



Rediscovering our sculpture: an Art UK symposium

Speakers' and chairs' biographies

Keith Alexander

Director, CultureStreet

Keith is the Director of CultureStreet, a website that introduces children and young people to contemporary artists and cultural organisations in the UK. The site uses video and interactive activities to open up the arts to new audiences. In 2008 Keith won a Children's Film and Television BAFTA for the visual arts site ArtisanCam.

Malcolm Baker

Distinguished Professor Emeritus of the History of Art at the University of California, Riverside

Malcolm is Distinguished Professor Emeritus of the History of Art at the University of California, Riverside, and now lives in London. He has worked both as university teacher in the UK (University of York) and the USA (UCR and the University of Southern California) and as a curator at the Victoria and Albert Museum, where he was Head of the Medieval and Renaissance Galleries Project. He has written mainly about the history of sculpture and the decorative arts, in articles published from 1970 onwards. His books include *Roubiliac and the Eighteenth-Century Monument* (1995; co-authored with David Bindman); *Figured in Marble: the Making and Viewing of Eighteenth-Century Sculpture* (2000); and *Fame and Friendship. Pope, Roubiliac and the Portrait Bust*, accompanying an exhibition shown in 2014 at the Yale Center for British Art and Waddesdon Manor. His study of the bust and the statue as genres, *The Marble Index. Roubiliac and Sculptural Portraiture in Eighteenth-Century Britain*, appeared in 2015.

Jane Bhojroo

Producer, Yorkshire Sculpture International

Jane is the Producer for Yorkshire Sculpture International and responsible for the project's development, fundraising, partnerships and management in partnership with the four partner galleries – Henry Moore Institute, Leeds Art Gallery, The Hepworth Wakefield and Yorkshire Sculpture Park. She curated the public realm sculpture commissions for the Yorkshire Sculpture International festival in 2019 and is leading the programme development for summer 2021. Since moving to Yorkshire in 2010 Jane has curated a major Joseph Beuys exhibition at Leeds Art Gallery, and was previously director of S1 Artspace, Sheffield and sculpture curator for the Arts Council Collection. Between 2004 and 2010 she was Visual Arts Relationship Manager at Arts Council England based in Cambridge. Jane began her career in London in the mid-1990s at Matt's Gallery and Anthony Reynolds Gallery, and studied on the international Curatorial Programme at De Appel in Amsterdam.

Layla Bloom

Curator of the University of Leeds Art Collection and the Stanley & Audrey Burton Gallery

Layla has been Curator of the University of Leeds Art Collection and the Stanley & Audrey Burton Gallery since 2010. She has been involved in several major sculpture commissions for the University campus since 2013, including recently Lilian Lijn's work *Converse Column* (2019) and a commission by Sara Barker unveiled on campus in 2020 entitled *The Worlds of If*.

Hazel Buchan Cameron

Regional Digitisation Manager, Art UK

Hazel worked as a Coordinator on Art UK's oil paintings digitisation project and went on to manage 12 of the sculpture Coordinators in Scotland, the north of England, Yorkshire and London for the Art UK Sculpture project. She is a writer and manager to her partner, the composer/pianist, Dmytro Morykit.

Julia Carver

Curator, Modern and Contemporary Art, Bristol Museums

Julia has worked in museums since 2000. Her interests include twentieth-century British art, international contemporary art, photography and the moving image, printmaking and installation art. Since 2005 she has worked at Bristol Museum & Art Gallery, where she has curated *Do Ho Suh: New York City Apartment Bristol* (2015), *No Borders: Contemporary Art in a Globalised World* (2012), and co-commissioned *Natural Selection: Peter Holden and Andy Holden* with Artangel, Leeds Art Gallery and Towner Art Gallery (2019). Most recently she has curated *Being Human: an Exhibition of Modern Sculpture*. She has written the museum's *Guide to the Art Collection* (2016) and the catalogue *Being Human* (2019).

Ruth Clarke

Inclusion Associate, Fitzwilliam Museum

Ruth is part of the University of Cambridge Museum Learning team, leading on inclusion and focusing on the engagement of vulnerable adults. Ruth also works for A New Direction, leading on their Arts Award CPD and Action Research programmes and for Trinity as a moderator. Prior to this Ruth was a change management and impact consultant, a manager at the National Portrait Gallery and National Trust, college lecturer, youth arts worker and a founder members of the east London, youth arts organisation, Studio 3 Arts. Ruth received an MBE for contributions to the Arts and Heritage in 2012.

Ann Compton

Hon. Research Fellow, University of Glasgow

Ann has published extensively on sculpture and British art, and was project originator and director of the digital humanities research programme *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951*. Her current research concerns the role of design in mid-Victorian manufacturing, women and woodcarving, and the development of public art since 1970.

Julia DeFabo

Social Media Manager, Art UK

Julia is the Social Media Manager at Art UK. She holds a BA from Bard College and an MA from the School of Oriental and African Studies, where her research focused on contemporary art in Reunion Island. She has worked with galleries in the US and the UK and has contributed to projects, exhibitions, and publications with organisations such as the Smithsonian Institution, the Dak'Art Biennale, and the Rencontres d'Arles. She is interested in what the arts can teach us about cross-cultural exchanges and believes that social media is a powerful tool for bringing these stories to more people.

Andrew Demetrius

Curator and PhD candidate, University of St Andrews

Andrew is a curator, researcher and artist based in Fife, Scotland. He is curator at the School of Art History at the University of St Andrews, where he is also a PhD researcher on a project *The Town art of Glenrothes and David Harding*. Using Glenrothes new town as a focal point, this work seeks to analyse the historical development and legacies of the town art movement as an extended network, with a view to re-presenting neglected histories in an academic form that will support heritage preservation and socially engaged art practice.

As an artist, Andrew's practice examines environmental art in rural landscape and post-war modernist art pedagogy and material culture. He is also on the board of directors of Fife Contemporary, an independent visual art and craft organisation which delivers exhibitions and supports local artists, craftspeople and community engagement.

Lucia Farinati

PhD Candidate, School of Critical Studies and Creative Industries, Department of Critical and Historical Studies, Kingston School of Art

Lucia is a researcher and curator who lives in London. She has currently completed her research project on *Audio Arts* magazine in collaboration with Tate Archive as part of her practice based PhD at Kingston University, London, which investigates the history of *Audio Arts* through the narration and activation of original material selected from its archive. She was an interviewer for *Audio Arts* (2005-7) and has curated a series of key exhibitions presenting William Furlong's sound works (Sound Art Museum, Rome 2006; Plymouth Arts Centre, 2006/7; FlatTime House, London 2010; Villa Romana, Florence 2013). In collaboration with Furlong she organized the symposium *Active Archive*, British School at Rome (2006) and also contributed to the symposium *Off the Record: The history and legacy of Audio Arts Magazine on contemporary art*, Tate Britain (2012). She has recently been awarded a Research Support Grant by the Paul Mellon Centre for Studies in British Art towards a monograph on *Audio Arts*. She is the co-author of *The Force of Listening*, Errant Bodies Press, 2017.

www.soundthreshold.org

<http://www.kingston.ac.uk/research/research-degrees/research-degreestudents/profile/luciafarinati-121/>

Anna Fineman

Museums, Galleries and Heritage Programme Manager, VocalEyes

Anna is the Museums, Galleries and Heritage Programme Manager for VocalEyes, working with museums and heritage sites across the UK to improve accessibility for blind and visually impaired visitors. She has 13 years of experience developing inclusive programmes, exhibitions and interpretation. Prior to joining VocalEyes in 2016 she held posts at the V&A, White Lodge Museum at The Royal Ballet School, and the University of Bristol Theatre Collection. She has a wide educational background that includes a BA in Social Psychology, a PGCE, and an MA in Art Gallery & Museum Studies. Anna takes an audience-focused approach, and is dedicated to exploring creative ways to support broader access to museums, and increased enjoyment of their sites and collections.

Katey Goodwin

Deputy Director and Head of Digitisation and Public Engagement, Art UK

Katey is Deputy Director of Art UK and manages the major project to digitise the UK's national collection of sculpture. She joined the organisation in 2005 as the Staffordshire Coordinator for the project to catalogue all of the UK's publicly owned oil paintings (when the organisation was known as the Public Catalogue Foundation).

Katey has worked in the museum sector for 30 years. After studying History and Archaeology at the University of Winchester, she received an MA in Post-Excavation Archaeology at the University of Leicester. Originally a Field Archaeologist, she was Collections Officer (Local History) at The Potteries Museum & Art Gallery, Stoke-on-Trent, from 1995 to 2008, where she curated the archaeological, social history and industrial collections. She has also worked as a part-time lecturer and Archaeology Convenor in the Adult Education Department at Keele University. She became an Associate of the Museums Association in 1999 and was elected a Fellow of the Royal Society of Arts in 2018.

Kate Harding

Artistic Director, Harlow Art Trust

Kate joined Harlow Art Trust as Artistic Director in 2018 after completing an MA in Art History at University College London. Kate is leading the organisation to achieve its vision of Harlow Sculpture Town as a unique urban sculpture park developed with and for the community.

Tracy Jenkins

Public Sculpture Officer Art UK

Tracy first became involved with Art UK after answering an advert for volunteer photographers in early 2018, little knowing then that a year later she would be working for Art UK and training volunteers around the country herself. After a full career in Children's Services over 35 years as a Youth Worker and Partnership Manager, Tracy is amazed that life has taken a right turn into the arts field. She continues to volunteer as a photographer for the project, capturing public art in Essex, Cornwall, Suffolk, Kent, and English Heritage sites in London.

Selina Levinson Drake

Learning and Engagement Manager, Art UK

Selina is passionate about introducing art to a diverse audience through thoughtful, creative, inspiring and playful collaborations. Previously, at Whitechapel Gallery, Selina worked with artists to create new Gallery Commissions and curated activities for schools, teachers and families. Her first foray into Gallery Education was at Tate.

Jessie Maucor

Photography Manager, Art UK

Jessie managed the Art UK photography team for the Art UK Sculpture project in the northern part of the UK, as well as working as an Art UK freelance photographer. Jessie has previously worked with collections at the National Galleries in Edinburgh, and in digitisation and archaeology for the French National Centre for Scientific Research in Alexandria and Karnak.

Dr Anthony McIntosh

Public Sculpture Manager, Art UK

Anthony's previous roles include Administrator for the Public Monuments and Sculpture Association, Research Officer for the Sussex Sculpture Recording Project and co-author of the book, *Public Sculpture of Sussex*. Anthony has also worked as a freelance researcher, most recently for Ann Compton for her forthcoming book about sculpture methods and makers.

Alison Mitchelson

Regional Digitisation Manager, Art UK

Alison worked as a Coordinator on Art UK's oil paintings digitisation project in Northern Ireland and went on to manage 13 of the sculpture Coordinators in England, Wales and Northern Ireland, as well as managing the National Trust Collections for the Art UK Sculpture project.

Alison is currently a Registrar for the National Trust and has many years' experience of working in museums with varied collections. She has an MA in Museum Studies and a Diploma in Collections Management and the Law. Her specialism is in Collections Management, but after studying for her BA (Hons) in History of Art at the University of York, her main passions and interests lie within the fine arts.

Alex Patterson

Assistant Curator of Fine Art, National Museums Liverpool

Alex works across NMLs three art galleries. At the Walker Art Gallery, Alex has led on two major exhibitions, *REALITY: Modern and Contemporary British painting* (2015) and *Victorian Treasures* (2017). In 2018 she worked on the John Moores Painting Prize and curated Jacqui Hallum's (first prize-winner) solo display *The View from the Top of a Pyramid* (2019-2020). More recently she was responsible for the creation of *Whistler and Pennell: Etching the City*, exhibited at Lady Lever Art Gallery and Sudley House (2018-2020). Alex has developed curatorial specialisms in sculpture, digitisation and collections management. Her background is in Museum Studies and Fine Art.

Amanda Phillips

Learning and Access Officer, Leeds Art Gallery

Amanda is the Learning and Access Officer at Leeds Art Gallery, and one of the Engage Representative for Yorkshire. She has been working within gallery engagement activity for a long time, and is committed to the bringing together of practise and theory as a strategy to understand and develop rigorous professional practise, that challenges barriers to participating in art and galleries.

Dr Melanie Polledri

Curator of Art Collections Management and Access, Amgueddfa Cymru – National Museum Wales

Melanie is Curator of Art Collections Management and Access at Amgueddfa Cymru – National Museum Wales. She works with the Welsh and international art collections to develop knowledge through exhibitions and research as well as improving the accessibility of works. She specialises in, and has written on, late-nineteenth and early-twentieth-century British sculpture and Welsh national identity through decorative, cultural and ceremonial art objects.

Dr Michael Pritchard

Director, Education and Public Affairs, Royal Photographic Society

Michael has been at the Photographic Society since 2011 where he is Director, Education and Public Affairs, and a photography historian with particular interests in the business of photography, photographic technology and the nineteenth and twentieth centuries.

He started his career as photography specialist at Christie's auction house organising auctions of vintage and collectible cameras and photographs. He left in 2007 to undertake a PhD in history of photography at De Montfort University. He has taught photographic history at MA level and worked on preparing the Kodak Historical Collection for public access at the British Library. He lectures, writes and broadcasts regularly on photography and aspects of photographic history. His most recent book was *A History of Photography in 50 Cameras* (Bloomsbury).

In his spare time he is a photographer and he edits the British photographic history blog and The PhotoHistorian.

Dr Marion Richards

Art Detective Manager, Art UK

Prior to joining Art UK in 2018, Marion catalogued European paintings at Manchester Art Gallery for the National Inventory Research Project, and volunteered cataloguing prints and drawings for the National Maritime Museum. Her PhD in the History of Art (The Courtauld) concerned the critical reception of French réaliste landscape painting during the Second Empire, but now the focus of her daily work and area of greatest interest is portraiture. Marion's first degree was in Social Anthropology (University of Edinburgh), where she specialised in South Asian religion, belief and thought, which has renewed relevance for her in the context of Art UK's sculpture project.

<https://www.artuk.org/artdetective/>

<https://www.vads.ac.uk/digital/collection/NIRP>

Dr Michael Shaw

Lecturer in Fine Art, Loughborough University

Michael curates, teaches and makes sculpture. He has been the curator of Burghley Sculpture Garden since 2005, is lecturer in Fine Art at Loughborough University, whilst creating giant site-specific inflatables and sculptures in response to museum collections. He has annually curated and installed shows at Burghley that explore the dynamics of the sculptural language, each including over 20 large scale works in the outdoor environment. This has involved him commissioning multiple artists in the production of dynamic sculptural interventions, often in unexpected locations and incorporating unusual materials.

Michael Shaw is a sculptor with over 20 years professional experience, participating in multiple solo exhibitions in the UK and group shows around Europe and beyond. Complemented by various public commissions, residencies, projects and a practice-based PhD completed in 2005, which explored Donald Judd's sculptural concept: Specific Objects, his triplicate of sculptural roles complement one another and encourage his attempts to define and extend the sculptural language through practice, curation and lecturing.

www.michaelshaw.art

Instagram: @michaelshaw.art

Dr Camilla Stewart

Head of Commercial Programmes and Collection Partnerships, Art UK

Camilla has worked for Art UK since 2006. She has held a variety of roles within the organisation and is currently responsible for all partnership income, Art UK's commercial digitisation service, and the Art UK Shop. Outside her work for Art UK she has undertaken consultancy work for organisations such as Wolverhampton Art Gallery, the RHS and the BBC.

Shane Strachan

Learning and Engagement Officer, Art UK

Based in Aberdeen, Shane was the Learning and Engagement Officer for Scotland and Northern England during the Art UK Sculpture project. He previously worked for Aberdeen City Council's Creative Learning team alongside running freelance creative projects in Scotland, Germany and Zimbabwe. He is also a creative writer who often works with visual artists and designers in both theatre and gallery contexts; his spoken-word film and exhibition, *The Bill Gibb Line*, was on display in Aberdeen Art Gallery throughout 2020.

www.shanestrachan.com

Dr Susannah Thompson

Head of Doctoral Studies, Glasgow School of Art

Susannah is a writer, critic and art historian based in Glasgow. Her research interests focus on interdisciplinary and feminist approaches to art criticism and broader forms of art writing, and contemporary art in the UK, particularly Scotland. Recent and current projects have considered women's painting practices in post-war Scotland; the art and criticism of Cordelia Oliver; spinsters, bedsits and boarding houses in the life and work

of Muriel Spark; and the development of creative and expanded forms of art criticism since the 1960s.

Dr Derek Trillo MA PhD ARPS

Freelance photographer and Tutor

Derek is a freelance photographer and tutor based near Manchester. In his commercial photography he focused on artworks, heritage sites and architecture. Derek worked on Art UK's sculpture project across the North West and North Midlands regions. He was formerly a photographer and digital imaging specialist for the University of Manchester (including The Whitworth, Manchester Museum and John Rylands Library).

From 2007 Derek has also been a tutor at The Open College of the Arts (the distance learning arm of The University of the Creative Arts), where he teaches on photography BA modules. He graduated with a masters in photography (2006) and has subsequently pursued his own personal documentary projects. He was runner-up in the Royal Photographic Society's International Photobook competition (2014). In 2018 he completed a practice-led PhD titled *The flow of life: photographing architecture as populated spaces*. This project explored the use of architectural spaces at a human level, as conveyed by still images accumulated over long periods. The techniques developed for the PhD have helped to inform the work in this project.

Website www.insightimages.co.uk

Research site www.insightimages.wordpress.com

Dr Holly Trusted FSA

Senior Honorary Research Fellow, Victoria and Albert Museum

Holly (formerly Marjorie Trusted), is a member of the steering group for sculpture for Art UK. She is co-chair and co-founder of the Public Statues and Sculpture Association, and Senior Honorary Research Fellow at the Victoria and Albert Museum, where she was previously Senior Curator of Sculpture. She has lectured and published widely on British, Spanish and German sculpture, and is currently preparing a book on German baroque sculpture.

Dr Rebecca Wade

Art historian and Curator

Rebecca is an art historian and curator. She completed her PhD at the University of Leeds in 2012 and her research interests sit between nineteenth-century museum and exhibitionary cultures, art and design education and the production, circulation and display of sculpture and its reproductions. She has held research fellowships with University of Cambridge Museums, the Henry Moore Foundation and the Paul Mellon Centre for Studies in British Art. She is co-editor of *Art versus Industry? Visual and Industrial Cultures in Nineteenth-Century Britain* (Manchester University Press, 2016) and her research monograph *Domenico Brucciani and the Formatori of Nineteenth-Century Britain* was published by Bloomsbury Academic in 2019. As Assistant Curator (Sculpture) for Leeds Museums and Galleries she curated exhibitions and displays including *Object Lessons* (2015-16), *Mary Gillick: Her Art in Your Pocket* (2017-18), *A Frieze for Leeds: Imagining a Sculptural Facade for Leeds Art Gallery in 1968* (2018), *Lucia Nogueira* (2018-19), *Statuemanía* (2019) and *Woodwork: A Family Tree of Sculpture* (2019-20).

Louise Weller

Head of Exhibitions, Pallant House Gallery

Louise is a curator and Head of Exhibitions at Pallant House Gallery, Chichester, working in the field of modern and contemporary British art. Since joining Pallant House Gallery in 2017, Louise has curated numerous temporary and collection exhibitions including *Richard Hamilton: Respective* (2020), *Jann Howarth: Close Up* (2019), *Prunella Clough: A Centenary* (2019), *POP! Art in a Changing Britain* (2018) *Cathie Pilkington: Working From Home* (2018), *Dance: Movement and Modernism* (2018), *Artquake: Post-Impressionism and British Art* (2019). Louise began her career in the late 1990s, at the Barbican Art Gallery, London, working on art, design and photography exhibitions including *Robin and Lucienne Day: Pioneers of Contemporary Design* (2001), *Transition: The London Art Scene in the Fifties* (2002), *Grayson Perry: Guerrilla Tactics* (2002), *Toby Paterson: After the Rain* (2005) and *Jenny Holzer: London 2006* (2006). Louise studied History of Art at Manchester University and gained her MA in Postwar British Art at the Courtauld Institute of Art, London in 1997.

Rosamund Lily West

Paul Mellon Research Curator at the Royal Society of Sculptors

Rosamund is the Paul Mellon Research Curator at the Royal Society of Sculptors working on the research project, 'Pioneering women at the heart of the Royal Society of Sculptors'. She also works at the London Transport Museum as Documentary Curator and is writing up her PhD on the housing and public sculpture of the post-war London County Council at Kingston University.

Colin White

Photography Manager, Art UK

Colin has 30 years' experience as a photographer and manager in the cultural heritage sector, including 22 years at the National Gallery where he was Head of Photography between 2005 and 2011. Colin also managed the digitisation of the Gallery's collection between 1999 and 2002. Since 2011, he has worked as a freelancer with clients across the cultural heritage sector and works regularly for TSR Imaging and Google Arts and Culture. Colin managed the Art UK photography team for the Art UK Sculpture project in the southern part of the UK, as well as working as an Art UK freelance photographer.

Professor Alison Yarrington

Professor Emerita of Art History, Loughborough University

Alison is Professor Emerita of Art History (Loughborough University) and Honorary Professorial Research Fellow (University of Glasgow). She is on the Art UK Sculpture Steering Panel and chairs the *Sculpture Journal* Advisory Board. Her research and publications focus upon women sculptors, the history of British art and sculpture c.1750-1914, public sculpture, sculpture's display and collecting histories, and the Anglo-Italian marble trade. She acted as academic adviser to the Chatsworth Sculpture Gallery redisplay and was PI for the AHRC/BA- funded project *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951*. <https://sculpture.gla.ac.uk/>