

KATE ASPINALL

KateAspinall.com

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Lecturing & Research

- 2013 - present **Independent scholar:** Specialist in 20th century British art, particularly drawings. I have published on a range subjects, including the processes of artists, such as Frank Auerbach and David Bomberg, art educational paradigms and the intellectual history of drawing practice.
- 2018 - present **Lecturer, Courtauld Institute of Art, Public Programmes and Summer School:** I have more than one hundred hours of experience delivering scholarly yet accessible courses for adult audiences of all ages for the Courtauld. These include one-off evening lectures as well as week-long summer intensives, which in addition to lectures also involve guiding museum tours and crafting other bespoke art experiences. My most recent courses include the popular *Unruly Britannia: The Brit Art Renaissance of 1945-1970* and *Making Sense of Modern and Contemporary Artistic Expression: The Pleasures of Complicated Art*.
- 2018 - present **Public Speaking:** I have been invited to speak to a wide array of museums and galleries. These include television appearances as well as delivering tailored talks to institutions, such as Tate, the Towner, the National Gallery, and Pallant House among many others.
- 2018 - 2022 **Accredited lecturer for the Arts Society:** I delivered more than fifty lectures to chapters of this UK-wide organisation and was featured in the society magazine as a standout young lecturer. Topics included: the abstract power of Mark Rothko, the underappreciated painterliness of Roy Lichtenstein, the impact of Picasso on Britain, and the awkward bodies of British Modernism.
- 2019 - 2021 **Lecturer, Yale University in London:** I designed and delivered the summer abroad course, entitled *Taking on the World: Twentieth Century British Visual Culture*. I provided guided seminars, class trips, and pastoral care to undergraduates visiting London from New Haven.
- 2013 - 2018 **Consultant/Researcher, Roy Lichtenstein Foundation, New York City:** I was the lead London-based researcher for the Foundation's decade-long Catalogue Raisonné Project. This involved team leadership in coordinating handlers and photographers, liaising with private collectors and a wide range of institutions, as well as undertaking highly detailed examinations and analysis of paintings, sculptures, drawings, and prints.
- 2015-2016 **Drawing and History Tutor for Topolski Studio's Historical Materials-Life Drawing:**
I delivered lectures on how materials conditioned the techniques and mindsets of great artists, ranging from Michelangelo and Leonardo da Vinci to Egon Schiele and Umberto Boccioni.
- 2012 **Associate Tutor, Methodology Introductory Course, 'Form, Function and Meaning':**
lecturing, leading seminars, and assisting in administration for this undergraduate methodology course at the University of East Anglia that fused art history, anthropology, and archaeology.
- 2009-2012 **Archivist, The Estate of Feliks Topolski, London:** Lead Organiser of the Feliks Topolski Archive Project, working with his extensive collection of papers, prints, and drawings.
- 2008-2009 **Prints and Drawings Room Assistant, Courtauld Gallery, London:** Lead curator of exhibition, 'Depicted Ambiguity of Flesh and Sculpture' (2009) and researcher assisting print curators with a project regarding the Courtauld's Jacques Callot holdings.
- 2007-2008 **Guest Lecturer, 'Images and Identity', University of Colorado, Denver:** Guest lecturing a series of talks on the art of graphite drawing to undergraduate students.

Select Publications

- Book Chapters 'A Painter's Painter: Considering the Legacy of William Coldstream' in *William Coldstream Remembered*, ed Catharine Coldstream. London: Sansom & Company, 2025.

- 'Occluded Depths: Frank Auerbach and Drawing' in *Portraits on Paper: Drawings by Frank Auerbach*, eds Mark Hallett and Catherine Lampert. Yale University Press, 2022.
- '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.
- Exh. Catalogues 'Euan Uglow's New Worlds' and 'Reflections on Euan Uglow's Influences'. In *Euan Uglow: An Arc from the Eye*, eds. Fay Blanchard and Athony Spira, exh. cat. London: Bloomsbury, 2026.
- 'Rules Followed and Broken: Walter Richard Sickert and Printmaking'. In *Sickert: The Herbert and Anne Lucas Collection*, catalogue for 'Sickert: Love, Death & Ennui'. London: Piano Nobile, 2025.
- Journal articles 'Laundering Consent: Reconsidering Responsibility for the "Coldstream Report" of 1960', in *British Art Studies*, forthcoming (summer 2026).
- 'Artist Versus Teacher: The Problem of David Bomberg's Pedagogical Legacy', in *Tate Papers* no.33, 2020.
- '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).
- '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'. Borough Road Gallery (2016).
- Reviews/Criticism 'Calm and Precise: Euan Uglow and post-war figuration', article in celebration of *Euan Uglow* at Hazlitt Holland-Hibbert, London (22 May - 19 Jul 2024), in ArtUK (May 2024)
- Review of *Walter Sickert* (Tate Britain, London) *19: Interdisciplinary Studies in the Long Nineteenth Century* (August 2022)
- '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* in *Art History* (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)
- Review of *The Inspirational Genius of Germany: British Art and Germanism, 1850-1939*, by Matthew Potter, *Immediations*, 3:2 (2013)

Select Presentations

- March 2024 'Figure, Ground and Auerbach's Development of Drawn Depths', talk at an Auerbach Study Day at the Courtauld Institute of Art, London (Invited)
- October 2022 'A Sense of the Underneath', tour appreciating the evolution of Frank Auerbach's drawing practices Piano Nobile Gallery, London (Invited)
- February 2020 'The School of Thick Paint: David Bomberg at the Borough Polytechnic', National Gallery, London (Invited)
- September 2019 'David Bomberg's School of Thick Paint: A Master Painter and His Students', Hastings Contemporary Art Gallery, Hastings (Invited)
- March 2018 'Who's Afraid of Red, Yellow and Blue? The Colour Revolution in Mid-Century New York City', Courtauld Institute of Art (Invited)

- 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'
- 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 Services

- 2015 - 2018 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
Finance Committee of AAH
- 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
(now the Early Career Researchers Network, based at the Paul Mellon Centre, London)

Residencies and Awards

- 2020 Artistic Fellowship, Institute for Advanced Study, Central European University, Budapest/Vienna

2018-2019	Art Residency from Vertigo Starts for placement in Universitat Pompeu Fabra, Barcelona, Spain
2017	Grant for Royal Drawing School, London
2010-2013	Art School Departmental Doctoral Award (full scholarship, stipend), University of East Anglia
2008	Fellowship and grant from the Rocky Mountain Women's Institute Denver, US
2004	Tessa Trethowan Bursary for Dissertation Research, University of St Andrews

Education

2010-2013	PhD, University of East Anglia, 'Attitudes to Drawing in Britain, 1918-1964' Fully funded by Departmental Doctoral Award; Supervised by David Peters Corbett (Courtauld) Viva by Stephen Bann (Emeritus Professor of History of Art at the University of Bristol) and Bronwen Wilson (Edward W. Carter Chair in European Art at UCLA)
2008-2009	MA, Courtauld Institute of Art, University of London Artists in Exile with Shulamith Behr and Sander Gilman; Dissertation: 'Court Artist of the Welfare State: Feliks Topolski, Cavalcade of the Commonwealth and the Citizen Artist'
2001-2005	BA/MA (Hons), University of St Andrews History of Art, 1 st Class, Dissertation: 'The Chain of Influence: Jarry, Picasso and Giacometti'

Personal

Nationality	British and American, born in Boston, MA, US, lives and works in London, UK
Languages	English (mother tongue), reading comprehension in German and French, basic Polish
Membership	UK Association for Art Historians (AAH), The Association of Independent Professionals and the Self-Employed (IPSE), The College Art Association of America (CAA)