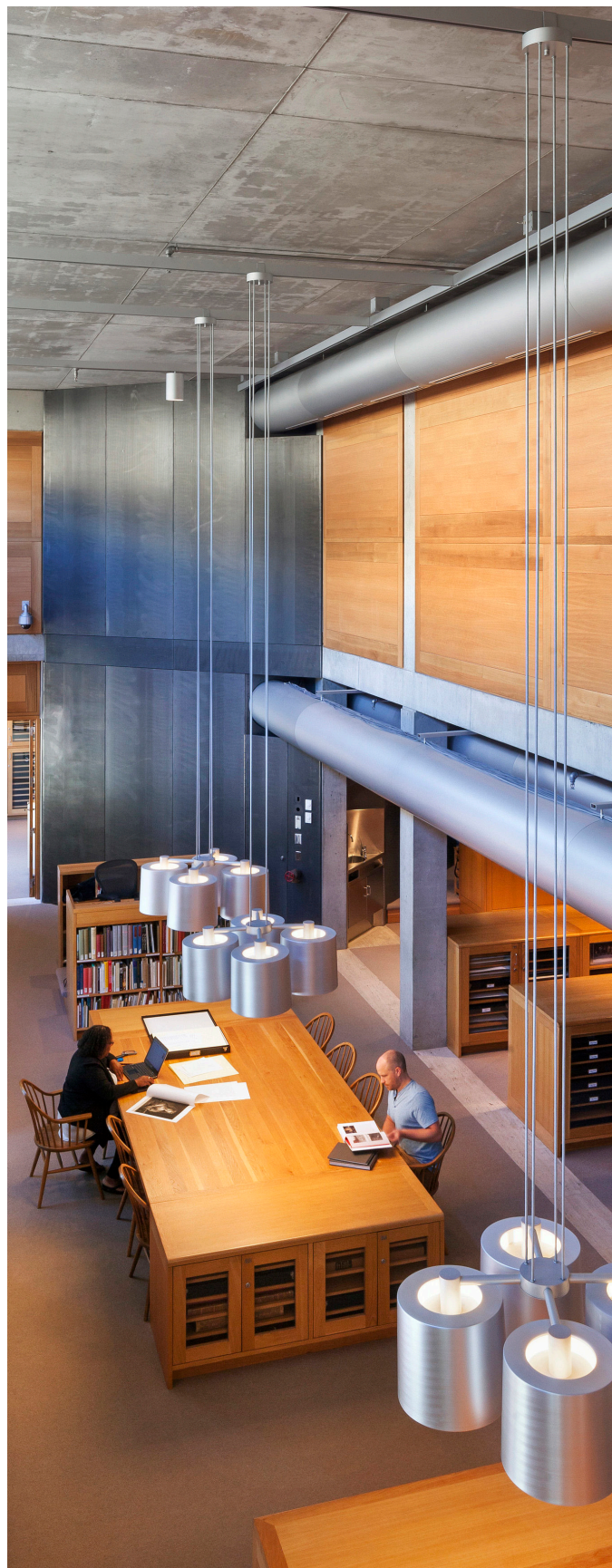


YALE  
CENTER  
FOR  
BRITISH  
ART

Visiting Scholars

*September 2006 – June 2023*



## SEPTEMBER–DECEMBER, 2006

### *Hannah Grieg*

Hanna Grieg, research fellow at the AHRC Center for the Study of the Domestic Interior, prepared for publication of her book, *The Fashionables: London's Beau Monde in the Eighteenth Century*.

### *Catherine Horwood*

Catherine Horwood, Honorary Research Fellow at Bedford Center for the History of Women, Royal Holloway, University of London, researched issues of gender in the history of gardening.

### *Aris Sarafianos*

Aris Sarafianos, temporary lecturer in Art History in the Department of Art History and Visual Studies at the University of Manchester's School of Arts, Histories and Cultures, finished research on a book project related to art and medicine, entitled "Physiologies of Perception and the Sublime Birth of Realism: Medical Men, the Art Profession and the Radical Genealogies of Anatomical Naturalism in Early-Nineteenth-Century Britain."

### *Camilla Smith*

Camilla Smith, PhD in History of Art from the University of Birmingham, explored cosmopolitanism and cultural exchange between England and Switzerland in the eighteenth century in the work of Henry Fuseli.

### *Rebecca Zorach*

Rebecca Zorach, Assistant Professor of Art History at the University of Chicago, investigated the "British connection" in the history of the *Speculum Romanae*.

## 2007

### *Mia L. Bagneris*

Mia L. Bagneris, PhD from the Department of African and African American Studies at Harvard University, pursued research for her dissertation on the British Caribbean work of eighteenth-century Italian painter Agostino Brunias.

### *Jordan Bear*

Jordan Bear, PhD in art history and archaeology from Columbia University, worked on a project entitled, "Matters of Conviction: The Contest of Credulity and Early Photography in Britain."

### *Hugh Belsey*

Hugh Belsey, freelance art historian, prepared a catalog of portraits by Thomas Gainsborough for Yale University Press.

### *David Bindman*

David Bindman, Professor Emeritus of the history of art at University College London, was 2007 Andrew W. Mellon Foundation Senior Visiting Fellow. He pursued his own research on subjects including Dante and British art and participated in scholarly life of the YCBA.

### *John Bonehill*

John Bonehill, lecturer in the Department of the History of Art and Film at the University of Leicester, worked on a book-length study of the poet William Haley, entitled “William Haley and the Visual Arts: ‘Artist and Bard in sweet alliance.’”

### *Ron Broglio*

Ron Broglio, assistant professor in the School of Literature, Communication and Culture at the Georgia Institute of Technology, engaged in a research project entitled “Consuming the Landscape: British Cattle Portraiture and Beef Culture” on the relationship between government, graziers, and cattle portraiture in fashioning a beef culture.

### *Susanna Cole*

Susanna Cole, PhD in art history from Columbia University, worked on her dissertation, “Hidden in Plain Sight: Technology in the Landscape of Early Nineteenth-Century England.”

### *Robert M. Colls*

Robert M. Colls, professor of English history at the University of Leicester, worked on a project entitled, “Sport and the English Hero.”

### *Jason LaFountain*

Jason LaFountain, PhD from the Department of History of Art and Architecture at Harvard University, pursued research for a book-length art historical study of New England Puritanism.

### *Helen Langdon*

Helen Langdon, University of Edinburgh, worked on a study exploring bandit iconography in the late eighteenth century and early nineteenth century entitled “Bandits and Brigands: Myths of Romantic Italy.”

### *Karin Leonhard*

Karin Leonhard, assistant professor at the Institute of Art History at University of Eichstaett-Ingolstadt, investigated the museum’s collection for a book entitled “Studies in Black and White – 17th Century Graphic Culture in Britain.”

### *Laura MacCulloch*

Laura MacCulloch, collaborative PhD funded by the Arts and Humanities Research Council at the University of Birmingham and Birmingham Museums and Art Gallery, conducted research on her thesis, “Works on Paper by Ford Madox Brown.”

### *Eckart Marchand*

Eckart Marchand, lecturer in the history of art at University of Reading, worked on a critical edition of John Flaxman's travel diaries and sketchbooks.

### *Jennifer Milam*

Jennifer Milam, senior lecturer at the University of Sydney in the Department of Art History and Theory, pursued research in the collections for her project, "A Playful Aesthetic: Art and Amusement in Eighteenth-Century Europe."

### *Joseph Monteyne*

Joseph Monteyne, assistant professor in the Department of Art, Art History, and Art Criticism at the State University of New York at Stony Brook, worked on a project entitled, "Language Matters: Word and Image in the Space of Billingsgate."

### *Janet Mullin*

Janet Mullin, PhD in history from University of New Brunswick, conducted research for her dissertation, "Gaming Habits of the Middling Sort in Britain's Long Eighteenth Century."

### *Jennifer Neils*

Jennifer Neils, Ruth Voulter Heede professor of art history at Case Western Reserve University, conducted research regarding the architect, designer, and author James "Athenian" Stuart.

### *Deanna Petherbridge*

Deanna Petherbridge, Arnolfini professor of drawing at the University of the West of England School of Art, Media, and Drawing, studied the original drawings of George Stubbs as part of a projected study on Stubbs's relationship to late eighteenth-century bodily discourse and issues of comparative anatomy through drawing.

### *Catherine Roach*

Catherine Roach, PhD in art history and archaeology from Columbia University, conducted research for a project entitled, "The Painted Picture: Images within Images in Britain, 1824–1883."

### *Philippa Simpson*

Philippa Simpson, Tate-Courtauld Fellow from Tate Britain, examined the influence of Old Master prints on early nineteenth-century British painting.

### *Frank G. Spicer III*

Frank G. Spicer III, PhD from the Department of Art History and Art at Case Western Reserve University, prepared his dissertation, "'Just What Was It That Made U.S. Art So Different, So Appealing?': Case Studies of the Critical Reception of American Avant-Garde Painting in London, 1950–1964."

### *Catherine Walden*

Catherine Walden, PhD from the McIntire Department of Art at the University of Virginia, studied ecclesiastical patronage of commemorative monuments in the thirteenth century.

2008

### *Alice Barnaby*

Alice Barnaby, PhD from University of Exeter, researched the collection of panoramas, dioramas, transparencies, and other materials pertinent to her doctoral thesis, “The cultural practices of illumination between 1780 and 1840 in London,” and a journal article on transparencies.

### *David Bindman*

David Bindman, Andrew W. Mellon Foundation Senior Visiting Fellow and Professor Emeritus of the history of art at the University College London, researched subjects including Darwin and British art.

### *Michele Cohen*

Michael Cohen, professor in humanities at the Richmond American International University in London, examined images from the museum’s collections related to the topic of “Accomplishments and Visual Culture in Eighteenth-century England,” as part of a project on the cultural history of England.

### *Colin Cruise*

Colin Cruise, research lecturer at the School of Art at the University of Aberystwyth, Wales, examined the museum’s holdings related to nineteenth century exhibitions, reviews, and sales of drawings for an exhibition project entitled “Drawing Conclusions: Pre-Raphaelite Studies, Designs and Watercolours.”

### *Meghan Doherty*

Megan Doherty, PhD from the University of Wisconsin, Madison, studied the museum’s collection of English books published between 1600 and 1800 for her dissertation, “Making the Invisible Visible: Engraving, Etching, and the Crafting of Scientific Knowledge in Early Modern England.”

### *Hannah Grootenboer*

Hanna Grootenboer, research leader at Royal Netherlands Academy of Arts and Sciences at the University of Amsterdam, studied the museum’s collection of miniatures and related materials for her proposed book “Treasuring the Gaze: Intimacy and Extremity of Vision in Eye Miniature Portraits.”



### *Alison Inglis*

Alison Inglis, senior lecturer and program head in art history at the University of Melbourne, researched specific works and examined the museum's collection of exhibition catalogues for a project investigating the promotion and collection of British art across the empire's colonies and dominions between 1850 and 1950.

### *Jongwoo Jeremy Kim*

Jongwoo Jeremy Kim, 2008 Guest Fellow and PhD from the Institute of Fine Arts at New York University, conducted research on the subject "Royal Academicians and the Crisis of Masculinity in Modern England."

### *Wayne Modest*

Wayne Modest, director of Museums of History and Ethnography at the Institute of Jamaica, searched the museum's collections for materials relating to Jamaica and the British Caribbean for a project titled "Jamaica at/and the World's Fair."

### *Ruby Palchoudhuri*

Ruby Palchoudhuri, executive director of the Crafts Council of West Bengal, researched and analyzed images in the collections which contributed to knowledge of the visual history of the crafts industry in British India.

### *Mark Phillips*

Mark Phillips, professor in the Department of History at Carleton University, researched historical illustration and the visualization of the past in Britain, ca. 1740–1850, as part of a larger project on historical representation and the problems of distance and mediation in historical narrative.

### *Mary Roberts*

Mary Roberts, John Schaeffer Senior lecturer in British art at the University of Sydney, examined the museum's holdings relative to her project "Visions of the Painter-Traveler: British Orientalist and Ottoman Portraits."

### *Richard Stephens*

Richard Stephens, independent scholar, undertook research for both an article, "'The Modesty of Nature': John White Abbott and Provincial Retirement in Late Hanoverian England," and for a monograph on the artist Francis Towne.

### *John Styles*

John Styles, research professor in history at the University of Hertfordshire, surveyed images in the collection for comparison with associated texts as a part of a project on fashion in eighteenth-century London.

### *Sarah Tiffin*

Sara Tiffin, curator of Asian Art pre-1970 at Queensland Art Gallery, Australia, explored the museum's collections for her project "False Nature: British Meditation on the Poison Tree of Java."

### *Amy Tims*

Amy Tims, PhD from Rutgers University, examined seventeenth-century images, particularly representations of royalists, parliamentarians, and Cromwellian supporters in the 1640s and 1650s, for her dissertation "'This ogly witch and nasty bitch': Gender and the Quest for Legitimacy in England, 1640–1660."

### *Amanda Vickery*

Amanda Vickery, reader in the history of women and gender in Royal Holloway at the University of London, worked with the correspondence of the London firm of Miles and Edwards, interior decorators, for her proposed book, *Gender and the Domestic Interior in England and Wales, 1660–1850*.

### *James Walvin*

James Walvin, professor of history at the University of York, examined works at the museum for a book that integrated visual material into the narrative of slavery and abolition, and offered a perspective on how graphic evidence affected British reactions to slavery and abolition.

## 2009

### *Ellenor Alcorn*

Ellenor Alcorn, independent curator, freelance writer, and consultant curator for the Gans Collection of English Silver at the Virginia Museum of Fine Arts in Richmond, studied the collections for English influences on and context for the work of the Maynard master, an anonymous artist who worked with renowned eighteenth-century silversmith Paul de Lamerie.

### *Julius Bryant*

Julius Bryant, Keeper of Word & Image at the Victoria and Albert Museum in London (V&A) as part of a special yearly curatorial exchange with the V&A, undertook research towards a major exhibition on William Kent for 2013.

### *Christopher Coltrin*

Christopher Coltrin, PhD from the University of Michigan, examined the museum's holdings of works by the painter John Martin and his followers for his doctoral dissertation, "Destruction or Deliverance? The Politics of Catastrophe in the Art of John Martin."

### *Jay Curley*

Jay Curley, assistant professor of art history at Wake Forest University, researched the museum's John McHale/Independent Group archive for a book project entitled *The Art that Came in from the Cold: Andy Warhol, Gerhard Richter, and Cold War Visuality*.

### *Patricia Dacres*

Patricia Dacres, head of the Art History Department at Edna Manley College of the Visual and Performing Arts, Kingston, Jamaica, explored the museum's holdings on memorial sculpture in the British Empire as part of a larger research project on monuments in the Jamaican public-historical sphere.

### *Meredith Hale*

Meredith Hale, an independent scholar, examined the museum's collection of satires and caricatures by Higarth and Rowlandson, and our important collection of mezzotints, for a project entitled "Print Cultures and Political Satires: Anglo-Dutch Exchange and the Birth of a Modern Genre."

### *Ralph Hyde*

Ralph Hyde, independent scholar and formerly Keeper of Prints and Maps at Guildhall Library, London, studied and catalogued the museum's collection of mechanical screen fans for a project entitled "Fans for the Fireplace: A Closer Look at Mechanical Screen Fans."

### *Anke Kattner*

Anke Kattner, PhD from Ludwig-Maximilians-Universitat in Munich, Germany, researched the James Bruce manuscripts at the YCBA for her dissertation entitled "Constructing Knowledge About Africa," an examination of Bruce's original journals of his travels on the continent.

### *Andrea Korda*

Andrea Korda, PhD from University of California at Santa Barbara, explored the museum's Herkomer Archive and other Victorian materials for a dissertation entitled "The Graphic and Social Realism: Print Culture and Painting in Victorian London."

### *Phillip Lindley*

Phillip Lindley, reader in art history and director of the Centre for the Study of the Country House at the University of Leicester, explored the museum's holdings of antiquarian books, local history books, topographical prints and architectural drawings for a monograph entitled *The Golden Age and its Destruction: Sculpture in England from the Black Death to the Reformation*.

### *Jon Mee*

Jon Mee, professor of romanticism studies at the University of Warwick, UK, examined the museum's extensive collection of "conversation pieces" for a project entitled "Conversation and its Others in British Painting, ca. 1780-1822," which was part of a large project on conversation and culture.

### *Jeremy Melius*

Jeremy Melius, PhD from University of California, Berkeley, examined the drawings and manuscripts of John Ruskin and correspondence and drawings of the Pre-Raphaelite artists for his dissertation "Art History and the Invention of Botticelli."



### *Sebastian Mitchell*

Sebastian Mitchell, lecturer in English literature at the University of Birmingham, examined the museum's holdings related to the work of the eighteenth-century Scottish artist Allan Ramsay and the poet James Thomson and images of the Celtic bard Ossian for a monograph entitled *Unity and Identity: Anglo-Scottish Writing and Painting 1730–1830*.

### *Stacy Sloboda*

Stacy Sloboda, assistant professor of art history at Southern Illinois University, Carbondale, researched the collections for material to enhance the revision of her dissertation, “Making China: design, Empire, and Aesthetics in Britain, 174–1851” into a book.

### *Bart Thurber*

Bart Thurber, curator of European art for the Hood Museum of Art at Dartmouth College, researched and developed an exhibition on the Grand Tour itineraries of William Legge, Second Earl of Dartmouth (1731–1801) and Robert Clements, later First Earl of Leitrim (1732–1804).

### *Francesca Vanke*

Francesca Vanke, curator of decorative art at Norwich Castle Museum & Art Gallery, studied pattern and ornament books and prints, particularly with reference to Chinese design, as part of a project to explore the links between British and Chinese artifacts in the period ca. 1650–1837.

### *Amy Von Lintel*

Amy Von Lintel, PhD from University of Southern California, studied the museum's collections of nineteenth-century illustrated books, Bibles, and religious books for her dissertation “Surveying the Field: Popular Illustrated Art Histories in Nineteenth-Century Britain and France.”

### *Leon Wainwright*

Leon Wainwright, lecturer in the History of Art and Design at Manchester Metropolitan University, studied materials in the museum's collections relating to transatlantic links between Britain and the Caribbean and histories of migration and diaspora, particularly contemporary works, for a book project entitled *Art and Time in the Transnational Caribbean*.

### *Connie Wan*

Connie Wan, PhD from University of Birmingham, studied works by John Ruskin, David Cox, and John Henry Mole for her dissertation on the sons of Birmingham artist Samuel Lines and their position in the history of nineteenth-century British art. Wan's dissertation was entitled “Along Family Lines: the Role of the Lines Family in Birmingham's Artistic Community, 1800–1888.”

2010

*Catherine Anderson*

Catherine Anderson, lecturer in art history at the University of California, Davis, studied materials in the YCBA's collections for a book project entitled "Embodiments of Empire: Figuring Race in Late Victorian Painting."

*Luca Caddia*

Luca Caddia, independent scholar, researched Sir Lawrence Alma-Tadema and Victorian practices of collecting for a project entitled "Sub Rosa Aeternitatis: Alma-Tadema and the Collection of Identity."

*Luisa Calé*

Luisa Calé, lecturer at the School of English and Humanities in Birkbeck College at the University of London, studied William Blake's watercolor extra-illustrations for a project entitled "Blake Unbound: Collecting, Extra-illustration, Re-membering the Corpus."

*Zirwat Chowdhury*

Zirwat Chowdhury, PhD from Northwestern University, studied works by British artists in India for a dissertation entitled "The Impossibility of India in British Art and Architecture, 1780–1836."

*Mark Crosby*

Mark Crosby, Leverhulme Early Career Fellow at the School of English at Queens University, Belfast, conducted research for a project entitled "William Blake's Apprenticeship and the Engraving Studio of James Basire."

*Steffen Egle*

Steffen Egle, PhD from the University of Heidelberg, conducted research for a project entitled "Teaching Landscape Painting in Great Britain and Germany, 1760–1830: A Comparative Study."

*Jennifer Ferng*

Jennifer Ferng, PhD from the History, Theory, and Criticism of Architecture and Art Program at Massachusetts Institute of Technology, conducted research for a project entitled "On Stone: Constructing Architecture, Maternity, and Victorian Representations of the Geological Landscape in Nineteenth Century Britain."

*James Fox*

James Fox, Junior Research Fellow in Churchill College at the University of Cambridge, conducted research for a book project entitled "Business Unusual: British Art and the First World War, 1914–1920."

### *Margaretta Frederick*

Margaretta Frederick, curator of the Bancroft Collection at the Delaware Art Museum, conducted research for a publication and exhibition project entitled “The Landscape Watercolors of George Wilson (1848–1890).”

### *Amanda Herbert*

Amanda Herbert, PhD from Johns Hopkins University, studied the spaces, cultures, and geographies of early modern British spas as part of the development of her dissertation entitled “Female Alliances: Gender, Identity, and Friendship in Britain, 1640–1714,” for publication.

### *Christiane Hille*

Christiane Hille, assistant professor in the Department of Art History at Ludwig Maximilians-University, Munich, conducted research for a book project entitled “In Britainne’s Glorious Eye: Changing Displays of the Courtly Body in the Stuart Masque and Portrait.”

### *David Jacques*

David Jacques, author and consultant in historic landscapes, parks, and gardens, conducted research for a project entitled “Country House Portraits 1660–1740.”

### *Ruth Kenny*

Ruth Kenny, independent scholar, conducted research for a book project entitled “The Craze for Pastel: The Rise and Fall of Medium, 1650–1800.”

### *Dipti Khara*

Dipti Khara, PhD from Columbia University in the Department of Art History and Archaeology, conducted research for a dissertation entitled “Picturing India’s ‘Land of Princes’ between the Mughal and British Empires: Topographical Imaginings of Udaipur and Its Environs.”

### *Peter Lindifeld*

Peter Lindifeld, PhD from the University of St. Andrews, UK, conducted research for a project entitled “Rococo, Antiquarianism, and the Medieval: Reconstruction of the Gothic Aesthetic in Eighteenth- and Nineteenth-Century British Furniture.”

### *Denis Longchamps*

Denis Longchamps from the Jarislowsky Institute for Studies in Canadian Art at Concordia University conducted research for a project entitled “Mary Anne Burges’s Scientific and Literary Achievements,” focusing on the YCBA’s recently acquired five-volume album of *Lepidoptera and Flora* by Mary Anne Burges (1763–1813).

### *Nicholas Mayhew*

Nicholas Mayhew, deputy director of Ashmolean Museum and professor of Numismatics and Monetary History at the University of Oxford, UK, conducted research for an exhibition project entitled “The Art of Banking.”

### *William Pressly*

William Pressly, professor and acting chair for the Department of Art History and Archaeology at the University of Maryland, conducted research for a book project entitled “Writing the Vision for a New Public Art: James Barry’s Murals at the Royal Society of Arts.”

### *Ronita Ray*

Ronita Ray, assistant professor at Syracuse University, conducted research for a book project entitled “Under the Banyan Tree: Relocating the Picturesque in British India, 1700–1947.”

### *Nathaniel Stein*

Nathaniel Stein, PhD from the Department of History of Art and Architecture at Brown University, conducted research for a project entitled “Colonial Encounter and Corporeal Vulnerability: British Masculinity and the Representation of India, 1857–1879.”

### *Rebecca Stern*

Rebecca Stern, associate professor of English at the University of South Carolina, conducted research for a book project entitled “Conjugating Victorians: Meditations on Grammar, Time, and Other Living Forms.”

### *Jennifer Van Horn*

Jennifer Van Horn, PhD from University of Virginia, studied the museum’s collections of topographical views, maps, and English portraiture of the second half of the eighteenth century as part of the development of her dissertation: “The Object of Civility and the Art of Politeness in British America (1740–1780),” for publication.

### *Jennifer Watts*

Jennifer Watts is Curator of Photographs at The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. She co-authored *Wide Open: Panoramic Photographs of the American West*, and *This Side of Paradise: Body and Landscape in Los Angeles Photographs*, and has published numerous articles on the subject of twentieth-century American photography. Watts worked on an exhibition at the YCBA on the photographers Bruce Davidson and Paul Caponigro, for which she served as guest curator.

## 2011

### *Christopher Baker*

Christopher Baker, deputy director and chief curator at the National Gallery of Scotland, conducted research for a project entitled “A Catalogue of the English and American Paintings in the Collection of the National Gallery of Scotland.”

### *Georgina Cole*

Georgina Cole, research assistant in the Department of Art History and Film Studies at the University of Sydney, conducted research for a project entitled “The Senses in Eighteenth-Century Art and Thought,” a study of the five senses in eighteenth-century French and British visual culture in the context of the science and philosophy of the period.

### *Roberto Ferrari*

Roberto Ferrari, PhD in Art History from the Graduate Center of the City University of New York, conducted research for his dissertation on the British sculptor John Gibson (1790–1866), who based his studio in Rome.

### *Nicholas Grindle*

Nicholas Grindle, teaching fellow in the History of Art Department at University of College London, conducted research for a project entitled “Reconceiving Landscape Imagery in England, 1640–1730.”

### *David Hansen*

David Hansen, senior research and paintings specialist at Sotheby’s Australia, worked on a book project on the portraitist John Dempsey. At the museum he consulted cartoons and caricatures in the Prints and Drawings collection, specialist reference books and sales catalogues containing portrait miniatures and silhouettes of the 1820s, and travel and costume books and local histories in the Abbey collection.

### *Claudia Hucke*

Claudia Hucke, senior lecturer in art history at Edna Manley College of the Visual and Performing Arts, conducted research for a project entitled “Restoring the Academy: British Influence on Jamaica’s Postcolonial Artistic Identity.”

### *Crystal B. Lake*

Crystal B. Lake, Marion L. Brittain Postdoctoral Fellow at Georgia Institute of Technology, undertook research across the museum’s collections to complete her book project, “Curious Things: Artifacts and Politics in British Literature and Culture, 1660–1840.”

### *David Lawrence*

David Lawrence, Social Sciences and Humanities Research Council fellow and lecturer in the Department of History at Glendon College of York University, conducted research for a project entitled “Urban Militarism and Civic Military Performance in Provincial English Towns, 1620–42.”

### *Patricia Mainardi*

Patricia Mainardi, professor of eighteenth- and nineteenth-century art in the doctoral program in art history at the Graduate Center of the City University of New York, conducted research on British precedents for illustrated print culture in France from 1800 to the 1850s.

### *Anne-Francoise Morel*

Anne-Francoise Morel, PhD from the Department of Architecture and Urban Planning at Ghent University, conducted research for a project entitled “Cross-Confessional Cultural Exchanges between England and Italy in the Seventeenth and Eighteenth Centuries.”

### *Matthew Reeve*

Matthew Reeve, associate professor of art at Queen’s University and Fellow of the Society of Antiquaries of London, conducted research for his project on a historiographical account of the Gothic in English culture, ca. 1600–1800.

### *Matthew Rosenthal*

Matthew Rosenthal, Professor Emeritus at the University of Warwick in the Department of the History of Art, examined the Abbey Collection to compare views of early colonial Australia with pictorial conventions used both in Britain and across its empire. This research informed both the text of a monograph, *The Artless Landscape: The British in Early Colonial Australia*, and a projected study of the culture of the Macquarie era, 1810–21.

### *Arnika Schmidt*

Arnika Schmidt, PhD from the History of Art Department at the University of Dresden, conducted research for her dissertation project “Giovanni ‘Nino’ Costa (1826–1903): The National and International Context of a Roman Landscape Painter,” which examines the artist’s pivotal role in translating German, French, and English landscape traditions into a nineteenth-century Italian idiom while concentrating on the aspect of intercultural exchange.

### *Geoff Snell*

Geoff Snell, DPhil from the University of Sussex, undertook research for an AHRC-funded collaborative doctoral project in association with the National Maritime Museum, London. The focus of his dissertation was “A Forest of Masts: The Image of River Thames in the Eighteenth Century.”

### *Andrew Walking*

Andrew Walking, Dean’s Assistant Professor of Early Modern Studies at Binghamton University in the Department of Art History, English, and Theatre, conducted research for a project entitled “Instruments of Absolutism: Restoration Court Culture and the Epideictic Mode.”

### *Diane Wolfthal*

Diane Wolfthal, David and Caroline Minter Chair in the Humanities in the Department of Art History at Rice University, conducted research for a project entitled, “Toward a Visual History of Early Modern Workers: English Portraits of Female Domestic Servants,” which was intended as a part of a book on the visual history of the working poor in early modern Europe.



### *Eriko Yamaguchi*

Eriko Yamaguchi, associate professor of the Doctoral Program in Modern Languages and Cultures at the Graduate School of Humanities and Social Sciences at the University of Tsukuba, focused her research on Dante Gabriel Rossetti as a designer of the applied arts and examined his decorative design in relation to medievalism.

### *Jonathan Yarker*

Jonathan Yarker, PhD in the Department of History of Art from Cambridge University, examined the attitude of British artists and critics toward copying and imitation, from the publication of Richardson's *Essay on the Theory of Painting* in 1715 to the foundation of the painting school of the Royal Academy in 1816.

### *Olga Zoller*

Olga Zoller, independent art historian, examined drawings in the museum's collections by the Piedmontese architect Giovanni Battista Borra, who accompanied Robert Wood, James Dawkins, and John Bouverie on their archaeological expedition to Asia Minor, for a project entitled "The Architectural Draftsman Giovanni Battista Morra and the 'More Classical Part' of Robert Wood's Expedition to the Middle East, 1750–57."

## 2012

### *Jocelyn Anderson*

Jocelyn Anderson, PhD at the Courtauld Institute, carried out research for a dissertation entitled "Remaking the Country House: Country-House Guidebooks from 1770 to 1815."

### *Geoff Belknap*

Geoff Belknap, PhD in History and Philosophy of Science from the University of Cambridge, studied how images from William Henry Fox Talbot's *The Pencil of Nature* (1844), a presentation copy of the Reports by the Juries of the 1851 Great Exhibition, and Eadward Muybridge's *Animal Locomotion* (1887), moved into the American and British periodical print press.

### *Nicole Blackwood*

Nicole Blackwood, Andrew W. Mellon Postdoctoral Fellow of the Jackman Humanities Institute at University of Toronto, explored the visual and literary information of the Dutch artist Cornelis Ketel (1548–1616) during his seven-year stay in England between 1573 and 1581.

### *Grace Brockington*

Grace Brockington, lecturer in history of art at University of Bristol, studied the museum's collection of works by Vanessa Bell in relation to its larger holdings of early twentieth-century art and eighteenth-century conversation pieces, a genre which Bell reinvented in her group portraits of 1912–13, for a project entitled "Vanessa Bell's 'Experimental Works,' 1912–1917."

### *Julie Codell*

Julie Codell, professor of art history of the School of Art at Arizona State University, deployed recent studies of material culture to understand the profuse images of material objects in nineteenth-century painting, when painting suddenly competed with an expanding visual culture.

### *Molly Duggins*

Molly Duggins, PhD from the University of Sydney, explored the visual discourse on seaweed in the museum's Rare Books and Manuscripts collections for a project entitled "From Scientific Specimen to Civilising Medium: Seaweed and the Art of Arrangement in Nineteenth-Century British Visual Culture."

### *Celina Fox*

Celina Fox, independent scholar and consultant to museums, examined a range of material relating to the Northern Grand Tour (British travelers to the Low Countries, Germany, the Habsburg Empire, Switzerland, Poland, Russia, and Scandinavia) from the seventeenth to the nineteenth centuries.

### *Cora Gilroy-Ware*

Cora Gilroy-Ware, PhD from University of Bristol, conducted research on a project entitled "Thomas Stothard and Henry Howard: In Search of Grace and Elegance," related to her doctoral dissertation, "The Classical Nude in Romantic Britain."

### *Caroline Good*

Caroline Good, PhD from University of York, conducted research for her doctoral thesis, "Two Cultures: English Writers on Art and the Making of a National School, 1658–1719."

### *Rivke Jaffe*

Rivke Jaffe, lecturer at the Institute of Cultural Anthropology and Development Sociology at Leiden University, researched the aesthetics of pollution in the context of Victorian-era sanitary reform in Kingston, Jamaica.

### *Crystal Lake*

Crystal Lake, Marion L. Brittain Postdoctoral Fellow in the School of Literature, Communication, and Culture at Georgia Institute of Technology, undertook research across the museum's collections to complete her book project, "Curious Things: Artifacts and Politics in British Literature and Culture, 1660–1830."

### *Patrick Laviolette*

Patrick Laviolette, associate professor in the Department of Social and Cultural Anthropology at Tallinn University, conducted research on the landscape depictions and spatial representations that occur in works by Cornish-based artists in the museum's collection.

### *Lucinda Lax*

Lucinda Lax, PhD in the History of Art from University of York, studied three exhibition works produced by Edward Penny for the Royal Academy in 1774 and 1782: *The Virtuous Comforted*, *The Profligate Punished* and *The Generosity of Johnny Pearmain*.

### *Aimee Marcereau DeGalan*

Aimee Marcereau DeGalan, curator of collections and exhibitions at Robert Hull Fleming Museum at the University of Vermont, examined a convergence of historical conditions that produced a symbiosis between cosmetics and portraiture in eighteenth-century Britain, focusing on shared materials and subject matter in both modes of representation.

### *Morna O'Neil*

Morna O'Neil, assistant professor of Eighteenth- and Nineteenth-Century European Art at Wake Forest University, undertook research on a project entitled "This Place: Attributing the Inscription of *English Landscape Scenery*," which seeks to reexamine John Constable's collaboration with David Lucas, known as *English Landscape Scenery* (1830–32).

### *Stephanie O'Rourke*

Stephanie O'Rourke, PhD from Columbia University, examined the relationship between Henry Fuseli and Johann Lavater, who collaborated in the production of numerous French and English editions of Lavater's seminal text on physiognomy, *Physiognomische Fragmente*, in the 1780s.

### *Matthew Reeve*

Matthew Reeve, associate professor of art at Queen's University, conducted research on the construction of the Gothic in England, with a particular focus on the eighteenth century and the themes of nature, sexuality, and politics.

### *Kathleen Wilson*

Kathleen Wilson, professor of history and cultural analysis and theory at the State University of New York at Stony Brook, worked on a book project entitled "Strolling Players of Empire: Theatre, Culture and Modernity in the English Provinces, 1700–1820," which considers the role of theater and the performance of difference in provincial and colonial towns.

## 2013

### *William L Coleman*

William L Coleman, PhD from the History of Art Department at the University of California, Berkeley, conducted research for a dissertation titled "Constable, Cole, and the Country House: The Domesticated Landscape in Anglo-American Art, 1800–1850." Coleman's dissertation project studied the way in which the art of house portraiture participated actively in dialogues about aesthetics, wilderness, leisure, and class in Britain and the United States in the early nineteenth century. The YCBA's rich collection of country house portraits, Trentham Park (ca. 1801), will be examined.

### *Matthew C. Hunter*

Matthew C. Hunter, assistant professor in the Department of Art History and Communication Studies at McGill University, conducted research for a project titled “Joshua Reynolds’s ‘Nice Chymistry.’” Drawing upon collections and archival materials exclusively available at the YCBA, Hunter’s project uses Reynolds’s complex engagement with the “nice chemistry” of paintings to reconsider this crucial figure in British art and the enduring legacies of his practice.

### *Ada Sharpe*

Ada Sharpe, PhD from the Departments of English and Film Studies at Wilfrid Laurier University, conducted research for a dissertation entitled “Rapture at Work: Romanticism and the Discourses of Female Accomplishment.” Research materials from the Center’s Rare Books and Manuscripts collection include a number of handbooks that provide instruction on the decorative arts, as well as commonplace books compiled by women living in Britain during the late eighteenth and early nineteenth centuries.

### *Jörg Trempler*

Jörg Trempler, Privatdozent and member of the Collegium for the Advanced Study of Picture Act and Embodiment at Humboldt University in Berlin, conducted research for a project entitled “On Representations of Elemental Violence or the Invention of the Image of Catastrophe.” A range of materials from the museum’s collections that focus on the subject of catastrophes were explored, including images and accounts of the Great Fire of London of 1666.

### *Sean Willcock*

Sean Willcock, PhD from the Department of the History of Art at the University of York, conducted research for his PhD thesis, “Consolidating the Colonies: Art and Unrest in the British Empire, ca. 1850–1900.” Taking the form of a series of cases studied predominantly relating to colonial India, Willcock’s project considers moments of turbulence or crisis in which the British invoked graphic and photographic practices with a degree of ideological urgency and an eye to their military or diplomatic utility. Among the materials to be consulted at the museum are over two hundred of William Simpson’s sketchbooks and Sir Charles D’Oyly’s watercolors.

### *Chi-ming Yang*

Chi-ming Yang, assistant professor of English at the University of Pennsylvania, pursued research for a book project titled “Global Chinoiserie and the Lives of Objects, 1660–1800.” This project examined how Asian decorative art shaped English discourses of racial difference in eighteenth-century literary and visual culture.

## 2014

### *Kassie Alt*

Kassie Alt, PhD from the Department of Art and Art History at the University of Texas at Austin, conducted research for her dissertation, “Fabricating Ruins: Landscape Gardens and Urban Spectacle in Britain and France, 1749–1837.” This dissertation project analyzed the English

landscape garden style from 1740 to 1837 in Britain and France through the concepts of ruin and spectacle. Alt's primary focus was the design and building of follies, specifically sham ruins, within the overall garden design.

### *Susan Bean*

Susan Bean, consulting curator and independent scholar, researched for a book titled *Modeling Cosmos and Colony: India's Clay Sculpture in the Nineteenth Century*, the first comprehensive presentation of the genre of South Asian unfired-clay sculpture. The book explores the ways in which this popular form reflected and shaped the evolution of colonial and postcolonial culture.

### *Naomi Billingsley*

Naomi Billingsley, PhD in religions and theology from the University of Manchester, conducted research for her dissertation, "The Visual Christology of William Blake," which focused on Blake's images of and relating to Christ and examined Blake's ideas about Christ expressed in these works in relation to his theology of art.

### *Steeve O. Buckridge*

Steeve O. Buckridge, director of Area Studies at Grand Valley State University in Michigan, examined Victorian costume in Jamaica and its role as a visual representation and conveyor of class, status, and identity for a book titled *Spectacles of Grandeur and Symbols of Imperial Glory: Victorian Dress in nineteenth-Century Colonial Jamaica*.

### *Alexis Cohen*

Alexis Cohen, PhD in the Department of Art and Archaeology at Princeton University, conducted research for a dissertation titled "Lines of Utility: Outlines, Architecture, and Design in Britain, ca.1800."

### *Katelyn Crawford*

Katelyn Crawford holds a PhD in the History of Art and Architecture from McIntire Department of Art at the University of Virginia. Crawford was the inaugural recipient of the Center's Brian Allen Visiting Scholar Award. This award, intended for a predoctoral scholar, has been established in honor of Brian Allen, retired Director of Studies at the Paul Mellon Centre for Studies in British Art. Crawford conducted research for a dissertation titled "Transient Painters, Traveling Canvases: Portraiture and Mobility in the British Atlantic 1750–1780," which examined paintings by portraitists working within the eighteenth century British Atlantic world in order to demonstrate the impact of mobility on artistic practice and portraiture on identity construction.

### *Kathleen Davidson*

Kathleen Davidson, independent scholar, conducted research for a project titled, "Cultivating Habits of Observation: Scientific Encounters in Victorian Visual Culture," which examined the relationship between the Victorian visual arts, scientific endeavor, and imperial networks.

### *Nele Diekmann*

Nele Diekmann, PhD from Freie Universität Berlin, conducted research for a dissertation titled “‘There’s a great deal more to be said about these characters...’: Victorian Aesthetic Conceptions in William Henry Fox Talbot’s Work on Mesopotamian Culture and Assyrian Cuneiform.”

### *Cristina Martinez,*

Cristina Martinez, adjunct professor in the Department of Visual Arts at the University of Ottawa, worked on a project titled “Allan Ramsay: A Scotsman’s Taste for English law,” which examined the artist’s long-standing preoccupation with the law. This project developed material from Martinez’s book, *Art, Law, and Order: The Legal Life of Artists in Eighteenth Century Britain*.

### *Anya Matthews*

Anya Matthews, PhD from Courtauld Institute of Art and the 2014 Brian Allen Visiting Scholar, conducted research for her dissertation, “Picturing London’s Post-Fire Livery Halls.” The project focused on the architecture of the City of London’s livery company halls in the seventeenth century, a particularly dynamic phase in the architectural development of a remarkable yet understudied group of buildings.

### *Helen McCormack*

Helen McCormack, lecturer at the Forum for Critical Inquiry, Glasgow School of Art, conducted research for a monograph on Dr. William Hunter, the eighteenth-century physician and teacher of anatomy, addressing such themes as the interconnections between the cultural worlds of art and science in the eighteenth century, the fine arts contributions to natural science and natural history, and the significance of the public display of anatomy.

### *Sarah Moulden*

Sarah Moulden, PhD from the School of Art History and World Arts Studies at the University of East Anglia, and Norwich Castle Museum & Art Gallery, conducted research for her doctoral thesis, “Survival in the British Art World, 1800–1840: The Art and Career of John Sell Cotman.” She examined the museum’s rich collection of works by Cotman in the aim of acquiring a better understanding of one of the most inventive yet beleaguered artists to have worked in early nineteenth-century Britain.

### *Henrietta McBurney Ryan*

Henrietta McBurney Ryan, keeper of fine and decorative art at Eton College, pursued research for her book *Illuminating Natural History: The Art and Science of Mark Catesby*, which presents Catesby’s work as pioneering in a number of ways, including how it represents one of the last great pre-Linnaean enterprises.

### *Rachel Newman*

Rachel Newman, PhD and DARE (Diversifying Academia Recruiting Excellence) Doctoral Fellow, Department of Art and Art History, Stanford University, conducted research for her dissertation titled “The Optics of Sugar: Visualizing Power on the Colonial Plantation,” which used visual



tropes in plantation imagery from the late eighteenth and early nineteenth centuries to chronicle the conceptualization and lived history of the sugar plantation while examining its global and local presence.

### *Leslie Reinhardt*

Leslie Reinhardt, independent scholar, worked on her proposed new analysis of John Singleton Copely's *The Death of Major Peirson* (1781–83, Tate), recontextualizing it within the period's dynamic dialogue between classical art and modern life. Reinhardt suggested that Copely's earlier experience in Italy (1774–75) provided a core idea for this later work and contended that it should be considered within the international artistic context of late eighteenth-century Rome, as well as in terms of contemporary British neoclassicism.

### *Julia Sienkewicz*

Julia Sienkewicz, assistant professor of art history, Duquesne University, conducted research for a book project which was at the time titled "Epic Landscapes: Benjamin Henry Latrobe's Virginian Watercolors, 1795–1799." Sienkewicz's book considers an early and lesser-known moment in the architect's career and is the first scholarly monograph to consider Latrobe's Virginian period.

### *Paris Spies-Gans*

Paris Spies-Gans, PhD in history at Princeton University, conducted research among the museum's collections, particularly works by eighteenth- and nineteenth-century British female artists, for her dissertation, provisionally titled "Creativity through Conflict: How Female Artists Navigated the Age of Revolutions," which focused on the professionalization of women artists in post-Enlightenment Britain and France.

### *Eric Stryker*

Eric Stryker, assistant professor of art history at Southern Methodist University, conducted research for his book *Transitional Spaces: Figuration after the Blitz*, which evaluates the work of multiple artists, photographers, and filmmakers working in London in the years immediately following the end of the Second World War.

### *Sabitha Thekke Prakkottuthody*

Sabitha Thekke Prakkottuthody, PhD from the History of Art Department at University College London, conducted research for her dissertation, "The Colonial Souvenir: Art and Print Culture in Nineteenth-Century Eastern India." This project investigated the visual economy of watercolors, oils, and prints produced in Eastern India, ca. 1800–1860, with a focus on the creation and circulation of what might be termed colonial souvenirs. Materials consulted at the museum include works by George Chinnery, Charles D'Oyly, Samuel Davis, and Thomas and William Daniell.

### *Robert Wellington*

Robert Wellington, independent researcher and affiliate of the Department of Art History and Film at the University of Sydney, pursued research for a project titled "A War of Visual Histories: British Appropriations of French Triumphal Imagery at Marlborough House."

### *Iris Wien*

Iris Wien, Marie Curie Fellow of the Gerda Henkel Foundation at the Courtauld Institute of Art, London, conducted research for her project, “The Elements of Drawing: Reflections on the Status of Graphic Marks in Visual Theory and Practice in Late Eighteenth- and Early Nineteenth-century Britain,” which focused on the construction of meaning with regard to the artifice of the art of drawing and painting, and the debate on this issue in late eighteenth- and early nineteenth-century Britain.

## 2015

*No fellowships were awarded for 2015.*

## 2016

### *Martha Cattell*

Martha Cattell, PhD in History of Art, University of York & Hull Maritime Museum, conducted research for her thesis on the visual and material culture of whaling in the long nineteenth century. She examined maritime painting in the museum’s collection, especially works by J. M. W. Turner.

### *Amy Concannon*

Amy Concannon, PhD in History of Art from the University of Nottingham & Tate Britain, conducted research for her thesis on the urban landscape in nineteenth-century British art. Concannon examined a wide range of topographical works in the museum’s collection, including works by John Constable, David Cox, E. W. Brayley, and William Havell.

### *Claire Griffiths*

Claire Griffiths, Senior Lecturer in Modern History, University of Sheffield, pursued research for her project, “Transatlantic Impressions: Clare Leighton and the Practice of Wood Engraving in Britain and the United States, ca. 1920–1970.” This formed part of a larger project that resulted in the first book-length study of the life and work of Leighton. The starting point for Griffiths’ research at the museum was a specific collection of archival material documenting one of Leighton’s commissions: the series of engravings of industries in New England that she created for a set of a dozen plates manufactured by Wedgwood in 1952.

### *Victoria Howarth*

Victoria Howarth, Exhibitions Curator at Jerwood Gallery, developed exhibitions on Duncan Grant, David Bloomberg, and Victor Pasmore for the Jerwood Gallery’s “In Focus” series. Her research at the museum focused on works by those artists in the museum’s collection.

### *Eleanor Jones*

Eleanor Jones, PhD in the History of Art from King’s College London and Tate Britain, explored artistic networks and queer spaces in twentieth-century London, while examining the impact such

networks had on visual forms of representation. Her research at the museum focused on designs for postwar works of John Milton and Keith Vaughan.

### *Tessa Kilgarriff*

Tessa Kilgariff, PhD in the History of Art from University of Bristol and NPG, pursued research for her thesis, “Reproducing Fame: Printed and Painted Theatrical Portraiture, 1820–1870.” Her thesis combined theater and art historical approaches to study the production, dissemination, and reception of theatrical portraits in Britain. In addition to theatrical portraiture, she examined the correspondence of artists David Roberts and Charles Robert Leslie.

### *Emily Knight*

Emily Knight, DPhil History of Art, Trinity College, Oxford, carried out research for her doctoral thesis, “Death in the Family: Posthumous Portraiture in Late Eighteenth to Early Nineteenth-Century Britain.” Her time at the museum focused on posthumous portraits of children and made use of several important paintings and other works in the collection associated with death.

### *Vanessa Lyon*

Vanessa Lyon, Assistant professor of Art History, Grinnell College, worked on a book manuscript titled *Catholic Tastes: Religion, Foreignness, and the Birth of Gothic Visual Culture in England, 1715–1790*. The book demonstrates the origins, diversity, and widespread appeal of “the Gothic” in early Georgian Britain.

### *Joshua Mardell*

Joshua Mardell, PhD at ETH Zurich and 2016 Brian Allen Visiting Scholar, conducted research for his dissertation, “The Buckler Dynasty (1792–1901): The Continuity of an Antiquarian-Minded Approach to Design.” His work focused on a family of neo-Gothic architects and examines the ways that they transmitted formal ideas and ways of doing business from one generation to the next for the duration of the long nineteenth century. He examined the collection of Buckler material in the museum’s collections, which includes watercolors, drawings, and antiquarian books.

### *David Alan Mellor*

David Alan Mellor, Professor of History of Art, University of Sussex, spent one month per year for three years in New Haven as the Center’s Senior Visiting Scholar, and pursued a variety of projects on twentieth-century British art. He contributed to the museum’s international conference Photography and Britishness, November 4–5, with a talk titled “That Old, Weird England.”

### *Andre L. Tavares Pereira*

Andre L. Tavares Pereira, lecturer in History of Art at Federal University of São Paulo, conducted research on British paintings in the collection of the Museu de Arte de São Paulo, as well as explored broader questions about the role that British art has played in the cultural history of Brazil.

### *Brigid von Preussen*

Brigid von Preussen, PhD in Art History at Columbia University, examined drawings by the sculptor and designer John Flaxman, in order to chart the logic of the simplified graphic style that emerged in his work. Her dissertation analyzed the relationship between commercial classicism and the ways in which artistic, artisanal, and brand authorship were understood in the late eighteenth century.

## 2017

### *Juliette Bessette*

Juliette Bessette, PhD à l'Université Paris-Sorbonne, wrote a doctoral thesis on the work of British pop artist John McHale. During her stay at the museum, she studied the influence of McHale's time at Yale on his artistic production.

### *Brett Culbert*

Brett Culbert, PhD in American studies, Harvard University, wrote his dissertation on the development of Anglo-American landscape aesthetics in the mid-eighteenth century. His research at the museum explored the emergence of the English landscape tradition in a colonial North American context using plates from English landscape treatises and gardening manuals in the YCBA's collection.

### *Miranda Elston*

Miranda Elston, PhD at UNC Chapel Hill, worked on a dissertation titled "Spatial Interaction: Architectural Representations in Early Tudor England." She used space theory and digital humanities tools to explore the ways Tudor depictions of architecture translated the experience of the built environment into pictorial forms. At the YCBA, she primarily worked with early sixteenth-century books.

### *Jennifer Germann*

Jennifer Germann, associate professor of art history at Ithaca College, used material from the museum's collection to contextualize the remarkable portrait Dido Elizabeth Belle and Lady Elizabeth Murray (ca. 1785, Scone Palace). Engaging with questions about race, gender, and social rank in British portraiture, her study provided an account of the lives and representation of black women in Georgian Britain by exploring the portrayal of Dido Elizabeth Belle.

### *Freya Gowlrey*

Freya Gowlrey, tutor in the history of art & architecture, Edinburgh College of Art, worked on a project entitled "Assembling the Self: Collage and Identity, 1770–1900," which provided an account of "collage" prior to its use in modernist artistic practices. She studied commonplace books, albums, and scrapbooks in the museum's collection.

### *Duncan Robinson*

Duncan Robinson, CBE, FSA, was until his retirement in 2012, the Master of Magdalene College and a Deputy Vice-Chancellor of the University of Cambridge. He served as director of the Yale Center for British Art from 1981 to 1995, and director of the Fitzwilliam Museum, University of Cambridge, from 1995 to 2007. During his time at the YCBA in April, he revised his 2009 Paul Mellon Lecture, “Pen and Pencil: Writing and Painting in England, 1750–1850” for publication.

### *Kerry Sinanan*

Kerry Sinanan, senior lecturer in English, University of the West of England, pursued a project entitled “Beauty and the Breast: Representations of Women, Motherhood, and Breast-feeding in British Slavery.” She examined depictions of native, slave, and free women in the British Caribbean during the long eighteenth century.

### *Tico Seifert*

Tico Seifert, senior curator, Scottish National Gallery, curated the first comprehensive British exhibition of Rembrandt’s art, held at the Scottish national gallery in summer 2018. The exhibition encompassed almost four hundred years of the collecting of Rembrandt’s art in Britain and its reception by British artists and writers. His research at the Yale Center for British Art focused on the British response to Rembrandt in the eighteenth century.

### *Sonal*

Sonal, assistant professor, Kamla Nehru College, India, focused on so-called Company Paintings from eighteenth and early nineteenth-century India. This work formed part of a research project studying the way British Mughal political interaction was expressed in visual culture.

### *Rachel Stratton*

Rachel Stratton, PhD in history of art, Courtauld Institute of Art, pursued research for her thesis, which explored links between the visual arts, modern science, and politics in mid-century Britain, with a particular focus on the Independent Group. Her work at the museum focused on collage and abstraction in the work of John McHale.

### *Joshua Weiner*

Joshua Weiner, postdoctoral scholar at the University of Haifa, worked on a project titled “The Government of the Senses: aesthetic detachment from Milton to Hume.” He explored the idea of detached spectatorship in the new aesthetics of the early eighteenth century, using the museum’s collections to trace the interplay between theories of aesthetic experience and representations of subjects in literature and art, organizing their habits of perception aesthetically.

### *Rosetta Young*

Rosetta Young, PhD at UC Berkeley, worked on a project entitled “Illustrative Etiquette: Misbehavior, Charles Dickens’s Characterizations, and the 1830s.” She examined how Dickens constructed his literary characters by drawing from the visual culture around him and how literary character, etiquette, and misbehavior were inscribed as intersecting visual phenomena in the 1830s.

### *Tom Young*

Tom Young, PhD in history of art and architecture, Cambridge University, undertook thesis research for a project entitled “Autonomy to Assimilation: Art and the Politics of the East India Company, 1813–1858.” While at the museum, he focused on works by European artists working in India.

2018

### *Elaiyne Ayers*

Elaiyne Ayers, PhD in the Department of the History of Science at Princeton University, examined nineteenth-century natural historical illustrations, ranging from pencil-sketched drafts of individual plants to fully realized oil paintings depicting picturesque tropical landscapes.

### *Rebecca Birrel*

Rebecca Birrel, PhD in the Department of the History of Art at University of Edinburgh. Studied the gendered, sexual, and emotional identities created and reflected by Gwen John’s representations of rented rooms.

### *Thomas Bromwell*

Thomas Bromwell, PhD in History of Art at the University of York, wrote a doctoral thesis about apocalyptic artwork from 1918 to 1939. At the museum, he examined works by Stanley Spencer, Cecil Collins, David Jones, and John Martin, allowing him to contextualize interwar evocations of the “End of Days” within the apocalyptic tradition.

### *Joseph Brown*

Joseph Brown, Dphil student in Science and Technology Studies at University College London, worked on a project titled “Goethe’s *Farbenlehre* and its Influence in the Arts and Sciences – J. M. W. Turner: A Case Study.” Turner read Charles Locke Eastlake’s 1840 translation of the *Farbenlehre*, absorbed Goethe’s theory of light and darkness, and depicted their relationship in several of his paintings.

### *Sam Buchan-Watts*

Sam Buchan-Watts, PhD in the Department of England at University of York, explored the relation between self-consciousness and form in art in twentieth-century poetics, focusing principally on W.S. Graham, for whom visual and linguistic mediums were “always a montage.”

### *Emily Burns*

Emily Burns, PhD in the Department of the History of Art at University of Nottingham, investigated the extent to which England could be said to have had a “school” of art in the mid-seventeenth century.



### *Apurba Chatterjee*

Apurba Chatterjee, PhD candidate in the History of Art at University of Sheffield, studied the role of images produced both for and by the British and the Indians between the mid-eighteenth and early nineteenth centuries and their attendant politics in the creation and consolidation of British rule in India. Her aim was to understand how the legitimacy of imperial authority was constructed through imagery in accordance with the political discourse of the times.

### *Leila Harris*

Leila Harris, PhD in the Department of Art History at City University of New York (CUNY) Graduate Center, researched late nineteenth-century colonial photographs of workers on tea plantations in India and Sri Lanka.

### *Thomas Hughes*

Thomas Hughes, PhD at the Courtauld Institute of Art, used the museum's collection of drawing manuals to contextualize John Ruskin's reforms of drawing education expounded at the Working Men's College and published as *The Elements of Drawing* (1857). Hughes was 2018's Brian Allen Scholar.

### *Alexandra Jones*

Alexandra Jones, Assistant Curator of Metalwork at the Victoria and Albert Museum, studied the sketchbooks of the British war artist William Simpson, who accompanied the so-called Abyssinia Campaign (1867–68) as a special correspondent for the Illustrated London News. Jones was the curator of the display “Maqdala 1868” at the V&A, which presents a selection of Ethiopian objects and explores their connections to this British expedition.

### *Francesca Kaes*

Francesca Kaes, DPhil in the Department of History at the University of Oxford, investigated the interrelationship between printmaking and strategies of pictorial composition in painting in late eighteenth-century England.

### *Stephanie Koscak*

Stephanie Koscak, Professor of British History at Wake Forest University, explored the social practices and responses of individuals to printed images of the royal family in the period of 1648 to 1760. Doing so revealed how the changing media landscape created a space in which ordinary subjects reimaged their relationship to the crown.

### *Jacob Leveton*

Jacob Leveton, PhD at Northwestern University, explored the impact of the invention of the improved steam engine on the artistic production of William Blake. He worked with the museum's Blake manuscripts, as well as collection material relating to the development of modern industry.

### *Hannah Lyon*

Hannah Lyon, PhD in the Department of the History of Art at Birkbeck College, London, investigated female printmakers (ca. 1700–1850), focusing on Maria Prestel, Letitia Anne and Mary Byrne, Carolina Leighton, Mary Darly, and Angelica Kauffman.

### *Emma Merklings*

Emma Merklings, PhD in the Department of the History of Art at Courtauld Institute of Art, studied the work of the British artists Edward Burne-Jones, G.F. Watts, and Evelyn De Morgan alongside nineteenth-century writing on physics, neuropsychology and physiological psychology.

### *Kerri Offord*

Kerri Offord, Curator at Lakeland Arts, Cumbria, conducted research on the works of George Romney in anticipation of redeveloping the Romney displays at Abbot Hall Art Gallery in Kendal, UK. At the museum, Offord focused on Romney's work and practice, with particular attention paid to his sketches.

### *Alexander Potts*

Alexander Potts, Professor of History of Art at the University of Michigan, explored experimentation with new kinds of social realist subject matter in later nineteenth-century British art. He looked at instances of artists negotiating the tensions between a preoccupation with problems of pictorial depiction and experimentation with often charged social realist subjects.

### *Kelly Presutti*

Kelly Presutti, Postdoctoral Fellow at Dumbarton Oaks, examined the work of John Thomas Serres, a British artist tasked by the Royal Admiralty with painting the French coastline during the Revolutionary Wars, as part of an inquiry into the intersection of maritime representation and hydrography. Her comparative research into other depictions of the coastline and naval officers' own drawings, also at the museum, gave a fuller picture of conventions and strategies for conveying place at a distance and contending with an inherently unstable subject.

### *Rosie Ram*

Rosie Ram, PhD in the School of Arts & Humanities at Royal College of Art, studied the John McHale archive at the museum to investigate the relationship between collage and collaboration.

### *Kari Rayner*

Kari Rayner, Conservator at the National Gallery of Art, Washington DC, studied the way the new commercial availability of artists' materials in the eighteenth century allowed artists to adapt their painting methods. She examined paintings and conducted technical analysis to gain insight into the interplay between materials and practice.

### *Cicely Robinson*

Cicely Robinson, Assistant Curator at Watts Gallery–Artists' Village, Surrey, researched the sculptural work and practice of the Victorian artist George Frederic Watts.

### *Heidi Strobel*

Heidi Strobel, Associate professor of Art History at the University of Evansville, worked on her manuscript *The Art of Mary Linwood: Embroidery, Installation, and the Popular Picturesque*, scheduled to have been published by Bloomsbury press in 2019. The book examines how Linwood adapted the practice of painting to her own purposes while simultaneously challenging the primacy of this genre through her replication and installation of famous artworks.

### *Zalina Tetermazova*

Zalina Tetermazova, PhD in the Department of Russian Art History at Moscow Lomonosov State University, researched the national characteristics in late eighteenth- and early nineteenth-century British and Russian printmaking, focusing on the artistic production of Gabriel Skorodumov and James Walker.

### *Charlotte Topsfield*

Charlotte Topsfield, Senior Curator of British Drawings and Prints at the Scottish National Gallery, studied Scottish drawings and watercolors in the museum's collections in order to support a groundbreaking book on this subject. Scheduled to have been published by the National Galleries of Scotland in early 2019 to coincide with the opening of the refurbished Scottish wing at the Scottish National Gallery, this book was accompanied by an exhibition in Edinburgh.

### *Courtney Wilder*

Courtney Wilder, PhD in the Department of History of Art at the University of Michigan, looked to expand the existing history of art and design between 1815 and 1851 by examining the innovative new genres of printed textiles and their representations in a wide range of visual media. These new design patterns powerfully communicate a transformative cultural moment in which technological innovation provided visual inspiration.

### *Maria Cristina Wolff de Carvalho*

Maria Cristina Wolff de Carvalho, Professor of Architectural History and Urban Planning at the School of Visual Arts, São Paulo, researched to find further evidence that many works attributed to the British naturalist artist W.J. Burchell (1781–1863) were actually created by Louisa Anne Beresford, Marchioness of Waterford (1818–1891).

## 2019

### *Christy Anderson*

Christy Anderson, professor in the department of art at the University of Toronto, examined the variety of maritime spaces in England and abroad, looking first at the ship as one of the most important types of built structures that extended English political and economic ambitions abroad. Her research sought to provide a new maritime history of England's early modern architecture, encompassing the built structures as well as the urban and rural spaces that made England's naval strength possible.

### *Gavin Davies*

Gavin Davies, PhD candidate in the department of the history of art at the University of Exeter, examined board gaming in metropole Britain as a cultural phenomenon explicating these networks, and in the process producing, disseminating, and construing imperial relations through play, ca. 1750–1914. By reading games in relation to contemporary processes of geographical expansion, his project explored how gaming’s representative interface and participatory nature promoted, complicated, and contested practices and ideologies of imperial domination, exploitation, and violence.

### *Julien Domercq*

Julien Domercq, PhD candidate in the department of the history of art at the University of Cambridge, examined the representations of the peoples of the Pacific, the reception of those images in Britain, and their transformation as they came to be appropriated into popular culture.

### *Katherine Faulkner*

Katherine Faulkner, associate lecturer in the department of the history of art at the Courtauld Institute of Art and Arcadia University, examined the museum’s collections of nineteenth-century primary material related to the history of dress.

### *Richard Read*

Richard Read, emeritus professor and honorary senior research fellow in the School of Design at the University of Western Australia, explored the aesthetic outcomes of visual and verbal responses to the philosophical problem of Molyneux’s question concerning the powers of recognition of a blind man newly restored to sight, as it migrated from the writings of John Locke, George Berkeley, William Hazlitt, and John Ruskin to nineteenth-century American authors and artists, including Ralph Waldo Emerson and the Newport artists around Worthington Whittredge.

### *Cathrine Spencer*

Cathrine Spencer, lecturer in the department of art history at the University of St. Andrews, addressed the complex location-specific politics formulated by art of the 1970s and 1980s in Britain, exploring how these decades witnessed the advent of artists working from feminist, queer, and postcolonial perspectives who posed significant challenges to traditional notions of landscape and identity. Her research proposed that abstraction played a central role in these challenges as relationships with place and space became increasingly attenuated under the pressures of globalization and the mass media, but also because abstraction was nonetheless still able to operate as a site of productive uncertainty and resistance.

### *Emily Weeks*

Emily Weeks, independent scholar, focused on the study of the orientalist picture frame in Western art from the Renaissance to the present day, with an emphasis on British and American frames and frame makers from the second half of the nineteenth century.

*Anna Don*

Between 1876 and 1888, Lord Frederic Leighton distributed his “Technical Forms of Procedure” among the associates and academicians of the Royal Academy in order to record their materials and technique. While at the museum, Anna Don, PhD candidate of the Conservation of Easel Paintings, Hamilton Kerr Institute, University of Cambridge, examined a selection of paintings by artists who contributed to the “Technical Forms.” The information gleaned from the paintings themselves was then considered in light of what these artists chose to include and omit in documenting their materials and technique.

*Max Donnelly*

Curator of Nineteenth-Century Furniture in the Department of Furniture, Textiles, and Fashion, Victoria and Albert Museum, Max Donnelly was 2020’s curatorial exchange scholar from the V&A. As a member of the curatorial concept team developing the V&A’s new international nineteenth-century galleries, he is a co-curator of the Art and Industry gallery. While at the museum, he explored some of the gallery’s projected themes by drawing on a wide range of resources, from technical manuals, trade cards, and advertisements in the rare books and manuscripts collection to representations of industry and the effects of industrialization in the paintings, sculpture, and prints and drawings collections.

*Molly Duggins*

Molly Duggins, Lecturer, Department of Art History and Theory, National Art School, Sydney, examined the ubiquitous nineteenth-century album, which was a significant repository for a globalizing visual culture that was shaped by colonial expansion, maritime trade, scientific exploration, and industrial development. Composite artifacts, albums mapped the expanding world through the arrangement of drawings, prints, photographs, souvenirs, textiles, craftwork, and natural specimens culled from across the empire. They were also anchored in locality, materializing the microgeography of the environments in which they were compiled. Duggins’s project demonstrated that the album not only played a critical role in networking visual and material narratives of British culture throughout the colonies but also provided an intimate medium to assess the colonial landscape and mediate cross-cultural exchange.

*Michal Goldschmidt*

Michal Goldschmidt, PhD candidate, History of Art and Architecture Department, Brown University, analyzed how mass-produced printed materials such as travel guides and photographs stressed the differences and cultural identity of Arabs for Westerners wishing to explore Palestine in his research project, “Palestine in Print: Power, Planning, and Propaganda.” This fundamental node of a colonial or orientalizing mind-set shaped the way subsequent British travelers and administrators toured, experienced, built, and (sometimes) demolished the physical environment of Jerusalem and its surroundings after the First World War.

### *Jonathan King*

Jonathan King, PhD candidate, History of Art, University of York; AHRC Scholar; aimed to reinvigorate our understanding of these Bloomsbury artists by exploring their work outside of the group's literary canon, considering class, queerness, and the concept of a camp modernist aesthetic through his research project, "A Bit Frivolous? Vanessa Bell, Duncan Grant, and the Charleston Camp." While at the YCBA, King examined important manuscripts regarding Bell and Grant's joint enterprises in the interwar period, as well as specific artworks by the artists and their contemporaries.

### *Sean Kramer*

Sean Kramer, PhD candidate, history of art department, University of Michigan, investigated a number of paintings of this subject by Elizabeth Thompson (Lady Butler) vis-a-vis larger discourses on masculinity and empire through his research project, "Nineteenth-century Depictions of British Colonial and Domestic Wars." Kramer examined rare books, prints, and drawings to bolster his understanding of British visual representations of wars in Afghanistan, one of the main subjects taken up by Butler, during his residency. To situate his study within a broader context, Kramer also looked at nineteenth-century depictions of the British military more broadly.

### *Jennifer Tucker*

Jennifer Tucker, professor of history, Wesleyan University, addressed the significance of the nineteenth-century alkali industry in relation to key developments in Victorian art and visual culture, environmental law, history and theory of photography, social reform, medicine, and public health through her research project, "Dangerous Exposures: Chemical Work and Waste in the Victorian Alkali Trades." Tucker examined how photography emerged in the nineteenth century as both a new mode of documenting chemical pollution and a technological process that was itself the product of a chemical industry that produced chemical waste and photographic pollution.

### *Sean Wilcock*

Sean Wilcock, Leverhulme Early Career Fellow at Birkbeck, University of London, researched the aesthetics of violence under modernity. The nineteenth century witnessed a major transformation in attitudes concerning the relationship between art and violence, in particular geopolitical violence, but the scope and significance of this shift have remained largely unexplored. His research maps the feedback loops that developed between images and violence, tracking how such loops structured interactions both within and across boundaries of nation, race, class, gender, and – with the emergence of animal rights – species. Wilcock's research assessed the agency of aesthetic practices in shaping modern political and ethical consciousness.



*Siobhan Angus*

Siobhan is an assistant professor of media studies at Carleton University. She is currently in the very early stages of a research project that explores the intersections of land, toxicity, and environmental racism. Her project situates landscape studies within the framework of environmental justice to analyze how environmental harms connect to structural questions of power, with an emphasis on empire and settler colonialism as well as racial and class inequality. While in residence at the YCBA, she is interested in exploring these themes through a focus on industrial landscapes and plantations. Her reconsideration of landscape studies responds to seismic shifts in thinking about the land that has escalated over the course of the twenty-first century, including the cumulative crises of anthropogenic climate change; Indigenous land and water defender campaigns; and calls to decolonize museums, universities, and other cultural spaces. These activist campaigns have directed attention to the material structures of power, politics, and economy that shape our interaction with place. By bringing work in geography, the environmental humanities, and Black and Indigenous studies into dialogue with art history, she analyzes the construction of environmental sacrifice zones, and in turn, how art helps us make sense of toxicity and environmental change.

*Ting Chang*

Ting Chang is an Assistant Professor in the Department of Cultural, Media, and Visual Studies at the University of Nottingham. Her project, “Playing Empire: Games, Spectacles and Colonial Subjects” considers physical interaction with Western views of China in the long nineteenth century as a way to form colonial subject positions. Chang examined European playing cards, games, peepshows, and panoramas that represented China to British and French audiences. Britain and France are highlighted as the most forceful in commercial and military interventions in China across the century. In this context, Chang explored the operations of pre-digital immersive games and spectacles in shaping perceptions of Euro-Chinese relations. Insofar as the systems underpinning games also underpin the world we inhabit, her findings have larger implications beyond Britain, France, and China in the nineteenth century.

*Charalampia (Chara) Dimitropoulou*

Charalampia (Chara) Dimitropoulou is a PhD candidate in art theory and history at the Athens School of Fine Arts. Chara’s dissertation examines contemporary museums as architectural sites that shape people’s visual and cultural experiences, with particular focus on the relationships between space and light and between space and culture. The Yale Center for British Art will be one of her case studies. Chara will work with Mark Aronson, Deputy Director and Chief Conservator, to collect data on light levels in the museum and to engage with the visitor experience by way of a short questionnaire that combines the study of architectural issues, museology, and empirical aesthetics. Combining archival research with field observation, Chara will assess the quality, strength, and experience of light at the YCBA.

### *John McAleer*

John McAleer is an associate professor of history at the University of Southampton. His project will employ the rich visual resources and archival material in the YCBA's collections to extend and enhance our understanding of the role of images and image-making, as well as themes of visibility, in representing the voyage to Asia in the age of sail. While historians have long acknowledged the importance of written instructions and textual accounts to the success of the East India Company's voyages, similar recognition of the value of visual records has been largely absent from the scholarship. Notwithstanding the relative dearth of scholarly attention, however, references to images and image-making suffuse travelers' accounts, while visual and aesthetic responses to their surroundings played a key role in shaping their experiences of the passage to Asia. Lengthy sea voyages – such as those undertaken in East Indiamen – afforded travelers the opportunity to record their impressions extensively, in both textual and visual media. By enhancing our understanding of the voyage experience for travelers, as well as the ways in which they chose to detail it, this research will add salt water to the study of art and travel. In doing so, it will illuminate this important but frequently overlooked episode in the histories of the East India Company and the British Empire more generally.

### *Michael J. Prokopow*

Michael J. Prokopow is a curator and cultural historian on the faculty of the Ontario College of Art and Design University. He is the author of a book on the British painter Hurvin Anderson, and in 2021 he spoke with Anderson for our at home: Artists in Conversation series. Michael's current research considers racial capitalism, material gentility, and visual representations of imperial culture. It builds on existing decolonizing readings of eighteenth-century British group portraiture and the interrogation of aristocratic domesticity to reveal inextricable relationships between the economic systems of colonialism, the global circulation of goods, and the enslavement of African and African diasporic peoples. While at the YCBA, Michael will focus on the museum's collection of paintings by Arthur Devis, interrogating Devis's careful presentation of sitters, interior architecture, and objects.

### *Sophie Rhodes*

Sophie is a PhD candidate in the history of art at the University of Cambridge, where she is working on her thesis, "Peter Oliver and the Miniature in Stuart England," as part of a collaborative doctoral award with the National Portrait Gallery in London. Her research aims to provide the first in-depth investigation into the miniaturist Peter Oliver (ca. 1589–1647) and will include a catalogue raisonné of his portrait miniatures, cabinet miniatures, and drawings. Her thesis situates Oliver within the cultural and social context of his period and considers topics such as knowledge and artistic transfer within the Huguenot and immigrant artist community; the activities of prominent collectors of the period, such as Thomas Howard, fourteenth Earl of Arundel, and the "Academy" at his house; the reception of copies during this period; and the position of the portrait miniature in Stuart culture. At the YCBA, Sophie will be working on the catalogue of Oliver's works and looking at objects in the collection by Oliver and his contemporaries, as well as treatises and artist's manuals from the period.

### *Lauren Working*

Lauren Working is a lecturer in early modern studies at the University of York. She specializes in the intersection between English colonialism in the Americas and the politics and culture of Tudor and Stuart London. Her interest in art-historical and material-culture approaches to transatlantic literary sociability has brought her to the YCBA to begin research on her next book project on women and plantations. This will involve thinking about female sociability and the way colonialism informed Stuart women's visual and literary self-fashioning, while seeking to connect this to the lives of Indigenous and African women on plantations. As a consultant for the National Portrait Gallery in London, Lauren aims to think specifically about the value of sixteenth- and seventeenth-century portraiture in provoking new insights into cross-cultural female diplomacy, travel writing, and the colonial gaze.