

Speaker Biographies

Richard Aronowitz, European Head of Restitution, Director, Sotheby's London

Richard Aronowitz is European Head of Restitution, Director, Sotheby's London. Formerly, he was the Head of Research, Europe in the Impressionist & Modern Art Department at Sotheby's London, before being appointed in 2003 as Director & Senior Curator of the Ben Uri Gallery, the London Jewish Museum of Art. He rejoined Sotheby's in 2006 as European Head of the Restitution Department based in London and has led and developed the department ever since. Mr Aronowitz has a BA in Modern Languages from Durham University and an MA in Modern Art History from the Courtauld Institute of Art, where he specialised in German Expressionism. He is a published novelist.

Sue Grayson Ford, MBE, Co-curator, Brave New Visions: The Émigrés who Transformed the British Art World

Sue Grayson Ford MBE has accumulated 40 years' experience as an arts administrator since founding and directing the Serpentine Gallery as a platform for emerging artists. Later, she expanded the programme with exhibitions of international artists such as Giacometti, Saul Steinberg, De Kooning and Henry Moore. She has been Sculpture Director for the Liverpool International Garden Festival, Exhibitions Director at Manchester's Cornerhouse, Director of Wakefield's Centenary Festival and of London's Photographers' Gallery. She initiated the Campaign for Drawing, and ensured that its flagship project, The Big Draw, grew into an international phenomenon, with 1000 + events each year across the UK and 20 other countries. She was awarded an MBE for services to drawing.

Professor Fran Lloyd, Director of Postgraduate Research and Co-Director of Visual and Material Culture Research Centre, Kingston University

Fran Lloyd is a Professor of Art History at Kingston University and Director of Postgraduate Research. She studied the History of Art at the University of Manchester, specialising in modern and contemporary art.

Fran has published widely on contemporary and modern visual culture, with over 20 years' experience collaborating on a variety of international interdisciplinary creative arts projects and exhibitions across the museums and galleries sector.

Fran Lloyd established the Kingston School of Art Archive at Kingston University and is currently researching émigré artists in post-war Britain and contemporary performance art and activism in Japan.

Sarah MacDougall, Head of Collections and BURU, Ben Uri Gallery and Museum

Sarah MacDougall is Head of Collections and Head of BURU (Ben Uri Research Unit for the Study of the Jewish and Immigrant Contribution to the Visual Arts in Britain since 1900) at Ben Uri Gallery and Museum, where she is also joint senior curator. She is currently working on a new online digital database, due to be launched next year, recording this wide contribution including artists, dealers, gallerists, art historians, art restorers and art publishers. She is a committee member of the Research Centre for German and Austrian Exile Studies and her recent publications include 'The Craftsman's Sympathy': Bernhard Baer, Ganymed and Oskar Kokoschka's "King Lear" in *Applied Arts in British Exile from 1933*, Yearbook 19, Research Centre for German and Austrian Exile Studies (Brill/Rodopi, 2020), which she also co-edited, and 'Seen by the eye and felt by the heart': The Émigrés as Art Teachers in (ed. M Bohm Duchon) *Insiders/ Outsiders* (Lund Humphries, 2019).

Johannes Nathan, Co-Chair, TIAMSA: The International Art Market Studies Association

Johannes Nathan is an art dealer and art historian based in Potsdam and Zurich. He is the owner of Nathan Fine Art and Co-Chair of TIAMSA, The International Art Market Studies Association (artmarketstudies.org). He studied Art History at NYU (BA) and the Courtauld Institute of Art (MA, PhD) and has taught Renaissance art history and the history of the art market at the University of Berne, Cologne, Leipzig, Lisbon, New York (NYU), Zurich and Berlin (TU) where he co-founded the Center for Art Market Studies in 2012. He also serves as Editor-in-Chief for the Art Market Dictionary (artmarketdictionary.com) which he initiated with De Gruyter Publishers (Berlin). Among his books are 'Leonardo da Vinci, The Graphic Work' (Cologne 2014, with Frank Zöllner) and 'The Enduring Instant. Time and the Spectator in the Visual Arts' (Berlin 2003, co-edited with Antoinette Friedenthal).

Cherith Summers, Director, Murphy & Partners; Co-curator, Brave New Visions: The Émigrés who Transformed the British Art World

Cherith Summers Trained as an art historian, with an academic background in Museum & Gallery Studies. She has been working in post-war and contemporary art for more than five years in Edinburgh and in London, where she spent several years in the Post-War & Contemporary department at Christie's. She then spent a year as the Art Researcher for the Estate of Francis Bacon, where she oversaw the digitisation of the artist's catalogue raisonné. She continues to work on curatorial and academic projects which take 20th century British art as their focus. At Murphy & Partners Cherith advises clients on contemporary and post-war art. She was the co-curator, with Susan Grayson Ford, of the recent 'Brave New Visions' exhibition at Sotheby's on émigré artists in Britain.

Dr Jutta Vinzent, Senior Lecturer in Modern and Contemporary Art and Visual Culture, University of Birmingham

Jutta Vinzent specializes in modern and contemporary art. She focuses on issues of exile, migration studies and postcolonialism with a particular emphasis on art practices, exhibition cultures, spatio-temporal issues, religion and self/identity formation related to avant-garde, modern and contemporary art in Germany, the UK and their colonies. In this context, Vinzent has become intrigued by the approaches of Entangled History and network theories.

Dr Lucy Wasensteiner, Lecturer in Art History, Bonn University

Dr Lucy Wasensteiner is an art historian specialising in the art and culture of German-speaking Europe between 1871 and 1945, with particular focus on National Socialist cultural policy and its international implications. She received her MA from the Courtauld Institute on the topic of German modernist culture in exile after 1933. During the 2011/12 academic year she was a DAAD-funded guest scholar at the Forschungsstelle Entartete Kunst (Degenerate Art Research Centre) at the Freie Universität Berlin. Her doctoral thesis, supervised by Dr Shulamith Behr, reinvestigated the 1938 London exhibition Twentieth Century German Art, the largest international response to the Hitlerian campaign against 'degenerate' art. She was the curator of a restaging of the exhibition, which took place at the Liebermann-Villa am Wannsee in Berlin during autumn 2018, and was co-curator of the London 1938 exhibition at The Wiener Library, London.

Jonathan Woolfson, Director, Sotheby's Institute of Art, London

Jonathan Woolfson's PhD is from the Warburg Institute where he specialized in the cultural history of England, Italy and Europe in the sixteenth century. He has taught at a variety of institutions including the University of Kent, the Victoria and Albert Museum, New York University and the University of Oxford, where he was Stipendiary Lecturer in History at Hertford College. Prior to joining Sotheby's Institute Jonathan was Academic Director of the Lorenzo de' Medici Institute in Florence. A former British Academy Postdoctoral Fellow, his publications include *Padua and the Tudors: English Students in Italy, 1485-1603* (1998), *Reassessing Tudor Humanism* (2002), and *Palgrave Advances in Renaissance Historiography* (2004).



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