

## Biographies of the Delegates to the 2014 Company of Ideas Forum

### Mark Breeze

Mark E Breeze is an Emmy-nominated filmmaker, Harvard-trained architect, University of Cambridge-based academic, and the founder of the architecture, film, and photography collaborative REPEAT DIFFER. At the University of Cambridge he lectures on architectural history and theory, teaches architectural design and film, and researches the interrelationships between the moving image and contemporary architectural practice.

### Peter Clarke

Peter Clarke completed his BA in 1963, his MA and PhD in 1967, and his LittD in 1989 all at Cambridge University. Clarke was reader in modern history University College London from 1978 to 1980, lecturer in history from 1980 to 1987 at the University of Cambridge, a fellow of St John's College, Cambridge from 1980 to 2000, tutor at St John's College from 1982 to 1987, reader in modern history from 1987 to 1991, professor of modern British history from 1991 to 2004. Clarke was elected a Fellow of the British Academy for the Humanities and Social Sciences in 1989. He was master of Trinity Hall, Cambridge from October 2000 to 2004. Peter Clarke has published twelve major books on aspects of British political history in the late 19th and 20th centuries, including: *The Keynesian Revolution in the Making 1924-1936* (1988). He is the author of volume nine of the Penguin History of Britain, *Hope and Glory, Britain 1900-1990*. He writes regularly on history and politics for *The Times Literary Supplement* and the *London Review of Books*.

### James Fox

James Fox graduated with starred first-class honours in History of Art from Emmanuel College, Cambridge. He subsequently completed an MPhil in British modernism before spending a year on a Herchel Smith Scholarship to Harvard. He returned to Cambridge in 2006 to pursue doctoral research in art of the First World War. He spent Michaelmas 2010 at Yale University as a visiting scholar at the British Art Center. In January 2011 he joined Gonville & Caius College as a Research Fellow. James is currently finalising a monograph on British art and the First World War, and he is editing a volume of essays on 20th century North American sculpture. In 2012 he signed a two-book deal with Allen Lane (Penguin), for whom he will write a *Cultural History of Colour*, and a *History of Modern British Art*. Recent publications include 'Traitor Painters': Artists and espionage in the First World War (British Art Journal 2009); 'Fiddling While Rome is Burning': perceptions of artists in wartime (Visual Culture in Britain 2010); and *Conflict & Consolation: British art and the First World War* (Art History 2013).

### Joan Pachner

Joan Pachner, a David Smith scholar since the 1980s, has published and lectured widely on the artist's work. She pioneered the study of the artist's photographs in an essay in *David Smith: Photographs 1931-1965* (1998). She has also lectured and written about the artist's life at Bolton Landing in the Adirondacks, notably the 'The Concept is Primary. The Medium is Secondary' lecture part of the programme 'A Sculptor's Eye: David Smith & Photography' in 2006, and has contributed to such publications as *The Fields of David Smith* (1997) and *Painted Steel: The Late Work of David Smith* (1998). As an independent art historian, she specializes in modern sculpture and lectures at the Museum of Modern Art, New York.

### Barry Phipps

Barry Phipps' work as a curator is concerned with relationship between artistic practice and scientific research. In keeping with a wide ranging academic background, which is rooted in Fine Art, as both an undergraduate and lecturer, and includes research in Continental Philosophy (Warwick), History of Art

(Oxford) and the History and Philosophy of Architecture (Cambridge). Barry has conceived and organised a number of multi-disciplinary exhibitions, including the highly acclaimed 'Lines of Enquiry: Thinking Through Drawing' and 'Beyond Measure' exhibitions at Kettle's Yard Gallery, Cambridge. Most recently, he curated 'Intersections: Henry Moore and Stringed Surfaces' at the Science Museum and Royal Society, London. He continues to lecture and write on a number of inter-disciplinary and art related topics.

### **Jeffrey Rubinoff**

Rubinoff completed his BA and MFA in the 1960s in the United States, returning to Canada in 1969. His one-man shows included the Helen Mazelow Gallery, the Ontario Science Center, the Nathan Manilow Sculpture Park, Queen's Park Toronto, York University, and Two Sculptors New York. In the past two decades he has concentrated on group historical exhibitions, including works by sculptors David Smith, Alexander Calder, Anthony Caro, Mark di Suvero, Nancy Graves, George Rickey, Beverly Pepper, Tony Smith, and Robert Murray. In 1973, Rubinoff purchased an 80-hectare farm on Hornby Island, off the west coast of British Columbia, Canada, for the eventual establishment of a sculpture park. Living and working on-site, he has created over one hundred sculptures, constructing each piece alone in his studio from cor-ten or stainless steel. Located in the former barn, the studio is uniquely equipped with a one-man steel foundry, making it possible to cast the complex shapes seen in his later series.

### **Francis Stonor Saunders**

A few years after graduating in 1987 with a first-class Honours degree in English from St Anne's College, Oxford, she embarked on a career as a television film-maker. *Hidden Hands: A Different History of Modernism*, made for Channel 4 in 1995, discussed the connection between various American art critics and Abstract Expressionist painters with the CIA. *Who Paid the Piper?: CIA and the Cultural Cold War* (1999) (in the USA: *The Cultural Cold War: The CIA and the World of Arts and Letters*), her first book, developed from her work on the documentary, concentrating on the history of the covertly CIA-funded Congress for Cultural Freedom. Stonor Saunders' other works reflect her academic background as a medievalist.

### **Maria Tippett**

Maria Tippett (born 1944) is a Canadian historian who won the Governor General's Award for English-language non-fiction in 1979 for her biography Emily Carr. Raised in Victoria, Tippett travelled through Europe after high school before attending Simon Fraser University.[1] She earned a Master's degree from Cambridge University, and a doctorate in history from the University of London. Tippett was a member of the editorial board of Arts Canada, Art Focus and an Arts Journalist Fellow at The Banff Centre in 1988. In 1989, Tippett was a guest curator at the London Regional Art Gallery in London Ontario, and in 1992 she was elected a fellow of the Royal Society of Canada.[3] She received honorary doctorates from Windsor University in 1994, and from the University of Victoria and Simon Fraser University in 2006.

### **David Lawless**

David Lawless is pursuing an MSc in Biodiversity Conservation & Management at the University of Oxford. His research focuses on evolution, integrative biology, and the management of protected areas. David has also worked with Parks Canada as a naturalist and interpreter, using art and science as a way of connecting visitors to national parks. His additional interests include the history of science, evolutionary ethics, and music.

## 2013 Forum Delegates who have submitted essays for the 2014 Forum

### Alex Massouras

Alexander Massouras is a painter, printmaker, and author of *Three Moderately Cautionary Tales*. He is a member of 'Art School Educated', a Leverhulme-funded project at Tate Modern investigating the post-war histories of London's art schools. Alex Massouras's PhD thesis investigated how pedagogical reforms in London's art schools have responded to and shaped changes in the identity of the artist since the first Coldstream Report. The research focused on the metamorphosis of art schools into academic institutions, through the assimilation of art history and theory; their varying approaches to divisions among media disciplines; and their engagement with notions of professionalism and vocation. He has exhibited his work with galleries in the UK and the US, including Skylight Projects, New York; 7Eleven Gallery, New York; the American Standard Gallery, Miami; The Royal Academy, London; and Julian Page Fine Art, London. In 2010 he was shortlisted for the Jerwood Drawing Prize and the Gilchrist Fisher Award, and in 2011 he won the Pulse Prize. His work is in the collections of the British Museum, the Rhode Island School of Design Museum, and the London School of Economics.

### James Purdon

James Purdon is a Research Fellow at Jesus College (Cambridge University). He previously studied for BA and PhD degrees at Emmanuel College, spent a year at Harvard University as a Herschel Smith scholar, and worked as a parliamentary reporter. He has written regularly on literature and culture for *The Observer*, *The Times Literary Supplement*, *Literary Review*, and *Apollo*, and he is a founding editor of the online quarterly magazine *The Junket*. His research interests include modern British fiction, experimental prose, the aesthetics and cultural history of information, modernisms, and literature and film of the Cold War.

### Aaron Rosen

Aaron Rosen is a lecturer in Sacred Traditions & the Arts as well as in Liberal Arts, Department of Theology & Religious Studies at King's College London. Prior to King's, Dr. Rosen was a research fellow at the Institute of Sacred Music at Yale University, Junior Research Fellow in Jewish Culture at the University of Oxford, and post-doctoral fellow at the Institute of Israel & Jewish Studies at Columbia University. He received his PhD from the University of Cambridge and was a visiting scholar at the University of California Berkeley. He has written widely for popular and scholarly publications including *The Oxford Dictionary of National Biography*, *Apollo*, *New Humanist*, *Times Higher Education*, *Jewish Quarterly*, *Literary Review*, *Art & Christianity*, *Religion & the Arts*, and *Literature & Theology*. His first book was *Imagining Jewish Art: Encounters with the Masters in Chagall, Guston, and Kitaj* (Legenda 2009). He is currently working on a book entitled *The Hospitality of Images: Modern Art & Interfaith Dialogue* and editing *Religion and Art in the Heart of Modern Manhattan* (Ashgate 2015).

### Tom Stammers

Tom Stammers is a lecturer in the Department of History at Durham University. Stammers is a cultural historian of France from the Revolution down to the end of the 19th century. His PhD thesis and forthcoming book explore questions of collecting, material culture, and heritage in post-revolutionary Paris. He is currently finishing research related to early collectors of revolutionary prints, the afterlives of Rococo artefacts, clandestine worker theatres, and the political controversies surrounding the antiques trade. Future research projects include a study of artisans and connoisseurs in the 19th-century museum, entitled *the 'untutored eye'*. Tom is interested in a wide range of historiographical and theoretical controversies related to 18th and 19th-century Europe.