-American Exchange in Postwar Sculpture, 1945 – 1975</u>, 2011, The J. Paul Getty Museum, Los Angeles, on www.gettypublications.org.</p> <p><i>Photography and Sculpture: Portraying Henry Moore</i> in Veronica Bogdan (ed) <u>The Artist's Portrait and Self-Portrait</u>, 2010, Moscow Academy of Fine Arts, Russia</p> <p><i>Henry Moore in Dallas, The Sculpture Journal</i>, Vol. 17.1, 2008, Liverpool University Press & The Public Monuments and Sculpture Association</p> <p><i>The Landscape in the Studio</i>, in Peter Symons: <u>Dissonance</u>, 2008, The Arts Institute at Bournemouth (now AUB)</p> <p><i>Man-Made Landscapes: Reassessing Peter Lanyon</i>. Issue 1, <u>Visual Culture in Britain</u>, 2000, Ashgate Publishing</p>		<p>I am currently researching the work of British women sculptors c1890 – 1945. This project will consider relevant contemporary theorists, women sculptors' training, representations of them through text and imagery, exhibiting and reviews, the overlaps between 'fine' and 'decorative' sculpture, the statuette, the memorial and ecclesiastical work.</p>

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	Period	Medium	Genre			
<p>Emma Roodhouse emma.roodhouse[at]colchester.gov.uk Art Curator Colchester & Ipswich Museum Service Ipswich Museum High Street Ipswich IP1 3QH 01473 433548</p>	<p>16th and 17th century British art; 18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;</p>	<p>Drawing; Decorative/ applied arts; Furniture; Installation; Painting; Pastel; Photography; Prints & printmaking; Sculpture; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Suffolk art; Aesthetic movement; Amateur artists; Industrial Modernism; Neoclassicism</p>	<p>Neo-Romanticism; New English Art Club; New Sculpture; Romanticism; Victorian Art; Women artists; Patronage & collecting; Country Houses; Art criticism; Art theory; Learning & participation;</p>	<p><i>Constable</i> at Christchurch Mansion, 2013 <i>New East Anglian Painting</i>, 2012-2013 <i>The Class Of... Artists from Ipswich Art School</i>, 2011 <i>Saatchi collection at Ipswich Art School</i>, 2010-2011 <i>17 in Print</i>, contemporary East Anglian prints, Colchester Castle, 2009</p>	<p>Art Curator for Colchester & Ipswich Museums with responsibility for the fine and decorative collections, ranging from 15th century to the present day fine art. The strengths of the collections are in Suffolk artists Thomas Gainsborough and John Constable, as well as the artists associated with the East Anglian School of Painting and Drawing in the twentieth century. I also curate the temporary exhibition programme at Ipswich Art School Gallery, focused on modern and contemporary art.</p>
<p>Christa Roodt Glasgow Univ. School of Culture and Creative Arts 319 Alexander Stone Bldg 16 University Gardens University of Glasgow Glasgow G12 8QL Direct line: +44 (0)141 330 6713 Christa.Roodt[at]glasgow.ac.uk</p>	<p>16th and 17th century British art; 18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art</p>	<p>Documents; Drawing; Decorative/ applied arts; Painting; Pastel; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Constructivism; Edwardian Art; Glasgow School;</p>			<p>My research seeks to reconfigure the importance of provenance in establishing the authenticity of works of art. My interest spans ancient to Avant-Garde European Art. My aim is to map the types of evidence to be prioritized and to promote the use of evidence that can make up for legal and ethical deficits prevailing in the practice of authentication and the attribution of cultural value. The target audience is provenance researchers and adjudicators in disputes concerning value and authenticity, but anyone interested in approaches and research methods to protect against fake provenance and misleading narrative could benefit from proposed adjustments to policy frameworks and guidelines that prompt and empower art market participants to undertake crosschecks to protect themselves against the risk of dubious attribution and forgery.</p>

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<p>Luisa Santos</p> <p>luisa.santos[at]network.rca.ac.uk</p> <p>Humboldt University (PhD) and FCT – Fundação para a Ciência e Tecnologia (PhD scholarship)</p> <p>00351918326041</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Books;</p> <p>Documents;</p> <p>Drawing;</p> <p>Installation;</p> <p>Painting;</p> <p>Performance;</p> <p>Personal items;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Tapestries & textiles;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>Still Life;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Topography & mapmaking;</p> <p>sculpture;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art;</p> <p>Regionalism;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Bristol School;</p> <p>Camden Town Group;</p> <p>Conceptual art;</p> <p>Constructivism;</p> <p>Edwardian Art;</p> <p>Euston Road School;</p> <p>Folk Art;</p> <p>Glasgow School;</p> <p>Gothic Revival;</p> <p>Group X;</p>	<p>Modernism;</p> <p>Neoclassicism;</p> <p>New English Art Club;</p> <p>St Ives School;</p> <p>Unit One;</p> <p>Vorticism;</p> <p>War Art;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p>Learning & participation;</p>	<p>Curator: <i>Air Print for Containers</i>, exhibition for Liverpool Biennial, Liverpool, 2012;</p> <p>Curator: <i>I decided I am not a relational artist</i>, exhibition, RTC, Lisbon, 2012;</p> <p>Curator: <i>Montras / Shop windows</i>, exhibition in shop windows, Alegro, Lisbon, 2012;</p> <p>Curator: <i>Outdoors</i>, exhibition in billboards, Lisbon and Porto, 2012;</p> <p>Co-curator: <i>2 Degrees</i>, series of events and talks, Teatro Maria Matos, Lisboa, 2011;</p> <p>Curator: <i>Geography of Home</i>, film programme, Lisbon, 2010;</p> <p>Curator: <i>Life A Users Manual</i>, exhibition, RTC, Lisbon, 2010;</p> <p>Curator: <i>Of this tale I cannot guarantee a single story</i>, exhibition, seminars and events, RCA, London, 2008;</p> <p>Curator, “Pawell Althamer in conversation with Polly Stapler”, talk organised with CCA RCA students for <i>The World as a Stage</i>, Tate Modern, London, 2007;</p> <p>Co-curator (with Clare Grafik): <i>Gesture: Object and Subject</i>, exhibition, Axisweb, 2007;</p> <p>Curator: <i>An AZ of Doubts</i> (1 day event and exhibition), Serpentine Gallery, London, 2007</p>	<p>I am an independent Curator (MA in Curating Contemporary Art, Royal College of Art, London) and a PhD Researcher. My current work includes curating a collective exhibition for CAM – Gulbenkian Foundation (Lisbon) and the Museum of Contemporary Art in Roskilde, named A Galinha da Vizinha. The title refers to a Portuguese expression (with equivalent in English – The grass is always greener...) that refers to the idea that other people's circumstances seem more desirable than one's own, but in reality are often not. We tend to assume that social behaviour is connected to geographic location, arguably, where someone lives reveals what someone is. Human geography considers the impact of the physical environment on and in general its relations to, human beings. This approach specifically deals with the manmade, hence the relation to culture, which stands as a complement to nature.</p> <p>In academic terms, I am in the final year of my PhD thesis on the combination of art, culture studies and project management for social change, in the frame of the CCCPM programme (SEgroup and Humboldt-Viadrina School of Governance).</p>

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<p>Jane Sellars BA MA FMA jane.sellars[at]harrogate.gov.uk Curator of Art The Mercer Art Gallery Swan Road Harrogate NG1 2SA North Yorkshire 01423 556182</p>	<p>19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;</p>	<p>Drawing; Painting; Photography; Prints & printmaking;</p>	<p>Women artists; Victorian art; Collecting; Portraiture; Landscape; History painting; Still life; Genre painting; Aesthetic movement; Edwardian art; Pre-Raphaelites;</p>	<p><i>Atkinson Grimshaw: Painter of Moonlight</i>, contributor and editor, Harrogate Borough Council, 2011 <i>William Powell Frith: Painting the Victorian Age</i>, contributor, Yale University Press, 2006 <i>Writers' Lives: Charlotte Brontë</i>, British Library Publishing, 1997 <i>The Art of the Brontës</i>, (with Christine Alexander), Cambridge University Press, 1995 <i>Women's Works</i>, National Museums Liverpool, 1988</p>	<p><i>Atkinson Grimshaw: Painter of Moonlight</i>, Mercer Art Gallery, 2011 and Guildhall Art Gallery, 2011-2012 <i>Liza Dracup: Chasing the Gloaming</i>, Mercer Art Gallery, 2011 and Guildhall Art Gallery, 2011-2012</p>	<p>Previously: Education Officer at the Walker Art Gallery, Liverpool, 1980-1989, where I curated <i>Women's Works</i>, 1988, a pioneering exhibition about women artists. I was Director of the Brontë Parsonage Museum, 1989-1996, and wrote <i>The Art of the Brontës</i>, (with Christine Alexander), Cambridge University Press, 1995, and <i>Writers' Lives: Charlotte Brontë</i>, British Library Publishing, 1997. From 1996 to 2001 I was Principal Curator of Harewood House, Leeds, and I am now Curator of Art for Harrogate, North Yorkshire, and run the Mercer Art Gallery. Current work: In November we will be showing <i>Frank Holl: Emerging from the Shadows</i>, the first ever major exhibition devoted to the Victorian social realist Frank Holl, in partnership with the Watts Gallery, Surrey. Mark Bills is editing a book to which I have contributed an essay about Holl's relationships to women, especially with his daughter and biographer, Mrs A M Reynolds. For 2014 I am working on a major exhibition which is a celebration of art and Yorkshire to coincide with the Tour de France in Yorkshire and a show of Frank Brangwyn's First World War posters.</p>	
<p>Dr Samuel Shaw samueljpshaw[at]gmail.com Yale Center for British Art</p>	<p>19th century British art; 20th century 1900-1945 British art;</p>	<p>Books; Documents; Drawing; Painting; Prints & printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; Still Life; Genre painting; Caricature & satire; Illustration; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Camden Town Group; Edwardian Art; Euston Road School; Glasgow School;</p>	<p>Industrial Revolution; Modernism; New English Art Club; Victorian Art; Unit One; Vorticism; War Art; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory;</p>	<p>'British Artists and Balzac at the turn of the Twentieth Century', <i>English Literature in Transition 1880-1920</i>, 2013 "'The new ideal shop": Founding the Carfax Gallery, c.1898-1902', <i>The British Art Journal</i>, Vol XIII, No.2, 2012 'The Carfax Gallery and the Camden Town Group'; <i>Camden Town Group in Context</i>, Tate Online, 2012 I also review books regularly for www.edwardianculture.com</p>	<p><i>William Rothenstein Retrospective</i>, Cartwright Hall Gallery Bradford, 2015 (forthcoming)</p>	<p>My current work explores the relationship between British artists, the art market and art publishing around the turn of the twentieth century, with a particular focus on the artist William Rothenstein and the artist-critic Charles John Holmes. I am also working on the reception of French art 20th century, including the 'Barbizon Boom' and British artists' interest in Daumier, Puvis de Chavannes and Rodin. Other specialisms include Anglo-Jewish identity in British culture, c.1890-1920; paintings of interiors at the New English Art Club; mural painting in Britain c.1880-1930; representations of the industrial landscape, c.1890-1920; and the market for Old Masters. In 2011 I co-founded the 'Edwardian Culture Network', an online scholarly resource for those studying British culture in the years 1895-1914.</p>

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<p>Kirsten Simister kirsten.simister[at]hullcc.gov.uk Curator of Art Ferens Art Gallery Queen Victoria Square Hull HU1 3RA</p>	20th century British art 1900 -1945;	Painting; Sculpture; Watercolour; Works on paper;	Portraiture; Scottish Colourists;		<i>Living Paint: The Art of JD Fergusson</i> , Mainstream, 2000		My specialism relates to previous work. Since 2003 I have become more of a generalist owing to range of collection responsibility. Presently working on the acquisition of a 14th century Italian painting and a cross-service exhibition with Dutch 17th century focus. The last collection's display was interdisciplinary and drew on the Ferens collection of Pop Art
<p>Colin Simpson Colinsimpson[at]wirral.gov.uk Principle Exhibitions Officer, Wirral Museums Service Williamson Art Gallery & Museum Slatey Road Birkenhead CH43 4UE 0151 652 4177</p>	18 th century British art; 19 th century British art; 20 th century 1900-1945 British art; 20 th century post-1945 British art	Drawing; Decorative/ applied arts; Painting; Prints and printmaking; Sculpture; Tapestries and textiles; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Illustration; Aesthetic movement; Amateur artists; Edwardian Art; Modernism; Neoclassicism;	Neo-Romanticism; New English Art Club; Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; Patronage & Collecting; Learning and participation;	Catalogues relevant to collections & temporary exhibitions	Including: Philip Wilson Steer, Albert Lipczinski, Arthur Ballard, Nicholas Horsfield, George Jardine, Della Robbia Pottery	As Curator of the Williamson I have responsibility for a general British art collection and specialist knowledge of the Merseyside art scene over 250 years, covering a wide range of artists, the textile and pottery industries and craftspeople
<p>Richard Slocombe rslocombe[at]iwm.org.uk Senior Curator, Art Imperial War Museum London Lambeth Road London SE1 6HZ 020 7416 5212</p>	20th century 1900- 1945 British art; 20th century post-1945 British art; 21st century British art;	Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Landscape; History painting; Still Life; Marine painting; Illustration; Monuments/ tomb sculpture; Empire; Race; Gender; Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art;	Glasgow School; Group X; Modernism; Neo-Romanticism; New English Art Club; New Sculpture; Pop Art; Popular Art; Scottish Colourists; Surrealism; Unit One; Vorticism; War Art; Patronage & collecting; Art institutions; Art criticism; Art theory;	“Confusion reigns: Dazzle Camouflage, its origins, influences and effectiveness” in ‘1917’, Centre Pompidou-Metz, Metz, 2012 <i>British Posters of the Second World War</i> , Imperial War Museum, London, 2009 Contributor to <i>Art from the First World War</i> , Imperial War Museum, London, 2008 ‘Uncommon valour’ in <i>Despatches</i> , Number 14, 2012 ‘The Story Behind the Picture – Paths of Glory’ in <i>Despatches</i> , Number 13, 2011 ‘The Fall and Rise of Keep Calm and Carry On’ in <i>Despatches</i> , Number 10, 2010	<i>Albert Adams (1929-2004)</i> , 2012 <i>Reg Butler - Maquette for the Monument to the Unknown Political Prisoner (1951-52)</i> , 2012 <i>The Edge of Expression: the ‘censorship’ of CRW Nevinson’s ‘Paths of Glory’</i> , 2011 <i>Re:vision-From The Crystal Palace to Lambeth Road</i> , 2008–2009 Co-curated: <i>War Posters: Weapons of Mass Communication</i> , 2007-2008	Specialist curator of First World War art and of Graphic Art and War Publicity, with a particular interest in patronage of the arts in modern conflict and the use of art as propaganda. Currently preparing <i>Truth and Memory: British Art of the First World War</i> a retrospective exhibition of 140 key WWI artworks drawn mainly from IWM art collection. Concurrently developing and writing a revised new edition of <i>British Art from the First World War</i> . Also act as art adviser to the Regeneration Team developing IWM’s new permanent First World War Galleries, which open in June 2014. Assisting in the delivery of IWM’s Centenary programme, this includes liaison with member organisations over their related public programmes. Supervising an AHRC Collaborative Doctoral Award studentship researching IWM’s historic ‘War Publicity’ collection. The study concludes in 2014. First World War art and Graphic Art collection development, review and acquisition strategy.

Name & Contact Details	Areas of Interest/ Research			Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work	
	Period	Medium	Genre				
<p>Susan Sloman</p> <p>Susan_y_sloman[at]hotmail.com</p> <p>Independent Scholar</p> <p>St Stephen's House Richmond Lane Bath BA1 5QW</p>	<p>18th century British art;</p> <p>19th century British art;</p>	<p>Drawing;</p> <p>Painting;</p> <p>Watercolour; Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p>	<p>Patronage & Collecting;</p> <p>Art</p>	<p>Articles in Burlington Magazine, Connoisseur, British Art Journal etc, <i>Gainsborough in Bath</i> (YUP) <i>Gainsborough in London</i>, forthcoming. Contributor to various exhibition cats including <i>Sensation and Sensibility</i>, YCBA 2005; <i>Van Dyck & Britain</i>, Tate 2009;</p>	<p><i>Pickpocketing the Rich</i> (Holburne Museum), <i>Gainsborough's Landscapes</i>, (Holburne Museum 2011)</p>	<p>I am currently completing a book on a private collection of British drawings and completing Gainsborough in London for YUP.</p>
<p>Alison Smith</p> <p>alison.smit[at]tate.org.uk</p> <p>Lead Curator -British Art to 1900</p> <p>Tate Britain Millbank London SW1P 4RG</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p>	<p>Costume;</p> <p>Drawing;</p> <p>Decorative/ applied arts;</p> <p>Furniture;</p> <p>Miniatures;</p> <p>Painting;</p> <p>Pastel;</p> <p>Personal items;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Tapestries & textiles;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Sporting art;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Topography & mapmaking;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Monuments/ tomb sculpture;</p> <p>Welsh Art;</p> <p>Scottish Art;</p> <p>Irish Art;</p> <p>Regionalism;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Bristol School;</p> <p>Camden Town</p> <p>Edwardian Art;</p> <p>Folk Art;</p>	<p>Glasgow School;</p> <p>Gothic Revival;</p> <p>Industrial Revolution;</p> <p>Modernism;</p> <p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>New English Art Club;</p> <p>New Sculpture;</p> <p>Norwich School</p> <p>Popular Art;</p> <p>Pre-Raphaelitism;</p> <p>Romanticism;</p> <p>Victorian Art;</p> <p>War Art;</p> <p>Women artists;</p> <p>Patronage & collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Royal patronage;</p> <p>Country Houses;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p> <p>Conservation/ technical art history;</p> <p>Learning & participation;</p>	<p><i>Pre-Raphaelites: Victorian Avant-Garde</i>, Tate, 2012</p> <p><i>Watercolour</i>, Tate, 2011</p> <p><i>Millais</i>, Tate, 2007</p>	<p><i>Pre-Raphaelites: Victorian Avant-Garde</i>, Tate Britain, 2012</p> <p><i>Watercolour</i>, Tate Britain, 2011</p> <p><i>Millais</i>, Tate Britain, 2007</p> <p><i>The Pre-Raphaelite Vision: Truth to Nature</i>, Tate Britain, 2004</p> <p><i>Exposed: The Victorian Nude</i>, Tate Britain, 2001</p>	

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	Period	Medium	Genre				
<p>Sonia Solicari</p> <p>sonia.solicari[at]cityoflondon.gov.uk</p> <p>Principle Curator</p> <p>Guildhall Art Gallery Guildhall Yard London EC2V 5AE</p> <p>020 7332 1832</p>	<p>19th century British art;</p> <p>20th century post-1945 British art;</p>	<p>Drawing; Decorative/ applied arts; Installation; Painting; Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting; Illustration;</p> <p>Gender; Sexuality</p> <p>Aesthetic movement; Amateur artists; Edwardian Art; Folk Art; Gothic Revival;</p>	<p>Industrial Revolution; Modernism; Neo-Romanticism; New Sculpture; Performance art; Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; Women artists;</p> <p>Patronage & collecting; Art institutions; Houses; Art education; Art criticism; Art theory;</p>	<p>‘Towards a Neo-Victorian Interior’, <i>Past in Present: Revivals in Art and Architecture</i>, The Courtauld Institute of Art, 2013</p> <p>‘From Cottage to Kitsch: The Enduring Appeal of the Staffordshire Figure’, <i>Journal of the Decorative Arts Society</i>, 2012</p> <p>‘Potters and Painters’, <i>Ceramic Review</i>, 2011</p> <p>‘Aesthetic Ceramics’, in Stephen Calloway (ed.), <i>The Cult of Beauty: The Aesthetic Movement 1860–1900</i>, V&A publications, 2011</p> <p>“‘With the Suspicion of a Grin’”: Aestheticism and the use of Humour in British Ceramic Design’, <i>Journal of the Decorative Arts Society</i>, 34, 2010</p> <p>‘Ceramics at the V&A: Past, Present, Future’, <i>The Victorian: The Magazine of the Victorian Society</i>, 32, 2009</p> <p>‘Selling Sentiment: The Commodification of Emotion in Victorian Visual Culture’, <i>19: Interdisciplinary Studies in the Long Nineteenth Century</i>, 4, 2007</p>	<p><i>Butcher, Baker, Candlestick Maker: 850 Years of London Livery Company Treasures</i>, Guildhall Art Gallery, 2013</p> <p><i>Age of Elegance: 1890-1930</i>, Guildhall Art Gallery, 2012</p> <p><i>Atkinson Grimshaw, Painter of Moonlight</i>, Guildhall Art Gallery, 2011-2012</p> <p><i>Sir John Gilbert: Art and Imagination in the Victorian Age</i>, Guildhall Art Gallery, 2011</p> <p><i>Richard Slee: From Utility to Futility</i>, V&A, 2010-2011</p> <p><i>A Show of Emotion: Victorian Sentiment in Prints and Drawings</i>, V&A, 2006–2007</p> <p><i>After Dark: Night Scenes from the V&A’s Watercolour Collection</i>, V&A, 2005–2006</p>	
<p>Jenni Spencer-Davies</p> <p>jenni.spencer-davies[at]swansea.gov.uk</p> <p>Curator</p> <p>Glynn Vivian Art Gallery Swansea</p> <p>01792 516900</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Drawing; Decorative/ applied arts; Installation; Painting; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting;</p> <p>Welsh Art; Irish Art; Regionalism;</p> <p>Empire; Race; Gender; Sexuality;</p>	<p>Conceptual art;</p> <p>Modernism; Neo-Romanticism; Popular Art; Romanticism; Surrealism; Victorian Art; Women artists;</p> <p>Patronage & collecting; Art institutions; Art theory;</p>	<p>Edited various exhibition catalogues on Irish and Welsh artists 1980 to 2000.</p>	<p>Women artists in Ireland in the AIB Collection;</p> <p>Exhibitions relating to Welsh and Irish art/regionalism;</p> <p>Richard Glynn Vivian Bequest (19th century)</p>	<p>Currently Curator of Glynn Vivian Art Gallery (GVAG), preparing future programmes and new displays of the original Richard Glynn Vivian (RGV) Bequest, with archival research. RGV travelled the world, and collected art throughout his life and during the period of Empire. Interest in modern and contemporary Welsh art, building upon 10 years exhibition programming in Dublin, Ireland during the 1980s, and Cardiff in the 1990s, and currently overseeing GVAG future programmes.</p>
<p>Dr Andrew Stephenson</p> <p>A.P.Stephenson[at]uel.ac.uk</p> <p>University of East London Arts and Digital Industries</p> <p>4-6 University Way, London E16 2RD</p> <p>0208 223 3406</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Decorative/ applied arts; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Monuments/ tomb sculpture; Irish Art; Empire; Race; Gender; Sexuality; Aesthetic movement; Bloomsbury; Camden Town Group; Edwardian Art; Euston Road School; Group X; Industrial Revolution; Modernism; Neo-Romanticism;</p>	<p>Performance art; Pop Art; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory;</p>	<p>‘Fashioning a post-war reputation: Henry Moore as a civic sculptor, c.1943-58’ commissioned essay for ‘Henry Moore: Sculptural Process and Public Identity’, Tate Research website, edited by Jennifer Mundy (2015).</p> <p>‘New Ways of Modern Bohemia’: Edward Burra in London, Paris, Marseilles and Harlem’, Tate Papers, on-line journal of Tate Galleries, April 2013. [The 2012 Rothenstein Lecture].</p> <p>‘Introduction’ to Edwardian Art and its Legacies, and editor of special issue of <i>Visual Culture in Britain</i>, vol. 14. no. 1, March 2013, pp.3-20 [ISSN 1471-4787]</p>	<p>I am currently working on the role of fashion in late 19th century portraiture in fashioning masculine identities. My work also includes examining the function of the art market in inter British modernism and the role of museums and art galleries in forging notions of responsible citizenship in post-1945 Britain.</p>	

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	Period	Medium	Genre			
			New English Art Club; New Sculpture		<p>'Painting and Sculpture of a Decade '54-'64' Revisited' in special issue of Art History entitled 'British Art and the Cultural Field, 1939-69', edited by David Peters Corbett and Lisa Tickner, vol. 35 no. 2, April 2012, pp. 420-441, Blackwell Publishing, [ISSN 0141-6790 print/ ISSN1467-8365 on-line]. Also published as a book of the same title.</p> <p>'From Conscription to the Depression: The Market for Modern British Art in London c. 1914-30' in Charlotte Gould and Sophie Mesplède. eds., Marketing Art in the British Isles, 1700 to the Present, Ashgate Press, 2012, 57-67.</p> <p>'Questions of artistic identity, self-fashioning and social referencing in the work of the Camden Town Group, c.1905-1914', The Camden Town Group Online Research Project, Tate Britain / Getty, 2012</p> <p>'Wonderful pieces of stage-management': Masculine fashioning, Race and Imperialism in J.S. Sargent's British portraits, c.1897-1914' in Julie Codell (ed.) Transculturation in British Art, 1770-1930, Ashgate Press, 2012, pp. 221-242 [ISBN 978-1-4094-0977-9].</p> <p>'Strategies of Display and Modes of Consumption in London art galleries in the Inter-war years, c.1919-40' in Pamela Fletcher and Anne Helmreich (eds.), The Rise of the Modern Art Market in London 1850s-1930s, Manchester University Press, 2011, pp. 98-125.[ISBN 978-07190-8460-7]</p> <p>'Edwardian Cosmopolitanism c.1901-1912' in Michael Hatt and Morna O'Neill (eds), The Edwardian Sense: Art, Design and Performance in Britain 1901-10, Paul Mellon Centre for Studies in British Art, Yale Center for British Art. Studies in British Art 20/ Yale University Press, 2010, pp. 249-282.[ISBN978-0-300-16335-3].</p>	
<p>Claire Stewart claire.stewart[at]thelowry.com Curator, The Lowry Collection The Lowry Pier 8, Salford Quays M50 3AZ 0161 876 2096</p>	<p>19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British</p>	<p>Documents; Drawing; Painting; Personal items; Works on paper</p>	<p>Portraiture; Landscape; Regionalism;</p>	<p>Pre-Raphaelitism; Victorian Art;</p>	<p><i>LS Lowry: The Art & the Artist</i> (2015 onwards – permanent collection, & its predecessor <i>Lowry Favourites</i>);</p> <p><i>So you want to be an artist?</i> 2008 for younger visitors; <i>A Lowry Summer</i> 2012; <i>Unseen Lowry</i> 2013.</p>	<p>I am responsible for The Lowry Collection, around 400 works covering the full span of the artist's career and the range of his subject matter. The Lowry also houses an archive of associated material. From 2000-2007 I was Senior Exhibitions Officer at National Museums Liverpool and prior to that, Keeper of Art at Towneley Hall Art Gallery & Museum – a collection particularly strong in 19th century British art where I curated exhibitions on artists including Myles Birket Foster and Philip Gilbert Hamerton.</p>

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	Period	Medium	Genre				
<p>Dr Greg Sullivan</p> <p>greg.sullivan[at]tate.org.uk</p> <p>Curator 1750 - 1830, British Art</p> <p>Tate Britain Millbank London SW1P 4RG</p>	<p>17th century British art;</p> <p>18th century British art;</p> <p>19th century British art;</p>	<p>Books; Documents; Drawing; Decorative/ applied arts; Painting; Prints & printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Gothic Revival; Industrial Revolution;</p>	<p>Neoclassicism; New Sculpture; Norwich School; Romanticism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;</p>	<p><i>Biographical Dictionary of Sculptors in Britain 1660-1851</i> (Yale UP and online database);</p> <p><i>Sir Francis Chantrey and the Ashmolean Museum</i> (Ashmolean 2013);</p> <p>‘Chantrey, Cunningham and the British School of Sculpture’ in <i>British School of Sculpture</i> (Ashgate 2013);</p> <p>‘Chantrey, History, Geology’ in <i>Re-thinking Historical Distance</i> (Palgrave 2013);</p> <p>Numerous other articles, chapters, reviews, and dictionary entries on British art, dating from 2002 to 2012</p>	<p>At Tate Britain: <i>Victorian Sculpture</i>, 2014 (forthcoming)</p> <p><i>Age of Innocence</i> (with Rica Jones), 2013-2014 (forthcoming)</p> <p><i>Family Matters</i>, 2012-2013</p> <p><i>Turner: Works on Paper</i> (collection display)</p> <p>Ashmolean Museum: <i>Chantrey Wall</i>, 2009</p> <p>And other displays</p>	<p>As curator of British Art 1750-1830, Tate Britain, I research all types of art produced in Britain in this period. My special research interests are in sculpture and in history painting. My forthcoming articles and book are on Francis Chantrey and the discourse of history in the early 19th century, and Chantrey and geological science in the same period. Other research under hand relates to the Anglo-Flemish-Irish family of sculptors, the Nosts, a dynasty who operated one of the longest lasting workshops in London and Dublin in the 18th century. I have a long-standing interest in British history painting, on which I completed a PhD thesis in 1998. In particular I am interested in how paintings of national history relate to the literary and material cultures of history over the long 18th century.</p>
<p>Dr Angela Summerfield</p> <p>amssummerfield[at]btinternet.com</p> <p>Independent art historian and curator</p>	<p>18th century British art;</p> <p>19th century British art</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Painting; Pastel; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;</p>	<p>Landscape;</p> <p>Regionalism;</p> <p>Aesthetic movement; Bloomsbury;</p> <p>Camden Town Group;</p> <p>Modernism;</p> <p>Neo-Romanticism; New English Art Club; New Sculpture;</p>	<p>Pre-Raphaelitism; Romanticism;</p> <p>Unit One; War Art;</p> <p>Patronage & Collecting; Art institutions; Church art;</p> <p>Art criticism; Art theory; Art & science;</p> <p>Conservation/ Technical art history;</p>	<p>‘Landscape painting & the role of memory: an artist’s approach’ in <i>Affecting Perception: Art & Neuroscience</i>, AXNS, Oxford, 2013</p> <p><i>Sculpture in Twentieth Century Britain</i>, Henry Moore Institute, 2003;</p> <p><i>Art Treasures of England, The Regional Collections</i>, Royal Academy, 1998;</p> <p><i>The Artist at War: Second World War Paintings and Drawings from the Walker Art Gallery’s Collection</i>, 1990;</p> <p>‘Carel Weight’, Royal Academy;</p>	<p><i>The Landscape of Memory</i>, NoFormat Gallery, London, 2012</p> <p><i>Artists at War</i>, Walker Art Gallery, 1990</p>	<p>Re-examining the emotional and symbolic nature of landscape painting from the 18th century to the present.</p> <p>Preparing PhD for publication: public collections and the representation of 20th-century British art.</p> <p>On-going research into the Sculptors’ Institute (19th century).</p>

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	Period	Medium	Genre				
<p>Sarah Thomas</p> <p>sarah.thomas[at]bbk.ac.uk</p> <p>Birkbeck College</p>	<p>18th century British art;</p> <p>19th century British art;</p>	<p>Books;</p> <p>Drawing;</p> <p>Painting;</p> <p>Pastel;</p> <p>Photography;</p> <p>Prints and printmaking;</p> <p>Sculpture;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Topography & mapmaking;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Monuments/ tomb sculpture;</p> <p>Empire;</p> <p>Race;</p>	<p>Industrial Revolution;</p> <p>Modernism;</p> <p>Neoclassicism;</p> <p>Neo-Romanticism;</p> <p>Pre-Raphaelitism;</p> <p>Romanticism;</p> <p>Victorian Art;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Royal patronage;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p>	<p>‘The Artist Travels: Augustus Earle at Sea’, in Tricia Cusack (ed.), <i>Framing the Ocean, 1700 to Present - The Sea as Social Space in Western Art</i>, 2014</p> <p>‘Allegorizing Extinction: Humboldt, Darwin and the Valedictory Image’ in Fae Brauer and Serena Keshavjee (eds), <i>Picturing Evolution and Extinction</i>, Cambridge University Press, 2013</p> <p>‘Violence and Memory: Slavery in the Museum’, in <i>World Art and the Legacies of Colonial Violence</i>, Daniel Rycroft (ed), Ashgate Publishing, 2013</p> <p>‘The Spectre of Empire in the British Art Museum’, <i>Museum History Journal</i>, ‘Curating Empire’, vol. 6, no. 1, 2013</p> <p>“‘On the Spot’: Travelling Artists and Abolitionism, 1770-1830’, <i>Atlantic Studies</i>, 2011, pp. 213-232.</p> <p>‘Visualising Terra Australis: The Flinders and Baudin Expeditions’ in Alisa Bunbury (ed.), <i>This Wondrous Land: Colonial Art on Paper</i>, National Gallery of Victoria, 2011, pp. 26-37.</p> <p>‘Slavery, a “Scandal to Christian Nations”. Charles Darwin, Augustus Earle, and the Compass of Morality’, in Jeanette Hoorn (ed), <i>Reframing Darwin: Evolution and Art in Australia</i>, 2009, pp. 26-37.</p> <p>‘The Wanderer, the Slave and the Aboriginal: Augustus Earle in Rio de Janeiro and Sydney in the 1820s’, in Jaynie Anderson (ed.), <i>Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32nd International Congress in the History of Art</i>, 2009, pp. 328-333.</p> <p><i>The Encounter, 1802: Art of the Flinders and Baudin Voyages</i>, Art Gallery of South Australia, 2002</p>	<p><i>The Encounter, 1802: Art of the Flinders and Baudin Voyages</i>, Art Gallery of South Australia., 2002</p> <p><i>Dark Visions: The Etchings of Goya</i>, Art Gallery of South Australia, 1996</p>	<p>The art history and museology of the British empire, the role and particularities of the itinerant artist, and the iconography of slavery.</p>

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	Period	Medium	Genre				
<p>Zoe Thomas</p> <p>Zoemariathomas[at]gmail.com</p> <p>PhD Candidate</p> <p>Royal Holloway, University of London</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century German art (Bauhaus in particular)</p>	<p>Decorative/ applied arts;</p> <p>Furniture;</p> <p>Painting;</p> <p>Personal items;</p> <p>Photography; Prints and printmaking;</p> <p>Tapestries and textiles;</p>	<p>Gender;</p> <p>Sexuality;</p> <p>Aesthetic movement;</p> <p>Amateur artists;</p> <p>Bloomsbury;</p> <p>Camden Town Group;</p> <p>Folk Art;</p>	<p>Modernism;</p> <p>New English Art Club;</p> <p>Victorian Art;</p> <p>Unit One;</p> <p>Vorticism;</p> <p>War Art;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p>			<p>Zoë Thomas is an Arts and Humanities Research Council funded PhD student at Royal Holloway, University of London. She is researching the social and cultural experiences of women collectives in the Arts and Crafts and Bauhaus Movements, particularly in relation to material culture, domesticity, exhibitions and gender. She teaches Modern European History at Kings College London. She is the Secretary for the Design History Society, the Organiser of the Bedford Centre for the History of Women and an Intern at the Victoria and Albert Museum.</p>
<p>Melanie Vandenbrouck</p> <p>Mvandenbrouck[at]rmg.co.uk</p> <p>Curator of Art</p> <p>Royal Museums Greenwich</p> <p>Royal Museums Greenwich, Park Row, Greenwich, London SE10 9NF</p> <p>Switchboard +44 (0) 208 858 4422</p>	<p>19th century British art;</p> <p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Drawing;</p> <p>Decorative/ applied arts;</p> <p>Painting;</p> <p>Pastel;</p> <p>Prints and printmaking;</p> <p>Sculpture;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Genre painting;</p> <p>Marine painting;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Monuments/ tomb sculpture;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;</p> <p>Aesthetic movement;</p> <p>Glasgow School;</p>	<p>Industrial Revolution;</p> <p>Modernism;</p> <p>New Sculpture;</p> <p>St Ives School;</p> <p>Victorian Art;</p> <p>War Art;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Art education;</p>	<p>‘The New Medallists’, with Marcy Leavitt Bourne, 2012</p> <p>‘Moore Rodin’, exhibition review, Burlington Magazine, March 2013</p>	<p>The New Medallists (V&A, 2012)</p> <p>Yinka Shonibare MBE at Greenwich (18 September 2013 -23 February 2014)</p>	<p>Curator of Art post-1800 are Royal Museums Greenwich.</p> <p>Chair of the RMG’s Contemporary Art Forum</p> <p>Currently working on new hang of WWI and WWII art collection</p>
<p>Bernard Vere</p> <p>b.verere[at]sothebysinstitute.com</p> <p>Lecturer in Modern Art</p> <p>Sotheby’s Institute of Art, London</p> <p>30 Bedford Sq</p> <p>London</p> <p>WC1B 3EE</p> <p>0207462 3226</p>	<p>1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Documents;</p> <p>Drawing;</p> <p>Decorative/ applied arts;</p> <p>Furniture;</p> <p>Painting;</p> <p>Pastel;</p> <p>Photography;</p> <p>Prints and printmaking;</p> <p>Sculpture;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>Still Life;</p> <p>Sporting art;</p> <p>Marine painting;</p> <p>Monuments/ tomb sculpture;</p> <p>Regionalism;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;;</p> <p>Bloomsbury;</p> <p>Camden Town Group;</p> <p>Constructivism;</p> <p>Edwardian Art;</p> <p>Group X;</p>	<p>Industrial Revolution;</p> <p>Modernism;</p> <p>Neo-Romanticism;</p> <p>New English Art Club;</p> <p>Pop Art;</p> <p>Popular Art;</p> <p>Scottish Colourists;</p> <p>Surrealism;</p> <p>Unit One;</p> <p>Vorticism;</p> <p>War Art;</p> <p>Women artists;</p> <p>Patronage & Collecting;</p> <p>Art institutions;</p> <p>Church art;</p> <p>Art education;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p>	<p>‘Enigma Variation: Edward Wadsworth’s “Marine Still-Lifes” and Giorgio de Chirico’. <i>Visual Culture in Britain</i>, Volume 7, Issue 1, 2006</p> <p>‘On the Wings of a Dove: Jacob Epstein’s <i>Third Marble Doves</i>, 1913-1915’ in <i>Understanding Art Objects: Thinking Through the Eye</i>, ed. Tony Godfrey, 2009</p> <p>“‘The Most Wonderful and Complex City in the World’: London and the Camden Town Group’, <i>Literary London</i>, Volume 8, Issue 1, 2010</p> <p>‘Oversights in Overseeing Modernism: A Symptomatic Reading of Alfred H Barr, Jr’s “Cubism and Abstract Art” Chart’, <i>Textual Practice</i>, Volume 24, issue 2, 2010</p>		<p>Continuing to write and research on the avant-garde in England. Recently giving a conference paper on the art criticism of T. E. Hulme and also working on the Rebel Art Centre.</p>

Name & Contact Details	Areas of Interest/ Research			Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work	
	Period	Medium	Genre				
<p>Dr. Rebecca Virag</p> <p>Fitzwilliam Museum, Cambridge</p> <p>12 Canterbury Street, Cambridge CB4 3QF</p> <p>rv308[at]cam.ac.uk</p>	<p>19th century British art</p> <p>20th century 1900-1945 British art</p>	<p>Drawing;</p> <p>Painting;</p> <p>Pastel;</p> <p>Personal items;</p> <p>Prints and printmaking;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Genre painting;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Empire;</p> <p>Race;</p> <p>Gender;</p> <p>Sexuality;;</p> <p>Aesthetic movement;</p> <p>Edwardian Art;</p> <p>Gothic Revival;</p>	<p>Modernism;</p> <p>New English Art Club;</p> <p>Pre-Raphaelitism;</p> <p>St Ives School;</p> <p>Victorian Art;</p> <p>Women artists;</p> <p>Art & science;</p>	<p>Unpublished Ph.D. thesis (Courtauld Institute of Art, London)</p> <p>Images of inheritance: the influence of eugenic ideas and socio-biological theory in late-nineteenth century and early-twentieth century British art, (c. 1890-1918). Examines works by Thomas Cooper Gotch, John Byam Shaw and Frank Cadogan Cowper within the context of ideas of race regeneration.</p>	<p>2008: The Magic of a Line: Drawings by Dame Laura Knight, R.A., Library Print Room, Royal Academy of Arts, London (July 1, 2008 - October 31, 2008)</p>	<p>Currently cataloguing a collection of Valentine cards at the Fitzwilliam Museum, which were bequeathed by Dr. J.W.L. Glaisher in 1928. The cards date from the early 1800s to the 1920s and include comic Valentines as well as decorative examples.</p>
<p>Leon Wainwright</p> <p>Leon.Wainwright[at]open.ac.uk</p> <p>The Open University</p> <p>Department of Art History, Walton Hall, Milton Keynes, MK7 6AA</p>	<p>20th century post-1945 British art</p>	<p>Painting, post- conceptual practice</p>	<p>Black British; Pop art; Asian, African and Caribbean diasporas</p>		<p>Timed Out: Art and the Transnational Caribbean (Manchester University Press, 2011)</p> <p>Wainwright, Leon (2012). <u>Varieties of Belatedness and Provincialism: Decolonisation and British Pop.</u> <i>Art History</i>, 35(2) pp. 442–461.</p> <p>Wainwright, Leon (2010). <u>Art (school) education and art history.</u> In: Appignanesi, Richard ed. <i>Beyond Cultural Diversity: the Case for Creativity.</i> London: Third Text Publications, pp. 93–103.</p> <p>Wainwright, Leon (2009). <u>On being unique: world art and its British institutions.</u> <i>Visual Culture in Britain</i>, 10(1) pp. 87–101.</p>	<p>Co-curator, with Reyahn King, (Director of Art Galleries, National Museums Liverpool) of 'Aubrey Williams: Atlantic Fire': the first nationally-funded, major retrospective exhibition of the Guyana-born painter. www.liverpoolmuseums.org.uk/walker/exhibitions/aubrey/</p>	
<p>Jonathan Waller</p> <p>j.waller[at]coventry.ac.uk</p> <p>Coventry University,</p> <p>Priory Street, Coventry, CV1 5FB</p> <p>02477657688</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art</p>	<p>Books; Drawing;</p> <p>Installation;</p> <p>Painting;</p> <p>Pastel; Prints and printmaking;</p> <p>Sculpture; Works on paper;</p>	<p>Portraiture;</p> <p>Landscape;</p> <p>History painting;</p> <p>Still Life;</p> <p>Caricature & satire;</p> <p>Illustration;</p> <p>Folk Art;</p>	<p>Industrial Revolution;</p> <p>Modernism;</p> <p>Romanticism;</p> <p>New Sculpture;</p> <p>Popular Art;</p> <p>War Art;</p> <p>Church art;</p>		<p>Curated the Coventry University Drawing Prize 2010-16.</p>	<p>Commission to make 7 pictures on the theme of the 'Seven Ages of Man' from Shakespeare's play 'As You Like It' to commemorate the 400th anniversary of his death.</p> <p>Organising conference called 'The Cycle of Life in Art, Literature and Science' for 1.7.16 at Coventry University.</p>
<p>Tim Wilcox</p> <p>t.wilcox[at]manchester.gov.uk</p> <p>Principal Curator, Exhibitions</p> <p>Manchester Art Gallery</p> <p>Mosely Street</p> <p>Manchester</p> <p>M2 3JL</p>	<p>20th century 1900-1945 British art;</p> <p>20th century post-1945 British art;</p>	<p>Installation;</p> <p>Painting;</p> <p>Pastel;</p> <p>Performance;</p> <p>Photography;</p> <p>Prints & printmaking;</p> <p>Sculpture;</p> <p>Sound;</p> <p>Video;</p> <p>Watercolour;</p> <p>Works on paper;</p>	<p>Camden Town Group;</p> <p>Conceptual art;</p> <p>Constructivism;</p> <p>Edwardian Art;</p> <p>Euston Road School;</p> <p>Modernism;</p> <p>New English Art Club;</p> <p>New Sculpture;</p>	<p>Performance art;</p> <p>Pop Art;</p> <p>St Ives School;</p> <p>Surrealism;</p> <p>Unit One;</p> <p>Vorticism;</p> <p>War Art;</p> <p>Women artists;</p> <p>Art criticism;</p> <p>Art theory;</p> <p>Art & science;</p>	<p><i>Angels of Anarchy</i>, 2010 (exhibition conceiver)</p> <p><i>Europe Without Walls</i>, 1994</p> <p><i>The Pursuit of the Real</i>, 1990</p> <p><i>The Falklands Factor</i>, 1989</p> <p>Articles on Lady Butler's Balaclava</p> <p>Falklands War art in various university publications</p>		<p>Co-selector of autumn 2014 exhibition, <i>Modern War/Sensory Rupture</i>, with Ana Carden-Coyne Centre for the Cultural History of War, Manchester University and David Morris, Head of Collections, Whitworth Art Gallery</p>

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	Period	Medium	Genre				
<p>Hannah Williamson h.williamson[at]manchester.gov.uk Curator Manchester City Galleries</p>	19th century British art;	Painting;	Scottish Art; Edwardian Art;	Pre-Raphaelitism; Victorian Art;		Currently working on two displays: one of Manchester City Galleries' collection of Victorian Scottish painting, and the other from the museum collection of notable Victorian philanthropist Thomas Horsfall.	
<p>Mike Wyeld Sound Designer and Instructor Royal College of Art, Royal College of Art, Kensington Gore, London, SW7 2EU 07759510452 www.mikewyeld.com or 0207590 4444 or 0207590 4530 mike.wyeld[at]rca.ac.uk</p>	19 th Century to today	Sound, Audio, Sound Design, Sound Installation, Sound Art, Sound for Games	Sound Installation, Sound for Film and Television, History of Sound, Sound Formats	Performance art; Sound/Pop Art; Popular Art; Sound Art education; Sound Art criticism; Sound Learning and participation;	<p>New Formations (multiple issues) TV TECH Various Technical journals VICE Magazine MTV BBC Channel 4</p>	<p>LOVED, Provincetown Mass, June-July 2015, Patarei, Estonia, April 2016, Creat Space, Helsinki Finland, July 2016, Amnesty Presents BENT!, work including Mike Wyeld, December 2016</p>	<p>As Sound Designer my work has been heard globally, at the Victoria and Albert Museum in London, as well as the Boston Museum of Fine Art, The New Museum in New York and more. I teach at the Royal College of Art where I run the sound studio. I'm a Fellow of the Higher Education Academy in Teaching Art & Design.</p>