KATE ASPINALL

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Kate Aspinall is an independent historian, writer and artist based in London. Her scholarship examines how drawing and painting have shaped British visual culture since 1900, and how ideas of art-making shift across historical moments. Recent work includes an article in *British Art Studies* weighing collective responsibility for the first Coldstream Report and the art school reforms that followed it in 1960; a contribution to a Yale University Press volume on Frank Auerbach's relationship with drawing; and catalogue essays on Walter Sickert's printmaking for Piano Nobile and on Euan Uglow's treatment of surface for MK Gallery. She has lectured for the Courtauld Institute of Art, the University of East Anglia and Yale in London, and has spoken at Tate, Towner Eastbourne and Pallant House Gallery, as well as on television and for the Arts Society. Her research and artwork have been supported by fellowships from the Institute for Advanced Study at Central European University, the European Commission's STARTS Residencies programme, the Royal Drawing School and the Rocky Mountain Women's Institute. She holds degrees from the University of St Andrews, the Courtauld and the University of East Anglia.

Lecturing & Research

2013–present **Independent scholar:** Specialist in twentieth-century British art, particularly drawing. Publications cover a range of subjects, including the working processes of artists such as Frank Auerbach and David Bomberg, paradigms of art education, and the intellectual history of drawing practice.

2018–present **Lecturer, Courtauld Institute of Art, Public Programmes and Summer School:** More than one hundred hours of teaching for adult audiences, from one-off evening lectures to week-long summer intensives that combine lectures with guided museum tours and other bespoke art experiences. 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:** Invited talks for museums and galleries including Tate, the National Gallery, Towner Eastbourne and Pallant House Gallery, among many others, as well as television appearances.

2018–2022 **Accredited Lecturer, the Arts Society:** Delivered more than fifty lectures to local societies of this UK-wide organisation; profiled in the Society's 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:** Designed and delivered the study-abroad course *Taking on the World: Twentieth-Century British Visual Culture*, leading seminars and site visits and providing pastoral care for undergraduates visiting London from New Haven.

2013–2018 **Consultant/Researcher, Roy Lichtenstein Foundation, New York:** Lead London-based researcher for the Foundation's catalogue raisonné, responsible for liaison with collectors and institutions and for close examination of works in all media.

2015–2016 **Drawing and History Tutor, Topolski Studio, 'Historical Materials Life Drawing' course:** Lectures on how materials conditioned the techniques and thinking of artists from Michelangelo and Leonardo da Vinci to Mary Cassatt and Egon Schiele.

2012 **Associate Tutor, Methodology Introductory Course, 'Form, Function and Meaning', University of East Anglia:** Lectured, led seminars and assisted with administration for this undergraduate methodology course, which 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 the display 'Depicted Ambiguity of Flesh and Sculpture' (2009); researcher assisting the print curators on the Courtauld's Jacques Callot holdings.

2007–2008 **Guest Lecturer, 'Images and Identity', University of Colorado, Denver:** A series of guest lectures on the art of graphite drawing for undergraduate students.

Select Publications

Book chapters	**'A Painter's Painter: Considering the Legacy of William Coldstream',** in *William Coldstream Remembered: Portraits of a Painter*, ed. Catharine Coldstream (Bristol: Sansom & Company, 2025).
	'Occluded Depths: Frank Auerbach and Drawing', in *Frank Auerbach: Drawings of People*, eds. Mark Hallett and Catherine Lampert (London and New Haven: Paul Mellon Centre and 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*, ed. Catherine Jolivette (Aldershot: Ashgate, 2014).
Exh. catalogues	**'Claire Spencer's Landscapes Amongst Her Generation'**, in *Claire Spencer: A Retrospective*, ed. Ben Bowling, exh. cat. (Birmingham: Royal Birmingham Society of Artists, forthcoming, Spring 2027).
	'Euan Uglow's New Worlds' and **'Reflections on Euan Uglow's Influences'**, in *Euan Uglow: An Arc from the Eye*, eds. Fay Blanchard and Anthony Spira, exh. cat. (London: Bloomsbury, 2026).
	'Rules Followed and Broken: Walter Richard Sickert and Printmaking', in *Sickert: The Herbert and Anne Lucas Collection*, exh. cat. (London: Piano Nobile, 2025).
	'A Mark of the Times: Charcoal & the Borough Group' (London: Borough Road Gallery, 2016).
Journal articles	**'Laundering Consent: Reconsidering Responsibility for the "Coldstream Report" of 1960',** *British Art Studies* (September 2026).
	'Artist Versus Teacher: The Problem of David Bomberg's Pedagogical Legacy', *Tate Papers*, no. 33 (2020).
	'Style Cults & the School of Thick Paint', in 'Art by the Many', a Conversation Piece convened by Thomas Crow, *British Art Studies*, 7 (November 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).
Reviews/criticism	**'Calm and Precise: Euan Uglow and Post-War Figuration',** *Art UK* (May 2024), on the occasion of *Euan Uglow* at Hazlitt Holland-Hibbert, London.
	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* (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* (February 2017).
	'True and Pure: Frank Dobson and Eric Gill Drawing from Life', review of the 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',** Auerbach Study Day, Courtauld Institute of Art, London (Invited)
October 2022	**'A Sense of the Underneath',** gallery tour on the evolution of Frank Auerbach's drawing practice, Piano Nobile, 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, 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, London (Invited)
November 2017	**'David Bomberg's Teaching and his Pupils',** Pallant House Gallery, Chichester (Invited)
January 2017	**'Processing the 60s'**, roundtable seminar, Paul Mellon Centre, London (Invited)

December 2016	**'William Coldstream and the Art of Measuring'**, Piano Nobile, London (Invited)
July 2016	**'Teaching Integrity: David Bomberg at the Borough Polytechnic'**, Towner Art Gallery, Eastbourne (Invited)
May 2016	**In Conversation with Dennis Creffield**, Borough Road Gallery, London (Invited)
April 2016	**'Leader among Equals: The School of Bomberg and Art School Reform'**, Borough Road Gallery, London (Invited)
January 2016	**'Drawing Done with Intellectual Care: David Sylvester's Drawing Exhibitions and the Shaping of the Creative Individual',** paper at *Exhibiting Contemporary Art in Post-War Britain, 1945–60*, Tate and Paul Mellon Centre, London
December 2015	**Interviewed on TRT World's *Showcase*** on the 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, 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 & Visual Representation* conference, University College Cork
February 2013	**'Technology or Concept? The Im/movability of the Meaning of "Drawing" in 1930s Britain'**, *Art on the Move*, Sainsbury Institute for Art research symposium, University of East Anglia
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
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-organiser; opening address and panel chair)
July 2011	**'Epistemologies of Drawing in 1940s and 1950s British Art',** *Subversive Beauty* conference, Association of Art Historians symposium, Loughborough University

Professional Service

2015–2018	**Chair, Freelance and Independents Group, Association for Art History (AAH):** elected head of an eleven-member board representing the interests of freelance art historians and art workers; member of the AAH Finance Committee.
2012	**Principal organiser, 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, 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	Artist residency, VERTIGO STARTS (European Commission), hosted by Universitat Pompeu Fabra, Barcelona
2017	Fellowship, Royal Drawing School, London
2010–2013	Art School Departmental Doctoral Award (full scholarship and stipend), University of East Anglia
2008	Fellowship and grant, 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'. Supervisor: David Peters Corbett (now Courtauld Institute of Art); examiners: Stephen Bann (University of Bristol) and Bronwen Wilson (UCLA). Fully funded by a Departmental Doctoral Award.

2008–2009	MA, Courtauld Institute of Art, University of London. Special focus: '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), History of Art, First Class, University of St Andrews. 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	Association for Art History (AAH); Association of Independent Professionals and the Self-Employed (IPSE); College Art Association (CAA)