

Exhibiting Contemporary Art in Post-War Britain, 1945-60

In collaboration with and supported by the Paul Mellon Centre for British Art

Thursday 28 January 2016, 13.30 – 17.30

Followed by a drinks reception

Friday 29 January 2016, 09.30 – 17.00



Wolfgang Suschitzky *Festival of Britain 1951* © Wolfgang Suschitzky

This conference places exhibitions of contemporary art within the wider cultural field of the period 1945-60 and poses new questions about what researching exhibitions can tell us about British art and culture at this time. Situating exhibition-making within the larger socio-economic and political climate, such as the impact of the Welfare State and introduction of the first state-sponsored exhibitions, papers focus attention on the diversity of exhibitions of contemporary art in post-war Britain. Speakers ask new methodological questions about temporary displays and installations in this period to prompt innovative ways of thinking about the exhibition contexts in which contemporary art was first seen. Unearthing new archival information about exhibitions is an important strand of researching past events, but these papers also address broader methodological questions about using exhibitions as a framework through which to research and reassess the art and culture of a particular period. What was the impact of exhibitions of contemporary art in this period and how do we go about assessing it? Can this period be used as a test case for thinking more broadly about the art history of exhibitions? Can researching exhibitions provide new insights and innovative ways of thinking about post-war contemporary British art?

Tate Talks is supported by The J Isaacs Charitable Trust

Thursday 28 January

13.30 Registration

14.00 Welcome by **Mark Hallett**

14.10 Keynote by **David Alan Mellor** *'An Art of Living': Exhibiting across the 'Long Front of Culture' in Spaces of Art and of Profane Spectacle*

14.40 Q&A

Panel One

15.00 **Martin Hammer** *Food for Artists*

15.20 **Alexander Massouras** *Exhibiting the Young*

15.40 Q&A with Martin Hammer and Alexander Massouras, chaired by **Victoria Walsh**

16.00 Tea and coffee served in the Clore Foyer

Panel Two

16.20 **Jonathan Black** *'Flying the Flag for the Figurative': The Beaux Arts Gallery and the Promotion of the Kitchen Sink and Other Modes of 1950's Realism*

16.40 **Eleanor Clayton** *Living Today: Radical Exhibition Design in Wakefield, 1959*

17.00 Q&A with Jonathan Black and Eleanor Clayton, chaired by **Lynda Nead**

17.25 Closing remarks by **Sarah Victoria Turner**

17.30 Drinks reception served in the Clore Foyer

18.30 End

Friday 29 January

09.30 Tea and coffee served in the Clore Foyer

09.50 Welcome by Sarah Victoria Turner

10.00 Keynote by **Andrew Stephenson** *The Fruits of our Policies: Art Exhibitions and State Arts Patronage in a Transitional Age, 1945-59*

10.40 Q&A

Panel Three

- 10.50 **Courtney J. Martin** *Lawrence Alloway and the Rise of the Independent Curator*
- 11.10 **James Finch** *Perpetuating the Transient: Giacometti's 1955 Arts Council Exhibition*
- 11.30 Q&A with Courtney J. Martin and James Finch, chaired by **Jenny Powell**
- 12.55 Break

Panel Four

- 12.10 **Simon Pierse** *England, Half English: Sidney Nolan's 1957 exhibition at the Whitechapel Gallery*
- 12.30 **Clare Freestone** *Ida Kar, Artist-Photographer and Gallery One*
- 12.50 Q&A with Simon Pierse and Clare Freestone, chaired by **Elena Crippa**
- 13.15 Lunch
- 14.15 Welcome by Elena Crippa

Panel Five

- 14.20 **Kate Aspinall** *Drawing Done with Intellectual Care: David Sylvester's Drawing Exhibitions and the Shaping of the Creative Individual*
- 14.40 **Natalia Naish** and **Alexandra Tommasini** *The Graven Image (1959): Printmaking in Britain on the Threshold of the New*
- 15.00 Q&A with Kate Aspinall, Alexandra Tommasini and Natalia Naish, chaired by Mark Hallett
- 15.25 Tea and coffee served in the Clore Foyer
- 15.45 Keynote by **Lisa Tickner** *1964: 'A Big Year in Modern Art'*
- 16.25 Q&A chaired by **Chris Stephens**
- 16.45 Closing remarks by Chris Stephens
- 17.00 End

Abstracts

David Alan Mellor *'An Art of Living': Exhibiting across the 'Long Front of Culture' in Spaces of Art and of Profane Spectacle*

A wartime mandate existed for a modernised, educative, moralising art which had an instrumental role and dramatically entered urban and metropolitan spaces. State sponsored temporary exhibition initiatives sat as pop-ups amidst the bombsites. Wartime and post-war British contemporary art composed just one visual segment of what Lawrence Alloway would call 'The Long Front of Culture'. Pluralised and vulgarised sets of identities were on the agenda of environmentalising exhibitions such as *Situation*, *IUAC* and *This is Tomorrow*. Abjected forms of urban display—street markets, sensationalised sideshows returned stabilised, purified and translated, through the dematerialising classicism of Italianate metal grid display systems that augmented the demountable trade fair shows. By the watershed of the early 1960s, some private galleries underwent a phase of suave architectural design renovation: on the other hand, the contingencies of the street persisted in the dissidencies of early performance events which mirrored aspects of those more violent thematics found in new developments in English theatre.

Martin Hammer *Food for Artists*

'The exhibition as a site of encounter and exchange' raises an important dimension of exhibition studies that is perhaps omitted from the subsequent menu of possible themes for this conference. Historical shows can sustain all manner of readings in relation to taste, reception, etc, but we should not forget their crucial role in stimulating creative practice. From the artist's perspective, certain exhibitions seemed to shift the prevailing artistic paradigm (those devoted to Giacometti in 1955, and to modern American art in 1956 and 1959, provide obvious examples in this period). But, at a more everyday level, looking at the diverse run of contemporary exhibitions (along with permanent collections and reproductions) has always been a fundamental means by which artists establish their identity, compete with one another, and maintain a creative momentum, through assimilating and transforming ideas from existing art, past and present, and conversely through clarifying what they wish not to do in their own work. In the formulation of Walter Sickert: 'To the really creative painter, it must be remembered, the work of other men is mainly nourishment, to assist him in his own creation'. The paper will consider specific examples of this digestive, energising process. It will also consider the methodological problems involved in trying to engage art-historically with the exercise by artists of quite subjective forms of visual intelligence, as they carry impressions back with them from gallery to studio, and exploit them as springboards to making or completing new work of their own.

Alexander Massouras *Exhibiting the Young*

State-sponsored post-war exhibitions promoted Britain's bright future: the Victoria and Albert Museum's *Britain Can Make It* (1946), the Central Office of Information's *How Goes Britain* (1948), and even the *Festival of Britain* (1951) all narrated a propagandist optimism. Exhibitions of young artists' work were their artistic equivalent—they set out a vision of what Britain's artistic future would hold. After 1945 there was a distinct surge in these forward-looking exhibitions, and artists' shared youth alone became sufficient justification for their work to be displayed together. Examples discussed will include exhibitions at public or quasi-public institutions, such as the ICA's *Young Painters* and *Young Sculptors* exhibitions of the early 1950s; and the Artists' International Association, which mounted *The Under Thirties Exhibition* in 1948 and *Young Painters Working in Britain* in 1949. The *Young Contemporaries* was introduced in 1949 and was so successful it became annual, and continues today. These exhibitions of young artists' work were numerous and profound. They emphasised 'generation' as a force in the development of art history. They professionalised young artists, and so opened art to more socially

heterogeneous practitioners. Associations with education enabled these exhibitions to be at the front line of public funding, while the attractiveness of the youth 'brand' also made them significant in the advance of private sponsorship. Above all, these exhibitions were an arena in which many defining qualities of what is 'contemporary' emerged.

Jonathan Black *'Flying the Flag for the Figurative': The Beaux Arts Gallery and the Promotion of the Kitchen Sink and Other Modes of 1950's Realism*

The quote is derived from a remark made by the sculptor Ivor Roberts-Jones (1913-1996) who late on in life acknowledged the significant contribution made to launching his career by display of his work at Helen Lessore's Beaux Arts Gallery on Bruton Street, London, between 1954 and 1959. Indeed, he reflected that Beaux Arts Gallery—opened in 1952 by Lessore (1907-1994)—was one of the few galleries he knew which actively promoted different forms of explicitly figurative contemporary art during the 1950s. They exhibited work ranging from his sculpture and that of Elizabeth Frink, Daphne Hardy-Henrion, Franta Belsky, Alberto Giacometti and Marino Marini, work by a slightly older generation of artists such as Carel Weight and Ruskin Spear as well as paintings by the younger generation: John Bratby, Edward Middleditch, Jack Smith and Derrick Greaves. Exhibited between 1953 and 1957, they had been described as belonging to the 'kitchen sink school' of painting by art critic David Sylvester in the magazine *Encounter* in December 1954. This paper argues that while the 'kitchen sink' label helped raise the profile of the Gallery, it ultimately placed it in too narrow a pigeon hole, to the extent that other forms of realism on display which did not conform to the 'kitchen sink' standard were all too readily overlooked, dismissed or marginalised. Those artists attempting to evade the confines of the sink formulated an intriguing mode of realism whose evolution was informed and shaped by a rich mix of native British traditions such as the Camden Town Group as well as Austro-German Expressionism introduced to the UK before 1939 by a variety of émigré sources.

Eleanor Clayton *Living Today: Radical Exhibition Design in Wakefield, 1959*

'...to demonstrate that art is not exclusive but that it penetrates into every aspect of domestic life—from a teaspoon to a town plan. That art is not only of the past but the present too.' This was the stated aim of *Living Today*, an exhibition curated by Helen Kapp at Wakefield Art Gallery (WAG) in 1959. Kapp, an artist originally trained at the Slade, became Director of WAG in 1951 and curated numerous successful, traditional exhibitions in which the work of a singular artist, or artists grouped together by the type of work they made (e.g. British Abstract), was presented to the public. *Living Today*, however, disrupted this 'transmission' approach with a more dialogic model that emphasised visitor experience and curatorial collaboration. It followed renewed interest in art in the home, already engaged in by artists like Hepworth, Moore and Nicholson in their domestic designs of the 1930s and 40s. In the post-war period, the newly established Council for the Encouragement of Music and the Arts had produced the nationally touring show *Design in the Home*, but *Living Today's* radical exhibition design explored these ideas further, and with specific purpose. This paper will discuss Kapp's position within the development of the exhibition, her focus on the exhibition as a site of encounter and the public response in the context of contemporary debates on the usefulness of art.

Andrew Stephenson *The Fruits of our Policies: Art Exhibitions and State Arts Patronage in a Transitional Age, 1945-59*

In a speech in 1952, Henry Moore characterised 1945-52 as 'a transitional age [falling] between one economic structure of society which is in dissolution and another economic order of society which has not yet taken definite shape'. Referring to the altered social relationship of the artist to state-funded and private arts patronage, Moore proposed

that art exhibitions were a key signifier of this changed post-war cultural re-alignment. Following the landslide victory of the Labour Party in July 1945, the policies of the Arts Council, the British Council and the Council of Industrial Design had encouraged exhibition programmes to flourish, thereby fulfilling the *Labour Party Manifesto* promise of giving 'to all our people full access to the great heritage of culture in this nation'. In 1947, the writer J.B. Priestley praised such enlightened policies: 'Take a look at the monthly bulletins of the Arts Council ...exhibitions of pictures and drawings going off in all directions' (*The Arts Under Socialism*, 1947). By 1959, such optimism had substantially diminished as consecutive British governments had reduced state and local council subsidies resulting in fewer and smaller-scaled art exhibitions. Lord Bridges' report *Help for the Arts* (1959) lamented that 'the considerable weakness of state patronage', variable art market conditions and the 'challenging fiscal climate' has resulted in 'public taste [in Britain being] much less developed in this than in other spheres and in other nations'. What this paper will examine is the complex post-war relationship between exhibition culture and state arts policies which meant that by 1959 British art museums were unable to match the updated exhibition facilities seen abroad, or to rival the scope of contemporary art exhibitions organised by foreign museums and encountered at international art fairs.

Courtney J. Martin *Lawrence Alloway and the Rise of the Independent Curator*

Coining the term 'Pop art' is frequently cited as Lawrence Alloway's (1926-1990) singular achievement, despite being an award-winning critic (*Artforum* and *The Nation*) and curator (The Institute of Contemporary Arts, London and the Solomon R. Guggenheim Museum, New York). Born in London, Alloway was a member of the Independent Group (IG), a collective that met at the Institute of Contemporary Arts (ICA) to devise a post-war response to the shifts in art and culture that would legitimate, among other things, expanded notions of art-making, serious considerations of media and what would later be called visual culture. In turn, Alloway organised exhibitions for viewers to comprehend a specific art object as part of a larger cultural conversation. Archival exhibition records and his writing reveal that he realised that the role of the curator was in a transitional moment internationally, shifting from anonymity to notoriety. The examples set by his contemporaries—notably Harald Szeemann, the Swiss curator and American art critic Clement Greenberg—strengthened his ambition for a curatorial autonomy immune from institutional limitations and art market conventions. In this paper, I will situate Alloway's assertion of professional self-sufficiency by examining exhibitions that he curated in the late 1950s and early 1960s. My examples may include *This is Tomorrow* (Whitechapel Art Gallery, London, 1956), *an Exhibit* (Hatton Gallery, Newcastle, 1957), *Asger Jorn* (ICA, London, 1958), *Situation* (RBA Galleries, London, 1960), *West Coast Hard-Edge* (ICA, London, 1960) and *Jackson Pollock: Paintings, Drawings and Watercolors from the Collection of Lee Krasner Pollock* (Marlborough Gallery, London, 1961).

James Finch *Perpetuating the Transient: Giacometti's 1955 Arts Council Exhibition*

'The first one-man exhibition to be held in England and the largest to have been held in Europe' was the Arts Council's description of the Alberto Giacometti exhibition which it held at its St James's Square gallery in 1955. The exhibition built upon existing British enthusiasm for the artist's work amongst collectors, critics and artists, and demonstrated the Arts Council's developing advocacy of modern art. Indeed, the sculptor Charles Wheeler resigned from the Arts Council's Art Panel in protest against its patronage of 'an extreme and extravagant form of modernity'. This exhibition has always been described as a retrospective, suggesting a representative survey of the work of an artist who was well into his fifties at this time. However, the selection heavily favoured Giacometti's most recent output, with over a third of the exhibits having been produced in the

preceding eighteen months. Furthermore, Giacometti loaned a number of plasters in progress to be exhibited alongside bronzes, negating any celebratory or backwards-looking connotations of the exhibition and embodying his conception of his work as continually evolving. João Ribas' recent 'Notes Towards a History of the Solo Exhibition' reflects upon 'the errant history of resistance, experimentation, negation and critical engagement that the solo exhibition has represented' through artists' interventions in exhibiting practices. I hope to demonstrate Giacometti's part in this history, while at the same time considering the relevance of the exhibition in relation to post-war British art.

Simon Pierson *England, Half English: Sidney Nolan's 1957 exhibition at the Whitechapel Gallery*

The publication of Patrick White's novel *Voss* in 1957 made a powerful impact on the British imagination and coincided with a major retrospective by Australian painter Sidney Nolan (1917-1992) at the Whitechapel Gallery. In this show Nolan colluded with White in the projection to the British public of Australia as an intractable and inhospitable (but nevertheless romantically attractive) desert. Speaking on British television in July 1957, Nolan described how he wanted to create 'pictures that would be unmistakably Australian in atmosphere ...because of the light, and the weird plants and animals that you'd never find anywhere else.' By contrast, the novelist and critic Colin Maclnnes (1914-1976), in his introduction to Nolan's Whitechapel exhibition catalogue, compared Australians to Homeric Greeks, an analogy later reinforced by Sir Kenneth Clark, who, at a public debate at Australia House the same year, defined the Australian landscape in 'classical' terms and described Australia as the new Greece. This paper will explore the re-definition and reception of Australian painting in London in the post-war years during which time it emerged as arguably the most dominant force in Commonwealth contemporary art. It will look at the transformative role played by the Whitechapel Gallery in creating a space for Commonwealth art and the broader impact of the post-war Commonwealth diaspora on British art and culture. Did exposure to Commonwealth art shape perceptions of what it was to be British in post-war London or did it create a separate new identity later defined by Maclnnes as 'England, Half English'?

Clare Freestone *Ida Kar, Artist-Photographer and Gallery One*

In 1960 Ida Kar became the first photographer to have a retrospective exhibition at a major London institution, with a dynamic installation at the Whitechapel Art Gallery. Colin Maclnnes in his catalogue introduction wrote that Kar was 'at her most outstanding when photographing fellow artists' and features in *Motif* and *Studio* named her 'Ida Kar: Artist with a Camera'. I will consider how Bryan Robertson's inclusion of Ida Kar, an émigré woman photographer, in his exhibition programme, effected Kar as a photographer and the consideration of photography as art at that time. Many of Kar's subjects were associated with her husband Victor Musgrave, founder-director of London's Gallery One. Musgrave's decade-long support of a 'new and outrageous philosophy of art' championing non-Western artists, notably F.N. Souza, and showing little-known artists, gave Gallery One a unique place in the Post-War London art scene. This paper seeks to demonstrate the acceptance of multiculturalism and avant-garde art supported by Gallery One, through the photographs that Kar made of some of its artists.

Kate Aspinall *Drawing Done with Intellectual Care: David Sylvester's Drawing Exhibitions and the Shaping of the Creative Individual*

Critic and curator David Sylvester played a pivotal role shaping the intellectual as well as the actual consumption of avant-garde art in the post-Second World War period and yet a key series of exhibitions he curated, focusing on the practice of drawing in the 1950s and early 1960s, has been all but ignored. *Drawing for Pictures* (Arts Council, 1953), *Recent British Drawings* (ICA, 1954) and *Drawing Towards Painting* (Arts Council, 1962) all steered public engagement with the eclectic and often private practices of drawing at a

volatile moment for art institutional structures in Britain. Sylvester's exhibitions place him among the international vanguard for his use of drawing theory as a tool to explore the role of the artistic individual within her practice, a perspective that points toward the role drawing took in process art and conceptualism in the ensuing decades. Many years before Lawrence Alloway's celebrated essay on Sol LeWitt (*Artforum*, 1975) inspired an international audience to reappraise drawing in light of conceptualism, Sylvester harnessed drawing to speak to the limitations of modernism and individualism. Sylvester's analysis arose from the particular socio-cultural sensitivities of 1940s and 1950s Britain about the role and obligations of creativity. This paper re-examines these significant exhibitions in order to consider Sylvester's, and by extension Britain's, place at the forefront of the subsequent rise in international exhibitions devoted to drawing practice.

Natalia Naish and Alexandra Tommasini *The Graven Image (1959): Printmaking in Britain on the Threshold of the New*

In April to May of 1959, Bryan Robertson, together with Robert Erskine of the St. George's Gallery Prints, collaborated on *The Graven Image*, an exhibition of contemporary British prints held at the Whitechapel Gallery. The goal of the exhibition, as stated in the exuberant catalogue essay, was to celebrate a 'movement gaining momentum' and set the tone for 'the artistic life of the nation in the future'. Such a ringing endorsement of printmaking, a medium that had lost its currency during the war, was reflective of a desire to awaken the British art world from its provincial slumber and showcase the current, the affordable and the reproducible. By drawing on archival research and new interviews, we will critically examine *The Graven Image* as a site of encounter and exchange. Robertson and Erskine saw the exhibition as an opportunity to educate artists, students and the general public about the medium and its technology. How did this ethos reflect the egalitarian, public-spiritedness of the post-war consensus? We will discuss how the *The Graven Image* formed part of a larger movement to revitalise British printmaking that started with the opening of St George's Gallery Prints in 1955 and culminated in a series of eponymous exhibitions (one of which awarded a bursary to the then unknown David Hockney). Lastly, we will reflect on the extent to which *The Graven Image* succeeded in its aim of giving contemporary printmaking a more prominent role in British visual culture.

Lisa Tickner *1964: 'A Big Year in Modern Art'*

This final paper will take the story into the 1960s and specifically to 1964, with a discussion of two particular exhibitions: *Painting and Sculpture of a Decade: '54-'64* at the Tate Gallery and *New Generation: 1964* at the Whitechapel. These were very different in ambition, funding and scale. There were over 360 works by 170 artists, from America, Britain, and continental Europe, in the first (the oldest, Matisse, was born in 1869); and just twelve young British painters, all but one of them under thirty, in the second. Four of these—David Hockney, John Hoyland, Allen Jones and Bridget Riley—were in the Tate Gallery show too, so there was a small overlap in personnel as well as timing (March to May, April to June). The exhibitions were often linked in the reviews; both in their different contexts exploited new forms of sponsorship and display; and both made something of a splash in the media—advancing the idea of London as a 'capital of art' alongside Paris (already fading) and New York.

Biographies

Kate Aspinall is an independent historian, writer and artist. Based in London, she recently completed her doctoral studies at the University of East Anglia, sponsored by the School of Art History Studentship. She consults for the Roy Lichtenstein Foundation and serves as Chairwoman of the AAH Freelance and Independents. Her research looks to the role of drawing in early 20th century British visual culture with a particular emphasis on the intersections between institutional and personal discipline. Most recently, she wrote an article on the role of the drawn mark within Herbert Read's critical agenda for a special issue of *Visual Resources* (February 2016). She is currently working on a monograph, *The Paradox of Medium Specificity: Drawing Practice and Twentieth Century Modernism in Britain*.

Jonathan Black (PhD) is currently Senior Research Fellow in History of Art at Kingston University. He read History at Cambridge University and History of Art at University College, London. Past publications include: *Form, Feeling and Calculation: The Complete Paintings of Edward Wadsworth* (London, 2006); *Dora Gordine: Sculptor, Artist, Designer* (with Brenda Martin, London, 2008); *Abstraction and Reality: The Sculpture of Ivor Roberts-Jones* (with Sara Ayres, London, 2013) and *C.R.W. Nevinson: The Complete Prints* (London, 2014). His book *The Titan With Many Faces: Winston Churchill in British Art* will be published in the autumn of 2016. He has also curated a number of exhibitions including: *Blasting The Future: Futurism and Vorticism in Britain* (Estorick Collection of Modern Italian Art, London and The Whitworth Art Gallery, University of Manchester, 2004) and *The Double Edge: The Portrait Sculpture of Ivor Roberts-Jones* (National Museum of Wales, Cardiff, 2014).

Eleanor Clayton is Curator at The Hepworth Wakefield whose recent exhibitions include *Alexandra Bircken: Eskalation* (2014), *Caro in Yorkshire* (2015) and the current exhibition *A Greater Freedom: Hepworth 1965–1975*. She previously worked as Assistant Curator: Exhibitions and Displays at Tate Liverpool and Assistant Curator: Public Programmes at Tate Britain. Clayton is also a freelance writer and curator who contributes to *Art Monthly*, *Frieze* and *The Burlington Magazine*. Freelance curatorial projects include the first UK solo show of Romanian artist Geta Bratescu at Tate Liverpool (2015).

Elena Crippa is Curator, Modern and Contemporary British Art at Tate Britain.

James Finch is the holder of an AHRC Collaborative Doctoral Partnership award in collaboration between Tate Research and the University of Kent, writing a PhD thesis on David Sylvester's writings on art.

Clare Freestone is Associate Curator of Photographs at the National Portrait Gallery, looking after the Photographs Collection and managing new acquisitions. In 2011, she curated the exhibition *Ida Kar: Bohemian Photographer* with the associated publication *Ida Kar: Portraits of F.N. Souza* (Grosvenor Vadhera, 2011). Clare studied BA Hons Fine Art at Wimbledon School of Art (1994-8) and joined the Photographs department of the National Portrait Gallery in 2000 as Assistant Curator. Some of the displays she has curated include *Seizing an Instant: Photographs by Roger Mayne* (2004), *Private View: British Pop and the 60s Art Scene* (2007), *Famous in the Fifties: Photographs by Daniel Farson* (2012), *Scandal '63: The Fiftieth Anniversary of the Profumo Affair* (2013).

Martin Hammer is Professor of History of Art at the University of Kent. His publications include *Francis Bacon and Nazi Propaganda*, 2012; *The Naked Portrait*, 2007; *Bacon and Sutherland*, 2005; *Graham Sutherland: Landscapes, War Scenes, Portraits 1924-1950*, 2005; *Constructing Modernity: the Art and Career of Naum Gabo*, 2000 (co-author Christina Lodder); and multiple articles. He has curated major exhibitions concerning Graham Sutherland and *The Naked Portrait*, and last year, in conjunction with the 50th

anniversary of the University of Kent, organised *My Generation: A Festival of British Art in the 1960s*, a catalogue, series of exhibitions and programme of events considering the impact of American art and popular culture during that most transatlantic of decades. He is currently working on a monograph analysing the work of David Hockney from 1960 to 1967, and a collaborative project with David Peters Corbett concerning UK/US artistic exchange since the late 19th century – a set of essays is planned for *Tate Papers* in 2017.

Mark Hallett is the Director of Studies at the Paul Mellon Centre. Previous to taking up his position in 2012, Mark worked in the History of Art department at the University of York. Appointed as lecturer in 1994, he became a Professor in 2006 and was Head of Department 2007-12, during which time the department experienced a major phase of growth and fostered partnerships with Tate Britain, the National Gallery and the Victoria and Albert Museum. From 2009 onwards, Mark ran the three-year AHRC-supported research project *Court, Country, City: British Art 1660-1735* developed in collaboration with art-historians at Tate Britain. Mark has been the recipient of a Leverhulme Research Fellowship and a Mellon Senior Fellowship, and served on the Paul Mellon Centre's Advisory Council between 2008 and 2012. He has been a Visiting Scholar at Pembroke College, Cambridge (2013-14) and is currently a Visiting Professor at the Courtauld Institute of Art. Mark also serves on the International Advisory Panel of the Courtauld's Research Forum.

Courtney J. Martin is an assistant professor in the History of Art and Architecture department at Brown University. Prior to Brown, she was an assistant professor in the History of Art department at Vanderbilt University (2010-13); Chancellor's Postdoctoral Fellow in the History of Art at the University of California at Berkeley (2009-10); a fellow at the Getty Research Institute (2008-09); and a Henry Moore Institute Research Fellow (2007). In 2015, she received an Andy Warhol Foundation Arts Writers Grant. She also worked in the media, arts, and culture unit of the Ford Foundation in New York on an international arts portfolio.

Alexander Massouras is a Leverhulme Trust Early Career Fellow at the Ruskin School of Art at the University of Oxford and he combines art history with art practice. His work is in collections including the British Museum, the Victoria and Albert Museum, and the Rhode Island School of Design Museum. He read Law and then Art History at Cambridge, and from 2009–13 he was a member of the Art School Educated project at Tate, for which he completed his PhD. He was awarded a Paul Mellon Postdoctoral Fellowship in 2014, and his research continues to focus on social and political histories revealed through art history.

David Alan Mellor teaches at the University of Sussex. He writes and curates exhibitions, most recently *The Protection of the Public in Peacetime* (2014) for The Archive of Modern Conflict and Tate Modern, and *Conflict, Time, Photography*, Tate Modern (2014).

Lynda Nead is Pevsner Professor of History of Art at Birkbeck, University of London. She has published extensively on the history of British art and her books include *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (Yale University Press) and *The Haunted Gallery: Painting, Photography, Film c. 1900* (Yale University Press). She has currently completed a book on post-war British visual culture called *The Tiger in the Smoke*, this was supported by a Leverhulme Trust Research Fellowship and will be published by Yale University Press, Paul Mellon Centre for Studies in British Art.

Simon Pierse is Senior Lecturer at Aberystwyth University and author of *Australian Art and Artists in London 1950-1965*, published by Ashgate in 2012. In 2014 he was visiting fellow at the Australian Institute of Art History, University of Melbourne. He is currently researching the Abbey Arts Centre and Museum (New Barnet) and the influence

it had on artists who were resident there in the early post-war period.

Jennifer Powell is Senior Curator Collection and Programme at Kettle's Yard, University of Cambridge. Most recently she curated the exhibition *New Rhythms: Henri Gaudier-Brzeska* and edited the accompanying book. She leads the curatorial, research, learning and music programmes at Kettle's Yard. Previously she held research and curatorial positions at the Victoria and Albert Museum and was Assistant Curator of British Art at Tate Britain, where she worked on exhibitions including *Schwitters in Britain* and curated the Henry Moore Galleries. Her PhD (2009) explored Anglo-French exchanges and exhibition cultures in London between 1945 and 1966, with a focus on organisations that promoted sculpture. She has contributed to exhibition catalogues including *Modern British Sculpture* (R.A.), and *Sculpture Victorious* (Yale/Tate) and published articles focusing on post-war exhibitions in the *Sculpture Journal* and as part of Tate's *Henry Moore: Sculptural Process and Public Identity* project.

Chris Stephens is Head of Displays and Lead Curator, Modern British Art at Tate Britain.

Andrew Stephenson teaches Art History at the University of East London. His research into exhibition practices in post-war Britain informed an article entitled *Painting and Sculpture of a Decade '54-'64* in *Art History* (April 2012) and an essay *Fashioning a post-war reputation: Henry Moore as a civic sculptor, c. 1943-58* for the Tate Research *Henry Moore: Sculptural Process and Public Identity* website (2015). Stephenson has also examined the historical development of the London art market and its evolving commercial practices publishing a chapter *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's *The Rise of the Modern Art Market in Europe 1850-1939*, (Manchester University Press, 2011). He co-edited with Amelia Jones a collection of essays on performance art and performativity, and edited an issue of *Visual Culture in Britain* dedicated to *Edwardian Art and its Legacies* (March 2013).

Lisa Tickner is Honorary Professor at the Courtauld Institute of Art and Professor Emerita at Middlesex University. Her books include *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914* (1988), *Modern Life & Modern Subjects: British Art in the Early Twentieth Century* (2000), *Dante Gabriel Rossetti* (2003), *Hornsey 1968: The Art School Revolution* (2008) and – as co-editor – five collections of essays on visual culture. She has been working for some time on a study of the London art world in the 1960s.

Alexandra Tommasini (PhD, Courtauld) and **Natalia Naish** (MA, UCL) are art historians who work as archivists for The Bridget Riley Art Foundation, cataloguing and researching Riley's extensive body of preparatory drawings.

Sarah Victoria Turner is Deputy Director for Research at the Paul Mellon Centre for Studies in British Art. She is also the Managing Editor of the open-access journal *British Art Studies*, published by the Paul Mellon Centre and the Yale Center for British Art. Sarah was previously a lecturer in the History of Art Department at the University of York. She was educated at the University of Cambridge, the University of Leeds and the Courtauld Institute of Art and researches widely on art and visual culture in Britain and the British Empire in the nineteenth and twentieth centuries. She has published on this topic in journals such as *Visual Culture in Britain*, *Sculpture Journal*, *Nineteenth-Century Art Worldwide* and *Wasafiri: International Contemporary Writing*, and in a number of edited books. Sarah has also contributed to numerous exhibition catalogues and digital projects including, most recently, *New Rhythms. Henri Gaudier-Brzeska, Art, Dance and movement 1911-1915* (Cambridge: Kettle's Yard) and the Tate's online research publication, *Henry Moore: Sculptural Process and Public Identity*. She has established and participated in a number of research networks including the Leverhulme Trust-funded *Enchanted Modernities: Theosophy, Modernism and the Arts c. 1875–1960* and was co-Principal

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