

KATE ASPINALL

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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

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

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

Association of Art History (AAH)
Arts Society (Formerly NADFAS)

Museums Association
British Association of Modernist Studies

Languages

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