

## Contributors

**Rita Bernini** is an art historian currently working for the Italian Ministry of Culture at the Istituto centrale per la grafica in Rome. Her expertise lies in old master prints and drawings, and she has curated several exhibitions. She has also overseen the restoration of paintings and sculptures and is interested in the conservation and promotion of Italian cultural heritage, especially of Veneto, Sicily, and Lazio.

**Tim Clayton** is a specialist in eighteenth- and early nineteenth-century history and culture, being a leading authority on the printed images of that period. He is the author of a number of books, including *The English Print 1688–1802* (1997). His most recent work, *James Gillray: A Revolution in Satire*, was published by the Paul Mellon Centre in November 2022.

**Rena M. Hoisington** is Curator of Old Master Prints at the National Gallery of Art, Washington, DC. Prior to this, Dr. Hoisington worked at the Baltimore Museum of Art, the Wadsworth Atheneum, the Philadelphia Museum of Art, the Metropolitan Museum of Art and the Morgan Library & Museum, and has taught art history courses at Johns Hopkins University and Stony Brook University. She has contributed articles to *Print Quarterly* and essays to the exhibition catalogues *Camille Corot: Natur und Traum* (2012) and *Artists and Amateurs: Etching in 18th-Century France* (2013). Her most recent publication is the book *Aquatint: From Its Origins to Goya* (2021).

**Nicholas JS Knowles** is an independent scholar and collector. He is working on a catalogue raisonné of all Rowlandson's prints. He contributed to the exhibition catalogue *High Spirits: The Comic Art of Thomas Rowlandson* (The Queen's Gallery, London, 2015). His talks on Rowlandson have included *Rowlandson's French Influences* (Visual Print Culture in Europe, University of Warwick, 2015) and

*Rowlandson and the Theatre* (Paul Mellon Centre, 2016). His articles include 'Thomas Rowlandson's *The Women of Muscovy* and Other Russeries After Jean-Baptiste Le Prince', *Print Quarterly* (2023). and his chapter, 'British Caricature Copperplates from the Long Eighteenth Century', for *Blocks, Plates and Other Printing Things* is (forthcoming Cambridge University Press, 2024).

**Hannah Lyons** is Curator of Art at the University of Reading. Her PhD examined the role, status and output of professional women print-makers in London, 1750–1830. She also curated the exhibition 'Print and Prejudice: Women Printmakers, 1700–1930' at the Victoria and Albert Museum (November 2022–May 2023). Prior to undertaking her PhD, Lyons worked in curatorial roles at Christ Church Picture Gallery, University of Oxford, and Tate Britain.

**Kelsey D. Martin** is a doctoral candidate and Caroline H. and Thomas S. Royster Fellow at the University of North Carolina, Chapel Hill. Her forthcoming dissertation, '*Les Graveuses en taille-douce*: Women Intaglio Engravers in Paris', explores women artists' relationship to printmaking in eighteenth-century France. During her candidacy, Martin has served as the Reproductive Prints Intern at the National Gallery of Art (Washington, DC), the Object-Based Teaching Fellow at the Ackland Art Museum, and the Curatorial Intern of European Art at the Dallas Museum of Art. She is currently a freelance researcher and collections consultant based in Dallas, Texas.

**Cristina S. Martinez** is an interdisciplinary art historian who holds a PhD from Birkbeck College, University of London. She has published essays on eighteenth-century British art, the work of William Hogarth, the history of copyright law and artistic practices of appropriation. She currently teaches in the Department of Visual Arts at the University of Ottawa.

**Heather McPherson** is Professor of Art History Emerita at the University of Alabama at Birmingham. She is the author of *Art and Celebrity in the Age of Reynolds and Siddons* (Penn State University Press, 2017). Her research focuses on portraiture, caricature and cultural politics, and the intersections between the visual and performing arts. She has published articles and essays on Sarah Siddons, tragic pallor, theatrical celebrity, and caricature and the stage.

**Sheila O’Connell** was a curator at the British Museum until her retirement in 2015, overseeing the online cataloguing of 250,000 British prints. Her main research interests are satirical and popular prints. Publications include *The Popular Print in England* (British Museum, 1999), *London 1753* (British Museum, 2003), *Britain Meets the World* (Palace Museum, Beijing, 2007) and, with Tim Clayton, *Bonaparte and the British* (British Museum, 2015). Since 2016, she has edited eight books on London history for the London Topographical Society.

**Cynthia E. Roman** is Curator of Prints, Drawings and Paintings at the Lewis Walpole Library, Yale University. She holds a PhD in Art History from Brown University. Her research focuses on eighteenth-century British art, particularly prints. She has published essays on graphic satire, collecting history and ‘amateur’ artists, and has edited and co-edited collected volumes including *Horace Walpole’s Strawberry Hill Collection* with Michael Snodin (2009), *Hogarth’s Legacy* (2016), and *Staging ‘The Mysterious Mother’* with Jill Campbell (forthcoming, Yale University Press, 2024).

**F. Carlo Schmid** is Director of C.G. Boerner, Düsseldorf, one of the oldest art dealerships (founded in 1826). He holds a PhD in art history from the Free University of Berlin. Prior to his appointment to C.G. Boerner, he worked in the department of prints and drawings of the Staatliche Museen Kassel and the Ernst-Barlach-Stiftung in Güstrow. He is a leading expert on neoclassical and romantic art with a focus on prints and drawings. He has published widely, including three essays in *The Enchanted World of German Romantic Prints 1770–1850* edited by John Ittmann (2017).

**Paris A. Spies-Gans** is an art historian with a focus on women, gender and the politics of artistic expression. She is the author of *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830* (2022) as well as articles in *The Art Bulletin*, *Eighteenth-Century Studies*, and more. She holds a PhD and MA in history from Princeton University and an MA in art history from the Courtauld Institute of Art. Her research has been supported by fellowships from the Harvard Society of Fellows, the J. Paul Getty Trust, the Paul Mellon Centre for Studies in British Art, the Yale Center for British Art, and the Lewis Walpole Library.

**Allison M. Stagg** is a Research Associate in the Department of Architectural and Art History at the Technical University of

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**Amy Torbert** is the Andrew W. Mellon Foundation Assistant Curator of American Art at the Saint Louis Art Museum. She holds a PhD in art history from the University of Delaware. Her dissertation on the business of publishing prints in eighteenth-century London was supported by fellowships from the Paul Mellon Centre for Studies in British Art, Huntington Library, John Carter Brown Library, and Lewis Walpole Library.

**Madeleine C. Viljoen**, Curator of Prints and the Spencer Collection, is responsible for the New York Public Library's collection of prints and illustrated books. She holds a PhD in art history from Princeton University, and her articles have appeared in, among others, *Print Quarterly*, *Zeitschrift für Kunstgeschichte*, *Oxford Art Journal*, and *The Art Bulletin*, as well as in catalogues and essay collections. In 2020, she published *Meltdown! Picturing the World's First Bubble Economy* on the first global financial collapse of 1720. At the Library, she has organised numerous exhibitions, including several centred on the subject of women in the graphic arts.