

KATE ASPINALL

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Alt. art practice name: Theo Rhyn

Education

- 2010-2013 PhD, University of East Anglia
Thesis: 'Attitudes to Drawing in Britain, 1918-1964'.
Supervisors: David Peters Corbett, Sarah Monks
Examiners: Stephen Bann, Bronwen Wilson
Areas of Specialization: Twentieth Century British Drawing Practices, Philosophy of Drawing, Medium and Post-medium Studies, Art Education
- 2008-2009 MA, Courtauld Institute of Art
Dissertation: 'Court Artist of the Welfare State: Feliks Topolski, Cavalcade of the Commonwealth and the Citizen Artist'
Supervisors: Shulamith Behr, Sander Gilman, John-Paul Stonard
- 2001-2005 BA/MA, University of St Andrews, Art History
Dissertation: 'The Chain of Influence: Jarry, Picasso and Giacometti'
Supervisors: Natalie Adamson, Tom Normand
- 2003 Bronze Casting, University of Georgia Studies Abroad Program, Cortona, Italy
Supervisor: Joe Thompson

Solo and Group exhibitions

- 2017 Jerwood Drawing Prize Exhibition, London (Group)
2017 'Drawn Together', Mercer Chance Gallery, London (Group)
2016 'The Other Side', Monsoon Collective, Tucson (Group)
2013 'The Space Between Moments', Loughton Art Centre with the Big Draw, London (Solo)
2008 'Anatomy & Process', Vertigo Artspace, Denver (joint)
2008 'Lines, Lineage, and Lore', Rocky Mountain Women's Institute, Denver (Group)
2006 'The Thing with Feathers', Pirate Contemporary Art Gallery, Denver (Joint)
2004 'Is Intimate Space Birds Fly Through?', Byre Gallery, St. Andrews (Solo)

Awards

- 2017 Royal Drawing School Bursary, London
2010-2013 School of Art History Studentship (full scholarship and stipend), UEA
2008 Rocky Mountain Women's Institute Fellowship, Denver, CO
2004 Tessa Trethowan Bursary for Dissertation Research, University of St Andrews

Publications

- 'Style Cults & the School of Thick Paint', contribution to 'Art by the Many', Conversation Piece coordinated by Thomas Crow in *British Art Studies*, 7 (30 Nov 2017):
<http://britishartstudies.ac.uk/issues/issue-index/issue-7/london-style>
- 'A Garden Shut Up, a Fountain Sealed', Review of *Sussex Modernism: Retreat and Rebellion* at Two Temple Place, London, *3rd Dimension: The PMSA Magazine* (April 2017)
- 'Creating Artists', Review of *The London Art Schools: Reforming the Art World, 1960 to Now* *Art History* (forthcoming, February 2017)

- ‘True and Pure: Frank Dobson and Eric Gill Drawing from Life, Review of Daniel Katz Gallery Exhibition, *3rd Dimension: The PMSA Magazine* (July 2016) <https://3rd-dimensionpmsa.org.uk/reviews/2016-07-19-true-and-pure-frank-dobson-and-eric-gill-drawing-from-life>
- ‘A Signature of Our Race: Herbert Read and the Line that Links Medieval Illumination and 1930s British Modernism’, *Visual Resources* 32:1-2 (2016).
- ‘A Mark of the Times: Charcoal and the Borough Group’. Online, Borough Road Gallery (2016).
- ‘The Aesthetic of Scientific Authority in a Nuclear Age: Jacob Bronowski and Feliks Topolski’. In *British Art in the Nuclear Age*, edited by Catherine Jolivet. Aldershot: Ashgate, 2014.
- Review of The Inspirational Genius of Germany: British Art and Germanism, 1850-1939, by Matthew Potter, *Immediations*, 3:2 (2013)
- ‘Camera Shocked: Readdressing the Myth of William Coldstream’ (Work in Progress)
- ‘The Pasmore Report: The Problems of Allocating Responsibility for the National Advisory Council on Art Education’s 1960 Report’ (Work in Progress)
- ‘Status Anxiety and The School of Thick Paint David Bomberg and His Students’ (Work in Progress)

Presentations

- November 2017, ‘David Bomberg’s Teaching and his Pupils’, Pallant House Gallery (Invited)
- January 2017, ‘Processing the 60s’, Roundtable Seminar, Paul Mellon Centre, London (Invited)
- December 2016, ‘William Coldstream and the Art of Measuring’, Piano Nobile Gallery (Invited)
- July 2016, ‘Teaching Integrity: David Bomberg at the Borough Polytechnic, Towner Art Gallery (Invited)
- May 2016, in Conversation with Dennis Creffield, Borough Road Gallery (Invited)
- April 2016, ‘Leader among Equals: The School of Bomberg and Art School Reform’, Borough Road Gallery (Invited)
- January 2016, ‘Exhibiting Contemporary Art in Post-War Britain, 1945–60’ Tate, Paul Mellon Centre, London; Paper: ‘Drawing Done with Intellectual Care: David Sylvester’s Drawing Exhibitions and the Shaping of the Creative Individual’
- January 2016, Tour of The Elemental Force of Charcoal at Borough Road Gallery (Invited)
- December 2015, Interviewed on TRT Showcase about death of Ellsworth Kelly (Invited)
- September 2014, ‘The ‘Pasmore Report’: Reflections on the 1960 “Coldstream Report” and its Legacy’, Art School Educated Conference, Tate Britain, London (Invited)
- January 2014, ‘William Coldstream and the Crisis of Handwriting’, Economies of Line Seminar, The Paul Mellon Centre, London (Invited)
- May 2013, ‘The Aesthetics of Doubt and Witness: The Communication of Experience and Drawing in Second World War Britain’, Doubt and Visual Representation Conference, University College Cork Symposium
- February 2013, ‘Technology or Concept? The Im/movability of the Meaning of “Drawing” in 1930s Britain’, Art on the Move Conference, Sainsbury Institute of Art Research Symposium, University of East Anglia
- April 2012, ‘British Art as International Art, 1851 to 1960 Postgraduate Symposium’, British Art Research Group, School of Art History and World Art Studies, University of East Anglia Co-organised, presented opening address and panel chair
- June 2012, ‘Vocation or Profession? The Character of the Artist and the 1960 Coldstream Report’, Art as a Mode of Enquiry Conference, Ruskin School of Drawing and Fine Art, University of Oxford
- July 2011, ‘Epistemologies of Drawing in 1940s and 1950s British Art’, Subversive Beauty Conference, Association of Art Historians Symposium, University of Loughborough

Art Commissions

- 2016 PC Family, 2-story staircase mural (private)
- 2015 LP Family, ceiling mural (private)
- 2013 Sophie Ramsay, Album artwork for The Glassy Mountain
- 2010 Strangfruit Band, series of five cat and human studies
- 2009 AJ, 8-part swallow tattoo design (private)
- 2009 TC, Munich city scene (private)
- 2008 K Family, two-figure portrait (private)
- 2005 R Family, one-figure portrait (private)
- 2005 EH, circular ankle tattoo design (private)

Art Residencies

- 2018 Vertigo Starts Residency European Commission
- 2017 Royal Drawing School, London
- 2008 Rocky Mountain Women's Institute Fellowship, Denver

Professional Experience

- 2018 – ongoing Accredited lecturer for the Arts Society
- 2017 – ongoing Finance Committee of Association for Art History (AAH)
- 2015 – ongoing Trustee of the Association for Art History, Chair of Freelance and Independents
- 2013 – ongoing Consultant/Researcher, Roy Lichtenstein Foundation, New York City
London-based researcher for the Catalogue Raisonné Project
- 2015-2016 Drawing and History Tutor for Topolski Studio's Historical Materials-Life Drawing
- 2012 Associate Tutor, Methodology Introductory Course, 'Form, Function and Meaning',
UEA Seminar leader for four sections, three lectures delivered
- 2009-2012 Archivist, The Estate of Feliks Topolski, London
Lead Organiser of the Feliks Topolski Archive Project
- 2008-2009 Prints and Drawings Room Assistant, Courtauld Gallery, London Lead curator of
exhibition, 'Depicted Ambiguity of Flesh and Sculpture' (2009), Researcher for project
regarding Jacques Callot holdings
- 2007-2008 Guest Lecturer, 'Images and Identity', University of Colorado, Denver

Professional Service and Affiliations

- 2015 – 2017 Chair of Freelance and Independents Group for Association for Art History (AAH)
Elected head of a board of eleven, representing the interests of freelance art workers
- 2012 Principal organiser for postgraduate symposium 'British Art as International Art, 1851
to 1960', School of Art History and World Art Studies, University of East Anglia
- 2009-2013 Co-founder of the Modern and Contemporary British Art Discussion Group, London

Languages

- German (functional reading and basic speaking)
- Polish (basic reading and speaking)
- French (functional reading and basic speaking)