

CURRICULUM VITAE

Name

Lynda Nead FBA FRHistS

Present Posts

Pevsner Professor of History of Art, Birkbeck, University of London

Date Appointed to Pevsner Chair

October 2004

Education

University of Leeds, 1975-79

BA (Hons.) Fine Art with History of Decorative Arts, Leeds City Art Galleries (First Class)

University College London

PhD awarded 1986: title of thesis: 'Representation and Regulation: Women and Sexuality in English Art c.1840-1870'

Honorary Appointments

April – May 2017 Appointed as Moore Distinguished Professor, Division of the Humanities and Social Sciences, California Institute of Technology, Pasadena, California.

Member of the Council of Tate Britain (1999; renewed 2002-6)

Member of the Research Committee, Tate Galleries (2000- 2)

Member of the Museum of London Advisory Board (2002- 8 and 2016-)

Member of the Paul Mellon Centre for British Art Advisory Council (2003-7 and 2017-)

Member of the AHRB Peer Review College (2004-6)

Member of the Leverhulme Trust Research Awards Advisory Committee (2005- 12)

Member of the Exhibitions Group, Foundling Museum (2011-)

Member of the National Portrait Gallery Research Advisory Committee (2012-16)

Elected Member Association Internationale des Critiques d'Art (2013-)

Elected Member of Academia Europaea (2014-)

Member of Committee for Musicology and Visual Arts Section of Academia Europaea (MAE 2015))

Appointed Member of English Heritage Blue Plaques Panel (2016-)
 Elected Fellow of the Royal Historical Society (FRHistS 2017)
 Appointed Trustee of the Victoria and Albert Museum (2017-2023)
 Elected Fellow of the British Academy (FBA 2018)

Previous Appointments

1981-82 - Part-time lecturer in the History and Theory of Art, Eliot College, University of Kent.

1982-83 -Lecturer, Department of History of Art, University of Leicester.

1983-86 - Summer School Tutor, 'Modern Art and Modernism', Open University.

1983-84 - Lecturer in the History and Theory of Art, Eliot College, University of Kent.

2013-14 - Visiting Professor of History of Art, Gresham College, London.

2017 - Moore Distinguished Professor, Division of the Humanities and Social Sciences, California Institute of Technology.

Teaching

Undergraduate Teaching

I currently teach on the following courses on the BA History of Art
 Introduction to Modern Art
 Debates in Art History
 Critical Approaches to the History of Art
 Art and Society in the Nineteenth Century

Postgraduate Teaching

I currently teach on the following courses on the MA History of Art
 Current Approaches to the History of Art
 Research Skills
 Inventing the Victorians (sole responsibility for MA Option)
 Gender, Modernity and the City (sole responsibility for MA Option)
 Work-in-Progress Seminars

Research Supervision

I supervise approximately 12 MA History of Art dissertations each year and 16 MA History of Art Research Projects.

I currently supervise 8 MPhil/PhD students.

Of my ex-PhD students, many are now in academic posts, eg Michael Hatt is now Professor of History of Art at the University of Warwick; Carol Jacobi is Curator of Nineteenth Century Paintings at Tate Britain and Jane Rendell is Professor of Architectural History at the Bartlett School of Architecture, UCL.

Main Administrative Duties

Departmental

Undergraduate Admissions Tutor, 1987-92

Departmental Representative on Academic Board, 1987-90; 1992-5

Departmental Representative on BA Degree Sub-Committee, 1988-91

MA Admissions Tutor, 1992-4

Chair of the MA History of Art Board of Examiners, 1992-4

Director of Research (redesigning Department handbooks and regulations, co-ordinating research admissions, core courses and research programme and responsible for general pastoral care of research students) 1991-2000, 2004-13

Chair of the Department of History of Art, 1993-6, 1998-2000

Head of the School of History of Art, Film and Screen Media, 2000-02

Director of Postgraduate Studies, 2016-

Faculty

Departmental Representative on Library Sub-Committee, 1986-92

Secretary, Faculty of Arts, 1986-8

College

Secretary, Birkbeck College Association of University Teachers, 1986-88

President, Birkbeck College Association of University Teachers, 1989-91

Member of Academic and Related Staffs Joint Negotiation Committee, 1987-93

Member of Art Advisory Group, 1988-94

Chair of Art Gallery and Art Museum Education Advisory Group, Extra-Mural Studies, 1994-6

Chair of MA Degree Committee and Board of Examiners, MA Cinema and Television Studies, British Film Institute/Birkbeck, 1995-2000

Member of Clerical, Craft and Manual Staff Review Panel, 1998-2002

Member of Conferment of Title Review Panel, 2009-13

Trained Academic Staff Appraiser

University

Member of University Board of Studies and Board of Examiners in History of Art, 1986-2002

Chair of Board of Studies working party on research degrees, 1990-1

Secretary to History of Art Board of Examiners, 1990-92

Member of the Gordon Square Users' Committee, 1995-2002

Member of Courtauld Institute of Art Promotions Committee, 2003-6

Member of Courtauld Institute of Art Conferment of Title Committee, 2006-8

Member of Courtauld Institute of Art Research Forum Advisory Panel, 2009-11

Departmental Representative on AHRC funded Research Skills Intercollegiate Network (ReSKIN), 2006-9; 2016-

Current Main Administrative Duties

Until 2013 I was Course Director for the MA History of Art and History of Art with Photography.

I was responsible for the entire academic programme and was the first point of contact for all students on the course. In 2012, 75 students were registered in the first year (part-time and full-time modes) and the degree is now the largest and most vibrant in the Department.

In Autumn Term 2012 I collaborated with my colleague, Dr Patrizia di Bello, to establish a Research Centre in the History and Theory of Photography and I am now Co-Director. This is the first University-based Centre of its kind in London. The aims of the Centre are to foster research on photography through collaborations with museums and galleries and to apply for research funding from external bodies. A programme of seminars and reading groups is organised every term.

Since January 2016 I have been Director of Graduate Studies; coordinating the programme of lectures, seminars and conferences for research students in History of Art.

External Examining

I have acted as External Examiner on a large number of degree programmes, including:

BA Fine Art (Contextual Studies), Falmouth School of Art

BA Fine Art (Contextual Studies), Winchester School of Art

BA History of Art and Design, Kingston University

BA History of Art, University of Leicester

BA History of Art, University of Sussex

BA History of Art, Courtauld Institute

MA History of Art, University College London

MA Visual Art and Literature, University of Reading

BA Culture, Curation, Criticism, University of the Arts.

Selected Recent Conference Papers and Invited Lectures

Selected Recent Conference Papers

July 2004 – ‘Living Pictures on Dead Pages’, at Research Society for Victorian Periodicals Annual Conference, University of Ghent, Belgium.

January 2005 – Keynote lecture at ‘Culture and Politics Conference’, Berkeley, University of California.

May 2005 – Workshop contributor, ‘Conceptualising the Edwardians’, Yale Center for British Art, New Haven.

September 2005 – Keynote lecture at 6th British Association of Victorian Studies Conference’, University of Gloucestershire.

April 2006 – Workshop contributor, ‘Spaces of Experience’, Wissenschaftskolleg zu Berlin, Institute for Advanced Study.

November 2006 – Keynote lecture at ‘Visualisation of the Law’, University of Copenhagen.

November 2008 – Workshop contributor at History and Theory conference on ‘Photography and Historical Interpretation’, Wesleyan University.

March 2009 – ‘The Battle of Art and Film’, at symposium on ‘Image and Movement: Film Studies and Art History’, Clark Institute, Williamstown.

June 2009 – ‘Boxing, Violence and the Photographic Image’, at ‘Visual Turn in Sports History’, University of Bristol

September 2010 – ‘Stilling the Punch: Violence and the Photographic Image’, at 38th Annual Meeting of the International Association for the Philosophy of Sport, University of Rome.

November 2010 – ‘The Aesthetics of Violence’, keynote lecture at the 1st European Congress of Aesthetics, Prado Museum, Madrid.

May 2011 – ‘Heroines of the Everyday: Women in Nineteenth-Century Art’, keynote lecture at conference to accompany *Heroínas* exhibition at the Museo Thyssen-Bornemisza, Madrid.

July 2011 – ‘Disciplinary and Interdisciplinarity: The Place of History of Art’, keynote lecture at summer graduate symposium at Montehermoso, Bilbao.

July 2012 – “‘to let in the sunlight”: Dickens, Lean and Post-war Chiaroscuro’, keynote lecture at ‘Dickens and the Visual Imagination’, University of Surrey.

September 2012 – ‘The Aesthetics of Sports Photography’, at the British Society for the History of Sport, University of Glasgow.

September 2012 - ‘The Cutman: Boxing, the Male Body and the Wound’, keynote lecture at 40th Annual Meeting of the International Association for the Philosophy of Sport, University of Porto, Portugal.

March 2013 - ‘Layers of Pleasure: Women’s Dress in the 1860s’, plenary lecture at the Interdisciplinary Nineteenth-Century Studies Conference, University of Virginia.

June 2013 - ‘The Secret of England’s Greatness’, plenary lecture at the British Association of Victorian Studies, North American Victorian Studies Association, Australian Victorian Studies Association first combined conference in Venice, Italy.

October 2013 – ‘Women, Fashionable Dress and Visual Culture in the Nineteenth Century’, plenary lecture at ‘Bodies and Images: International Colloquium’, University of Coimbra, Portugal.

December 2013 – ‘The Tiger in the Smoke: The Fog of Post-War Modernity’, plenary lecture at ‘Politics and Urban Space’, University of Paris-Diderot, Paris.

May 2014 – “‘Broken Buildings and Horrid Empty Spaces’: Bombsites and Photojournalism in Post-War Britain’, at ‘Getting the Picture’, University of Southern California, Los Angeles.

November 2014 – ‘Towards a History of Visual Atmosphere’, at ‘The Practice of History’, University of Sheffield.

March 2015 - ‘Ideologies of Colour’, at ‘The Colour Fantastic: Chromatic Worlds of Silent Cinema’, EYE Filmmuseum, Amsterdam.

May 2015 – ‘The Chiaroscuro of Post-War Culture’, at ‘Victorian Futures: Culture, Democracy and the State on the Road to Olympicopolis’, Chelsea College of Arts, London.

July 2015 – ‘The Visuality of Post-War Fog’, at European Society for Environmental History Biennial Conference, University of Versailles.

July 2015 – “‘30,000 Colour Problems’: Migration and Mobility in Post-War Britain c. 1948-60’, at International Conference of Historical Geographers annual conference, Royal Geographical Society, London.

September 2015 - “‘Red Taffeta Under a Tweed Skirt’: Race, Colour and Dress in Post-War Britain’, plenary lecture at ‘The Look of Austerity’, Museum of London.

November 2015 – Organiser of and speaker at ‘Victorian Sexualities and After’, Birkbeck, London.

July 2016 – ‘The Aesthetics of Boxing’ at 21st Annual Congress of the European College of Sport Science, University of Vienna, Austria.

September 2016 – ‘Post-War Homes and Open Fires’ at the ‘Material Cultures of Energy: Fuel, Appliances, Lifestyles’, Science Museum, London.

November 2016 – ‘The Grain of Post-War Britain: Bert Hardy and *Picture Post*’, at ‘Photography and Britishness’, Yale Center for British Art, New Haven.

September 2017 – ‘Processing the 60s’, at the Paul Mellon Centre for Studies in British Art, London.

May 2018 – ‘The Grain of History: Photography and Post-War Time’, at ‘Photography and History’ conference, University of Birmingham.

June 2018 – ‘Dickens, Lean and the Imaginary Victorian City’, at ‘City, Space and Spectacle in Nineteenth-Century Performance’, Palazzo Pesaro-Papafava, Venice.

Selected Recent Invited Lectures

November 2004 – “‘The Moving Stare-Case’: Velocities of the Image c.1900’, Frank Davis Lecture, Courtauld Institute of Art.

November 2007 – ‘The Haunted Gallery: Enchanted Pictures and Statues in Visual Media c.1900’, Victorian Studies Annual Public Lecture.

May 2009 – ‘Darwin’s London’, The Royal College of Surgeons of England.

March 2012 – ‘The Tiger in the Smoke: The Fog of Modernity in 1950s London’, University College London History of Art Research Seminar.

October 2012 – ‘The Ruins of Modernity in 1950s London’, Modern Cultural History Seminar, History Faculty, University of Cambridge.

November 2012 – ‘The Haunted Gallery: Living Images c.1900’, KASK Annual Lecture, University of Gent, Belgium.

November 2012 - ‘Objects of Desire: Rossetti and the Pre-Raphaelites’, Tate Britain.

December 2012 – ‘Great Expectations and Postwar Britain’, University of the Arts, London.

February 2013 – ‘The Fog of 1952 and Meteorological Aesthetics’, Smith School Seminars, University of Oxford.

May 2016 – ‘Rethinking the Victorians’, public lecture series at Plymouth University.

November 2016 – ‘Woman in a Dressing Gown: Women and Domesticity in Post-War Britain’, The Derek Jarman Annual Lecture, University of Kent.

December 2016 – ‘Once More the Fallen Woman’, Thyssen-Bornemisza Museum, Madrid.

November 2017 – ‘Dickens Noir: The Persistence of Victorianism in Post-War Britain’, University of Oxford.

April 2018 – ‘Greyscale and Colour: The Hues of Nation and Empire in Post-War Britain’, Victoria and Albert Museum.

June 2018 – ‘The Question of Colour in Post-War Art and Design’, Henry Moore Institute, Leeds.

Conference Organisation

July 1988 - Co-organiser of international conference on ‘Cultural Value’, Birkbeck College, London.

March 1989 - Co-organiser of symposium on ‘La France: Allegories of Womanhood in Post-Revolutionary France’, Birkbeck College, London.

July 1992 - Co-organiser of international conference on ‘Walter Benjamin 1892-1940’, held at University of London, with funding from Goethe Institute London, German Academic Exchange Service and the British Academy.

February 1996 - Co-organiser of international conference on ‘The Art of Justice’, held at the Tate Gallery, London.

April 2003 – Co-organiser of academic session on ‘Photography: History, Theory, Practice’, at the Association of Art Historians Annual Conference, London.

July 2004 – Co-organiser of international conference on ‘The Metropolitan Pleasure Economy’, Birkbeck College, London.

July 2016 – Co-organiser of conference on ‘Law and Photography’, in collaboration with Birkbeck Institute of the Humanities and London School of Economics.

Research

List of Publications

Books

Myths of Sexuality: Representations of Women in Victorian Britain (Oxford: Basil Blackwell, 1988).

The Female Nude: Art, Obscenity and Sexuality (London and New York: Routledge, 1992) Extracts reprinted in various collections including Amelia Jones, ed. The Feminism and Visual Culture Reader (London and New York: Routledge, 2003 and 2010).

Between Two Cultures: The Work of Chila Kumari Burman (London: Arts Council and Kala Press, 1995) 79

Co-editor with Laura Marcus, The Actuality of Walter Benjamin (London: Lawrence and Wishart, 1998). Book published in USA by New York University Press.

Co-editor with Frank Mort, Sexual Geographies (London: Lawrence and Wishart, May 1999) Contributor and co-editor.

Co-editor with Costas Douzinas, Law and the Image: The Authority of Art and the Aesthetics of Law (Chicago: Chicago University Press, June 1999) Contributor and co-editor.

Victorian Babylon: People, Streets and Images in Mid-Nineteenth Century London (London and New Haven: Yale University Press, 2000). Published in paperback Spring 2005. (Extract reprinted in Elizabeth Edwards and Kaushik Bhaumik, eds. Visual Sense: A Cultural Reader (Oxford and New York: Berg, 2008).

The Haunted Gallery: Painting, Photography, Film c. 1900 (London and New Haven: Yale University Press, 2008).

The Tiger in the Smoke: Visual Culture in Britain c.1945-60. (New Haven and London: Yale University Press, 2017). Shortlisted for the PEN Hessel-Tiltman Prize, 2018.

Selected Contributions to Edited Collections

'Feminism, Art History and Cultural Politics', in The New Art History, eds. F. Borzello and A. Rees (London: Camden Press, 1986) pp. 120-4.

'Getting Down to Basics: Art, Obscenity and the Female Nude', in New Feminist Discourses: Critical Essays on Theories and Texts, ed. I. Armstrong (London and New York: Routledge, 1992) pp. 199-221.

"Above the Pulp-line": The Cultural Significance of Erotic Art', in Dirty Looks: Women, Pornography and Power, eds. P. Church Gibson and R. Gibson (London: British Film Institute, 1993) pp. 144-55.

'Traviata-ism and the Great Social Evil', in Violetta and her Sisters, ed. N. John (London: Faber and Faber, 1994) pp. 248-50.

'Mapping the Self: Gender, Space and Modernity in Mid-Victorian London', in Rewriting the Self: Histories from the Renaissance to the Present, ed. Roy Porter (London and New York: Routledge, 1996) pp. 167-85.

'Class and Sexuality in Victorian Art', in Gender and Art, ed. Gill Perry (London and New Haven: Yale University Press in association with the Open University, 1999) pp. 154-74.

'Ringcraft: Under the Spell of Boxing', in Fighting Back? Jewish and Black Boxers in Britain, eds. Michael Berkowitz and Ruti Ungar (London: University College London Press, 2007) pp. 83-94. Translated into German in *Berliner Debatte Initial*, 22:4 (2011) pp. 78-88.

'The Age of the "Hurrygraph": Motion, Space, and the Visual Image c. 1900', in The Edwardian Sense: Art, Design, and Performance in Britain, 1901-10 eds. Morna O'Neill and Michael Hatt (New Haven: The Paul Mellon Centre for Studies in British Art and Yale University Press, 2010) pp. 99-113.

'Freedom from Publicity or Right to Information? Visual Cultures of the Courtroom', in Kjell A. Mod er and Martin Sunnquist, eds. *Legal Stagings* (Copenhagen: Museum Tusulanum Press, 2012) pp. 59-87.

"Many little harmless and interesting adventures...": Gender and the Victorian City', in Martin Hewitt, ed. The Victorian World (London and New York: Routledge, 2012) pp. 291-307.

'The Artist's Studio: The Affair of Art and Film', in Angela dalle Vacche, ed. Museum Without Walls: Film, Art, New Media (New York and London: Palgrave, 2012) pp. 30-51.

Selected Articles

'Seduction, Prostitution, Suicide: On the Brink, by Alfred Elmore', Art History, 5:3 (September 1982): 310-22.

'Woman as Temptress: The Siren and the Mermaid in Victorian Painting', Leeds Art Calendar, 91 (1982): 5-20.

'The Magdalene in Modern Times: The Mythology of the Fallen Woman in Pre-Raphaelite Painting', Oxford Art Journal, 7:1 (December 1984), pp. 26-37. Reprinted in Looking On: Images of Femininity in the Visual Arts and Media, ed. R. Betterton (London: Pandora, 1987): 73-92.

'A Definition of Deviancy: Prostitution and High Art in England c.1860', Block, 11 (1985-6): 40-7.

'The Female Nude: Pornography, Art and Sexuality', Signs: Journal of Women in Culture and Society, 15:2 (Winter 1990), pp. 323-35. Reprinted in Sex Exposed: Sexuality and the Pornography Debate, eds. L. Segal and M. McIntosh (London: Virago, 1992), pp. 280-95. Also reprinted in Feminist Cultural Studies, vol. 2, ed. T. Lovell (London: Edward Elgar, 1995): 586-98.

'Framing and Freeing: Utopias of the Female Body', Radical Philosophy, 60 (Spring 1992): 12-16.

'Seductive Canvases: Visual Mythologies of the Artist and Artistic Creativity', Oxford Art Journal, 18:2 (Winter 1995/6): 59-69.

With Frank Mort, 'Sexuality, Modernity and the Victorians', Journal of Victorian Culture, 1:1 (Spring 1996): 118-30.

'Troubled Bodies: Art, Obscenity and the Connoisseur', Women: A Cultural Review, 7:3 (Winter 1996): 228-39.

'Paintings, Films and Fast Cars: A Case Study of Hubert von Herkomer', Art History 25: 2 (April 2002): 240-55

'Visual Cultures of the Courtroom: Reflections on History, Law and the Image', Visual Culture in Britain, 3:2 (2002): 119-141. A revised version of this article is published in Current Legal Issues (March 2005).

'Animating the Everyday: London on Canvas and Camera c.1900', Journal of British Studies, 43 (January 2004): 65-90.

'Velocities of the Image c. 1900', Art History 27: 5 (November 2004): 745-769.

'Strip: Moving Bodies in the 1890s', Early Popular Visual Culture, vol. 3, no. 2 (September 2005): 135-150.

'The Devil in the Studio', Tate Etc. and Tate Online
<http://tate.org.uk/tateetc/issue6/devilinthestudio.htm>

'The Art of Making Faces', Textual Practice, 22:1 (March 2008): 133-43.

'The History in Pictures', Cultural and Social History, 7:4 (2010): 485-92.

'Stilling the Punch: Violence and the Photographic Image', Journal of Visual Culture, 10:3 (December 2011): 305-323.

'The Cutman: Boxing, the Male Body and the Wound', Sports, Ethics and Philosophy, 7:4 (December 2013): 368-78.

'The Layering of Pleasure: Women, Fashionable Dress and Visual Culture in the Nineteenth Century', Nineteenth-Century Contexts 35:3 (2013): 489-509.

'The Secret of England's Greatness', Journal of Victorian Culture, 19:2 (2014): 161-82.

'Fallen Women and Foundlings: Rethinking Victorian Sexuality', *History Workshop Journal*, 81:2 (Autumn 2016): 177-88 (published online 22 August 2016) ISSN 1477-4569

""Red Taffeta Under Tweed": The Meaning of Colour in Post-War Clothes', in 'The Look of Austerity', special issue of Fashion Theory, 21:4 (2017): 365-89..

Shorter Articles and Journalism

'The Pure and the Fallen', Times Higher Education Supplement (hereafter THES), 28 December 1984, p. 9.

'Page Three and the Obscenity Bill', Women's Review, 8 (June 1986), p. 31.

With Steven Connor, 'Mystics, Myths and Fakers', THES, 26 June 1987, p. 15.

With Annie Coombes, 'No More Old-Master Narratives', Art Monthly, 123 (February 1989), pp. 15-17.

'Modern Mythology', Women's Art Magazine, 49 (November 1992), pp. 10-12.

'Burne-Jones, Dreamland and Desire', Tate Magazine, 1 (Winter 1993), pp. 62-4.

'The Naked and the Damned', THES, 10 April 1998, p.13.

'Shopping and Seduction: Women and Streets in Victorian London', Tate Magazine, 18 (Summer 1999), pp. 54-8.

'The Girl of the Period', Art Quarterly (Autumn 2001), pp. 42-7.

'Colour – The Unruly Child', Tate Etc., 40 (Summer 2017): 80-5.

I have also contributed a number of articles to BBC History magazine, Tate, Apollo and the New Humanist.

Recent Reviews

I have contributed reviews on 19th-century and 20th-century art and on cultural theory, as well as exhibition and film reviews to the following journals and newspapers since 1984: Apollo; Burlington Magazine, Art History, Oxford Art Journal, Guardian, New Statesman, Tate Etc. and Times Higher Education Supplement. What follows is an indicative selection of reviews.

S. Kern, Eyes of Love: The Gaze in English and French Paintings and Novels 1840-1900 (London, 1996), Tate Magazine, 10 (Winter 1996), p .77 .

P. Pilbeam, Madame Tussaud and the History of Waxworks (Hambledon and London, 2003), Times Literary Supplement, 28 March 2003.

C. Trodd and S. Brown, eds., Representations of G. F. Watts (Aldershot, 2004), V&A Magazine (Summer 2004), p. 78.

'Myths of Modernity: review of Pre-Raphaelites: Victorian Avant-Garde', Apollo (November 2012) pp. 93-5.

Nancy Rose Marshall, City of Gold and Mud: Painting Victorian London (London, 2012) and J. Walkowitz, Nights Out (New Haven and London, 2012), Oxford Art Journal 36: 1 (2013) pp. 143-4.

'Apocalypse Then and Now: review of John Martin: Apocalypse', Victorian Literature and Culture 41 (2013) pp. 183-9.

'Frank Holl: Emerging from the Shadows', review of exhibition at the Watts Gallery, Compton, Surrey, 18 June – 3 November 2013, Apollo, October 2013, pp. 112-3.

'Art and Prostitution', review of 'Splendour and Misery' exhibition at the Musée d'Orsay, 22 September 2015 – 17 January 2016, Apollo, December 2015, pp. 76-80.

Media Reviews and Broadcasting

Regular contributor to Kaleidoscope (BBC R4). Regular reviewer on: Third Opinion (BBC R3); Night Waves (BBC R3); Woman's Hour (BBC R4); Front Row (BBC R4); Free Thinking (BBC R3); Saturday Review (BBC R4).

Occasional presenter on Night Waves (BBC R3)

Writer and presenter of The Secret Museum (BBC R4), October 2002
 Contributor to arts documentaries on BBC television and Channel 4, including K: Kenneth Clark (BBC2), 1993; Rude Britannia (BBC4), 2010 and Victoria's Children (Channel 4), 2013; La Traviata (BBC2), June 2015.

Conference Proceedings

'The Female Nude: Obscenity and the Sublime', in of The Future of Art: Proceedings of the International Congress on the Philosophy of Art (Lahti, Finland: Pajjat-Hameen, 1991), pp. 128-34.

Essays in Exhibition Catalogues

'Women, Representation and Power', Images of Women (Leeds: Leeds City Art Galleries, 1989), pp. 11-15.

'Missing Persons: Damaged Lives', The Works of Jo Spence (Leeds: Leeds City Art Galleries, 1991), n.p.

'Diego Velázquez: The Toilet of Venus ('The Rokeby Venus')', Saved! 100 Years of the National Art Collections Fund (London: NACF and the Hayward Gallery, 2003), pp. 74-79.

'Material Serendipity: Chila Kumari Burman' (Plymouth: Plymouth Arts Centre and Cecil Higgins Museum, Bedford, 2004) n.p.

'Marc Quinn: The Matter of Art', Marc Quinn Retrospective (Montreal: Montreal Museum of Modern Art, 2007) pp. 40-7.

Forthcoming: 'The Grain of History: Photojournalism in Post-War Britain', Henry Moore / Bill Brandt, exhibition catalogue, Yale Center for British Art, New Haven, 2020.

Curatorial Collaborations with Museums and Galleries

Collaborator with Sonia Solicari, Curator of Paintings at the Guildhall Art Gallery, on the academic programme (conference, symposium and film series) to accompany the exhibition 'Victoriana', held in autumn 2013.

Curator of the exhibition, 'The Fallen Woman', at the Foundling Museum, London, 25 September 2015 – 3 January 2016. An exhibition of paintings, prints and photographs, alongside archive materials from the nineteenth-century Foundling Hospital, with a specially-commissioned sound installation using the words of the Foundling mothers.

Exhibition supported by the Paul Mellon Centre for British Art, London; The London Community Foundation, Cockayne – Grants for the Arts, The Paul Mellon Centre for Studies in British Art, The Idlewild Trust and The Fallen Woman Exhibition Supporters' Circle.

The exhibition produced the highest visitor numbers for an exhibition at the Foundling Museum.

Consultancies

External consultant for new B.A. in History of Art, Open University, 1996-8

External consultant for BBC R3 and BBC R4 Victorian season (2001).

Research Grants and Awards

1988 - awarded Ronald Tress Prize for outstanding young research scholar in Faculty of Arts, Birkbeck College.

1989 - awarded research grant by Birkbeck College Research Committee for study leave during the academic session 1989-90 (not taken up, see below).

1989 - awarded Leverhulme Trust Personal Research Grant for study leave during the academic session 1989-90 for work on The Female Nude.

1995 - awarded College Art Association Foreign/Interdisciplinary Travel Grant to deliver paper at CAA annual conference in Boston, USA.

1996 - awarded British Academy Research Leave Scheme award for spring 1997 for work on Victorian Babylon.

1996 - awarded research grant by Birkbeck College Research Committee for work on Victorian Babylon.

2001 – awarded three-year Major Research Fellowship by Leverhulme Trust for work on The Haunted Gallery: Painting, Photography, Film c.1900.

2007 - awarded Visiting Professor grant by Leverhulme Trust for Professor Angela Dalle Vacche to visit School of History of Art and Visual Media at Birkbeck for Spring and Summer Terms.

October 2012 – awarded Research Fellowship by Leverhulme Trust for 'The Tiger in the Smoke'.

November 2015 – awarded AHRC '10th Anniversary Cultural Engagement' grant for 'The Fallen Woman: Film, Archive, Afterlife'.

February 2017 – awarded Research and Development funding by Paul Mellon Centre for Studies in British Art, London, for short films on ‘Bert Hardy: Photojournalist’ .

Editorial Work

Advisory editor for Texts in Culture series, published by Manchester University Press, 1991-5

Member, Editorial Board, Women’s History Review, 1991-2004

Member, Editorial Board, Journal of Victorian Culture, 1994-2004

Member, Editorial Board, Art History, 1994-7

Member, Editorial Board for Consumption and Space series, published by University College London Press, 1994-6

Member, Editorial Board, Victorian Literature and Culture, 1999-

Member, Editorial Board, Journal of Visual Culture, 2002-2008

Member, Advisory Board, Victorian Studies, 2002-

Member Editorial Board, Journal of British Studies, 2004-

Member, Editorial Board, Early Popular Visual Culture, 2006-

Member, Advisory Board, Leverhulme Trust funded Research Project on ‘Colour in 1920s Film: An Intermedial Study’, 2013-

Member, Editorial Board, Tate Papers, 2014-