

Visiting Scholars

The museum oversees an active research program through which it promotes and fosters the scholarship of all aspects of British art and material culture. It is the museum's aim to support and generate research that is both interdisciplinary in nature and international in scope.

The following is a list of residential scholars and their projects at the museum in 2019–2020.

July 1–26, 2019

CECILIO COOPER, PhD candidate, African American Studies, Northwestern University, “*Nec Plus Ultra* [Nothing Further Beyond]: Nullity, Negation + Non Binary Employment”

SARAH THOMAS, Director, Centre for Museum Cultures, Lecturer in the Art of the Nineteenth Century, “Slave Ownership and the Rise of the British Art Museum”

July 29 – August 23, 2019

ELENA KOROTKIKH, Assistant Curator, Department for Nineteenth- and Twentieth-Century European and American Art, State Pushkin Museum of Fine Art, Moscow, “Thomas Gainsborough and the British Art Market: Artist, Collector, Influencer”

July 29 – September 20, 2019

SRIA CHATTERJEE, PhD candidate, Department of Art & Archaeology, Princeton University, “Colonial Weather”

August 26 – September 20, 2019

SUTAPA BISWAS, Artist and Reader in Fine Art, Manchester School of Art, studied visual cultures of British India.

September 2 – December 2, 2019

DENISE ROSE HANSEN, PhD candidate, Department of English Language and Literature, University College London, “This Is Not a Novel: The 1960s Experimental British Novel and the Visual Arts”

September 23 – October 18, 2019

TABEA BRAUN, Research Assistant in the postgraduate program, Ruhr-Universität Bochum, Germany, “Documentary Practices: Excess and Privation”

September 23 – November 15, 2019

SIDDHARTH PANDEY, PhD candidate, English Literature and Material Culture Studies, Faculty of Education, University of Cambridge, studied literary-visual resources that shed light on the colonial era’s navigation of the Indian subcontinent’s hills and mountains.

October 21 – November 15, 2019

GIORGIA BOTTINELLI, Curator of Historic Art, Norwich Castle Museum and Art Gallery, studied the artist John Crome in preparation for an exhibition and illustrated catalogue marking the bicentenary of his death.

November 18 – December 13, 2019

ISABELLE MOONEY, PhD candidate, University of St. Andrews, “Ruin to Reconstruction: Post-War British Art in the Transnational Field”

LAURA CLAVERIA, Assistant Curator of Fine Art, Leeds Art Gallery, “Rude, Bitter and Humorous: The Golden Age of British Satirical Prints (1760–1830)”

January 2–31, 2020

MOLLY DUGGINS, Lecturer, Department of Art History and Theory, National Art School, Sydney, studied the nineteenth-century album, which was a significant repository for a globalizing visual culture that was shaped by colonial expansion, maritime trade, scientific exploration, and industrial development.

January 6–31, 2020

ANNA DON, PhD candidate in the Conservation of Easel Paintings, Hamilton Kerr Institute, University of Cambridge, studied a selection of paintings by artists who contributed to Lord Frederic Leighton’s *Technical Forms of Procedure*.

JENNIFER TUCKER, Professor of History, Wesleyan University, “Dangerous Exposures: Chemical Work and Waste in the Victorian Alkali Trades”

February 2 – March 13, 2020 [TERM CUT SHORT DUE TO COVID]

MICHAL GOLDSCHMIDT, PhD candidate, History of Art and Architecture Department, Brown University, “Palestine in Print: Power, Planning, and Propaganda”

February 3–28, 2020

SEAN KRAMER, PhD candidate, History of Art Department, University of Michigan,
“Nineteenth-Century Depictions of British Colonial and Domestic Wars”

March 1–13, 2020 [TERM CUT SHORT DUE TO COVID]

JONATHAN KING, PhD candidate, History of Art, University of York; AHRC Scholar,
“‘A Bit Frivolous?’ Vanessa Bell, Duncan Grant, and the Charleston Camp”