

COURTAULD INSTITUTE

The Manton Centre for British Art

Views of their Own: Rediscovering and Re-presenting the Work of Women Artists

Friday 13 Mar 2026, 10.30–17.00



Timed to coincide with the Courtauld Gallery's current exhibition, *A View of One's Own: Landscape Drawings by British Women Artists, 1760-1860*, this conference aims to investigate the challenges and opportunities presented by the recovery and re-presentation of historic women artists whose work and reputations have fallen out of art historical narratives.

Bringing together art historians and curators, this conference will explore various approaches to the complexities of bringing to light artists long overlooked by art history, whether in an exhibition or through the written word.

This conference is organised by Dr. Rachel Sloan, Associate Curator for Works on Paper, the Courtauld, and is also supported by the Richard McDougall Fund, administered by the University of London.

Programme

10.00–10.30 **Registration**

10.30–10.40 **Welcome and opening remarks**, Rachel Sloan

10.40–11.50 **Session 1**

Paris Spies-Gans (independent scholar)

On the Horizon: The Challenges of Reestablishing the Professional Legacies of Women Landscapists

Susan Owens (independent scholar)

Mountains and Moods

Hannah Lyons (University of Reading)

Beyond Accomplishment: Lady Louisa Augusta Greville's (1743-1779) Etchings

Q&A

11.50–12.20 **Coffee Break**

12.20–13.30 **Session 2**

Ella Nixon (The Women's Art Collection, Murray Edwards College, University of Cambridge)

Women Artists in Regional Galleries: Local Opportunities with Global Significance

Alice Strickland (Royal Collection Trust)

Victorian Women Artists and Queen Victoria's matronage

Lara Nicholls (National Gallery of Victoria)

Light Moves: Impressionist Women Artists in the Imperial Art World

Q&A

13.30–14.30 **Lunch Break**

14.30–15.40 **Session 4: Exhibitions and Curating**

Anita V. Sganzerla (Katrin Bellinger Collection)

By her hand? Women artists at work

Linda Goddard (University of St Andrews)

"I am my own heroine": women artists, life writing, and self-construction

Alice Dodds (Courtauld Institute)

A Living Garment: Elizabeth Peacock and Britain's Lost Modernism

Q&A

15.40–16.10 **Break**

16.10–16.55 **Session 4**

Aindreas Scholz (Independent artist/Technological University Dublin)
Unfixing the Amateur: Anna Atkins, Cyanotype Networks, and the Afterlives of
Overlooked Women's Landscape Practice

Field and Ford (Rachael Field and Sarah-Joy Ford) (Independent artists/University of
Leeds)
A Leap into the Glorious Dark: Making Lesbian Art History Together

Q&A

16.55 **Closing remarks and drinks reception**

Abstracts & Bios

Paris A. Spies-Gans

On the Horizon: The Challenges of Reestablishing the Professional Legacies of Women Landscapists

This talk will discuss the challenges of classifying and recovering the work of women landscapists whose legacies have been obscured by scholarship, ahistorical labels, and physical losses over time. In fact, women sought to establish themselves as professional landscape painters from the launch of London's public shows, and often did so with considerable success. Traces of their contributions and work are there to be uncovered, revealing a rich cultural world deserving of much more research.

Paris Spies-Gans is an art historian based in Cambridge, MA. She holds a PhD from Princeton University, an MA from the Courtauld Institute of Art, and a BA from Harvard University. Her research has been supported by fellowships from the Harvard Society of Fellows and the J. Paul Getty Trust, among other institutions. Her first book, *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830* (Yale University Press, 2022), was named one of the top art books of 2022 by The Art Newspaper and The Conversation and won several prizes in the fields of British art history and eighteenth-century studies. Her second book, *A New Story of Art*, is forthcoming with Doubleday/PRH (2027).

Susan Owens

Mountains and Moods

During the 18th century, feelings about wild, mountainous landscapes were turned inside-out. Places that had been regarded with a shudder came to be considered inspirational; men and women in a position to travel for leisure flocked to sites their grandparents would not have dreamt of visiting. This brief paper looks at the language used to describe such landscapes, from Daniel Defoe's in the 1720s to Harriet Lister's in the 1820s, and asks what it reveals about contemporary attitudes.

Dr Susan Owens, former Curator of Paintings at the V&A, is a writer and art historian. Her books include *Constable's Year: An Artist in Changing Seasons* (Thames & Hudson, 2026); *The Story of Drawing: An Alternative History of Art* (Yale University Press, 2024), winner of the Apollo Book of the Year award; and *Spirit of Place: Artists, Writers and the British Landscape* (Thames & Hudson, 2020).

Hannah Lyons

Beyond Accomplishment: Lady Louisa Augusta Greville's (1743-1779) Etchings

This talk explores the biography and work of the printmaker Lady Louisa Augusta Greville, devoting particular attention to her artistic training, the exhibition of her drawings and prints in the mid-eighteenth century, the practice of gift-giving and the artistic networks of aristocratic printmakers.

Dr Hannah Lyons (she/her) is Curator of Art at the University of Reading. She is responsible for caring for and developing the University of Reading's Art Collection, as well as managing the University's Public Art programme. Her AHRC-funded PhD, which was undertaken with Birkbeck, University of London and the V&A, examined the role, status, and output of professional women printmakers in the long eighteenth-century. This was supported by an AHRC International Placement Scheme fellowship at the Yale Center for British Art (2018). Previously, she has worked in curatorial roles at Royal Museums Greenwich, the University of Oxford and Tate.

Ella Nixon

Women Artists in Regional Galleries: Local Opportunities with Global Significance

My exhibition *Belonging* (20 July – 30 November 2024) at the Laing Art Gallery, Newcastle-upon-Tyne, spotlighted the work of women artists from the permanent collection. Local watercolours by lesser-known eighteenth-century artist Margaret Davidson were displayed alongside those of the twentieth-century artist, Mary Cantrill. Although these two artists lived centuries apart and their work has nearly faded into obscurity, the presence of their pieces in the Laing's permanent collection demonstrates the historic significance attributed to them when these works were acquired, and, in doing so, suggests the opportunities regional galleries can provide for representing women artists.

In this paper, I examine why there is a higher representation of works by women artists in regional collections compared to national centres, arguing that institutional identity plays a key role in shaping patterns of representation. First, I consider medium as a factor, building on John Rothenstein's (1901–92) remark that "it is a curious fact about British provincial art galleries that the water colours are almost always conspicuously superior to the oil paintings". The Laing is a pertinent example, as it holds 255 watercolour and pastel works by female artists in its permanent collection. I analyse what this signifies in terms of the "amateur" and "professional" labels, and how these intersect with feminist scholarship. I extend this discussion by focusing on subject and theme, emphasising the importance of local relevance as a collecting priority, and the feminine associations and opportunities that this emphasis creates for women artists.

In the final part of my paper, I explore the curatorial manifestations of these findings. Using case studies of the Laing, Manchester Art Gallery, and York Art Gallery, I argue that a local framework is a valuable method for adding nuance to stereotypical national and international portrayals of the Great Woman Artist at the curatorial level. I analyse exhibition programmes to show that regional galleries are not required to appeal to a broad audience for a "blockbuster" exhibition. Targeting more specific audiences provides opportunities for experimentation that challenge traditional narratives of art history. In a curatorial role and reflecting my research at The Women's Art Collection (Murray Edwards College, University of Cambridge), I illustrate how this approach manifests, along with the challenges and opportunities of emphasising gender as a curatorial narrative to reintroduce women artists into art history.

Dr Ella Nixon specialises in twentieth-century British art. She is currently a postdoctoral researcher at The Women's Art Collection (Murray Edwards College, University of Cambridge) and a research assistant at Birmingham University, and has previously been a research associate at the Arts Council Collection. Her doctoral thesis examined the representation of women artists in regional art galleries, in collaboration with the Laing Art Gallery in Newcastle-upon-Tyne. Prior to her PhD at Northumbria University (2025), she completed a History BA at the University of Cambridge and History of Art MA at The Courtauld Institute of Art, where she specialised in twentieth-century European art.

Alice Strickland

Victorian Women Artists and Queen Victoria's matronage

The Royal Collection includes a rich holding of works by Victorian women artists, collected almost exclusively because of Queen Victoria's matronage. Queen Victoria, as a female monarch, cultural figure and active and proficient artist herself, played a significant role in shaping conditions for women in the arts. She took a leading role in commissioning, acquiring and supporting the careers of women artists (Emma Gaggiotti Richards, *Self-portrait*, RCIN 408920) - fostering their recognition when opportunities were often limited. By collecting work by women her actions signalled a broader acceptance of female artistic talent (Susan Durant, Set of oval gilt metal medallions, RCIN 53603). Women artists also actively contributed to the shaping of the monarchy's visual culture, with portraits and war imagery shaping how modern monarchy was perceived (Sally Day, *Queen Victoria and Prince*

Albert, RCIN 2906460).

Queen Victoria championed the education and exhibiting opportunities for women artists including funding a scholarship at the Female School of Art (founded 1842) and an annual Queen's Prize. In 1885, she granted the institution the right to use the title Royal Female School of Art. From the 1890s onwards, women formed the majority of all art students in Britain. During Queen Victoria's reign women artists gained increasing, though limited access to exhibitions. In 1873, out of a total of 900 artists listed in the Royal Academy's Summer Exhibition catalogue, over ninety were women. Elizabeth Thompson Butler's *The Roll Call* (RCIN 405915) was a sensation at the Royal Academy of Arts in 1874 and was subsequently acquired by Queen Victoria. In 1879, Butler came within two votes of becoming the first woman elected as an Associate Member of the Royal Academy, the nearest any woman came to being elected to the Academy in the nineteenth century.

Victorian women artists pioneered sophisticated networks of collaboration and support to overcome institutional barriers and challenge the discrimination and exclusivity of established art institutions. They set up clubs and societies to challenge the male-dominated art world and build their careers (Harriet Goodhue Hosmer, *Puck*, RCIN 10568). The expansion of women's artist societies including the Society of Female Artists provided vital platforms for exhibitions, advocacy, and peer support (Marion Alford, 'National Progress' fan, RCIN 25071), transforming marginalisation into collective agency. They significantly reshaped the British art world - expanding access, reshaping professional structures and forging successful careers including through emerging new media, like photography, that offered new forms of artistic agency and personal independence (Julia Margaret Cameron, *Alfred Tennyson*, RCIN 2941863). All these aspects can be found in the holdings of their work in the Royal Collection, showcasing both Queen Victoria's discerning eye and the quality of their work.

Dr Alice Strickland is currently on secondment to the Royal Collection Trust from the National Trust. Her recent publications, as a contributing author, include: 'A Room of her Own: British Women Artists and Designers' (Clark Institute and YUP, 2025) 'Standen: Philip Webb, Morris & Co. and the Creation of an Arts and Crafts Home (YUP and NT, 2025).

Lara Nicholls

Light Moves: Impressionist Women Artists in the Imperial Art World

This paper takes the audience on an immersive curatorial journey by two art historians as they co-curate the first exhibition in Australia devoted to the significant contribution made by Australian and New Zealand women artists to the development of international Impressionism. Scheduled to open at the National Gallery of Victoria in November 2027, this exhibition will bring together over 250 works of art by more than sixty women artists, including those of contemporaneous British painters acquired by colonial public galleries in the nineteenth and early twentieth centuries. Co-curated by Jane Clark (Museum of Old and New Art) and Lara Nicholls (Museum of Australian Democracy), this exhibition draws links between the freedom inspired by painting en plein air, the professionalisation of women artists, and the evolution of the women's reform movement leading to women's suffrage—first in New Zealand and Australia, and later in Britain.

Impressionism in Australia has long been associated with the development of a school of landscape painting based on representing strong masculine labour and nation-building. Although feminist art historians have made significant progress writing women back into the development of landscape painting in Australia, the dominant narrative has remained stubbornly tied to the work of the so-called 'fathers of Australian art': Frederick McCubbin, Tom Roberts, and Arthur Streeton. However, this exhibition reveals that women's art of the late nineteenth century depicts the equally important role that women played in building a new nation—moving beyond colonial politics and onto an international stage. This paper explores how the Australian and New Zealand women artists represented in this exhibition used their relative freedom to pursue progressive international art movements, and

strategically utilised imperial networks to advance their careers in London, France, and America. Based on new quantitative research, this paper also explores the ways in which British women artists capitalised on the buying power of new public galleries in the colonies to present their work at a time when British Galleries mostly acquired the work of British and European male artists.

Dr Lara Nicholls recently completed a PhD at the Australian National University. Her thesis *Women in the Imperial Art World: Anglo-Australian Women Artists and Their Transnational Careers, 1885–1907* presents new research on the representation of Australian and British women artists in public exhibitions and through acquisitions by national galleries in the late nineteenth century. Lara is a curator and art historian who is co-curating an exhibition about Australian women artists and Impressionism with her colleague Jane Clark for the National Gallery of Victoria. Concurrently, Lara is the Senior Curator of Centenary Projects at the Museum of Australian Democracy where she is curating an exhibition of First Nations People and Democracy. Prior to this, she was a Curator of Art at the Australian War Memorial, and the National Gallery of Australia, where Lara curated exhibitions on Australian abstract women artists, Art Deco style, and Colonial painting in Tasmania during the Black Wars.

Anita V. Sganzerla

By her hand? Women artists at work

Depictions of women artists at work have always formed part of visual culture, from the sculptress and painter Marcia, shown in illustrated editions of Boccaccio's *De Mulieribus Claris*, to the celebrate women painters of the Eighteenth century, all the way to today's continued fascination with self-portraiture in all its forms. If we consider that the earliest known painting showing an artist at work with palette and brushes is a self-portrait by a woman, Catharina van Hemessen (1528– after 1565), the bearing of such representations on our understanding of the role of women in art history becomes apparent.

In recent years, institutions world-wide have doubled their efforts to trace, acquire and showcase works of art by the hands of women, chiefly focusing on already established names, such as Artemisia Gentileschi (1593– after 1654) or Élisabeth Louise Vigée Le Brun (1755–1842). Such efforts have developed alongside those of other agents in the art ecosystem, such as individual collectors with an equally passionate eye for women artists and their legacy. Within this context, the Katrin Bellinger Collection – a very fine London-based collection centring on the theme of the artist at work – presents a unique opportunity to consider how portraiture has shaped our conversations around the paths of female artists across history, both individual and shared.

Ever since she began collecting in 1985, Katrin Bellinger has sought to acquire works of art portraying women making art, be it drawing, painting, printmaking or sculpting. These depictions currently amount to close to one tenth of the collection's overall holdings (counting around 2000 pieces). They may or may not be self-portraits; they may show professionals or so-called amateurs; they may have been produced for the market or as private keepsakes. Through a choice of case studies, the present paper will explore some of the challenges inherent in identifying and contextualizing historic depictions of female makers engaged in creating art. Artists considered will include Anne Guéret (1760–1805), Louise-Joséphine Sarazin the Belmont (1790–1871), Adèle Grasset (1810–1849), and Catherina Caroline Cathinka Engelhart (1845–1926).

Anita Viola Sganzerla has an MA and PhD from The Courtauld Institute of Art. Since 2017 she has been the curator of the Katrin Bellinger Collection, London. Recent exhibitions she has worked on include *Connecting Worlds: Artists & Travel* (Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, 2023) and *Artists at Work* (The Courtauld Gallery, 2018). A specialist in early modern Italian art, she has a particular research interest in the technical and conceptual complexity of works on paper, and the relationship between painting and the graphic arts. Amongst her current projects, *Magic & Mess: The*

Artist's Studio Revealed is scheduled to open at Leighton House in Fall 2026. She previously lectured at the Victoria & Albert Museum, The Courtauld Institute and the University of Kent, and was a print room assistant at the Courtauld Gallery.

Linda Goddard

"I am my own heroine": women artists, life writing, and self-construction

As Gabriella Nugent wrote in 2023, "There is a crisis in the way women artists are presented to the public. Why must they always be sold to audiences as forgotten, erased and rediscovered, even if this is not the case?" With a tendency to champion the "overlooked", the recent, notable upsurge of group exhibitions and survey texts on women artists, while welcome, risks positioning them as perpetually emergent, overwriting their historical presence. In this paper, I argue that one way of addressing this "crisis" is to listen to women artists' own voices, as they recorded their experiences – and their place in history – in letters, diaries, memoirs, and other forms of life writing.

Women's life-records, as I address them here, act both as historical correctives, documenting aspects of their artistic experience not registered in other accounts, and as literary narratives that make their own contribution to mythologies of the artist. I focus here on the influential diaries of Marie Bashkirtseff (first published in French in 1887). A chronicle of art student life and a landmark event in the burgeoning literature of the self, Bashkirtseff's diary was also a touchstone for other women artists as writers of their own lives. I ask how an understanding of its themes and strategies might also inflect our interpretation of earlier writings by women artists, including examples from the long nineteenth century in Britain.

By looking at women artists' writings in relation to each other, rather than simply in connection with an individual artist's life and work, I reposition them not as straightforwardly documentary sources but as carefully crafted texts, which engage in writerly pleasures and strategies. Women's letters and diaries, I propose, acted as vehicles for the kind of artistic self-definition that is widely held to have been denied to them in the nineteenth century. Self-writing can thus be a means of countering "forgotten/rediscovery" narratives by showing how women have recorded and asserted their own presence historically.

Linda Goddard is Professor of Art History at the University of St Andrews. In 2025 she was Van Gogh Museum Visiting Fellow in Nineteenth-Century art at the Van Gogh Museum, Amsterdam, leading a seminar series on "Women Artists and Life Writing around 1900". A specialist in artists' writings and word-image relations, her publications include *Savage Tales: The Writings of Paul Gauguin* (Yale University Press, 2019).

Alice Dodds

A Living Garment: Elizabeth Peacock and Britain's Lost Modernism

In the meeting of warp and weft, weaving's gridded structure makes it 'the ideal modern medium', as has been suggested by Briony Fer. It is no surprise, therefore, that handweaving underwent a significant revival in the early years of the twentieth century, practiced by Sonia Delaunay, Hannah Hoch and Anni Albers among many other prominent women modernists. Yet, despite its formal significance and wide practice, weaving has been compellingly characterised as a 'lost' modernism by the craft historian Tanya Harrod – a result of its scant presence in the scholarship or exhibition of modernist art. As Harrod argues, this 'lost' modernism was almost entirely led by women, and so a significant body of women's modernist art has fallen outside of the dominant art historical narratives.

These 'lost' women's modernisms have, recently, begun to be re-found in exhibitions such as MoMA's *Woven Histories: Textiles and Modern Abstraction* (2025) or the Tate's 2019 Anni Albers retrospective.

While these temporary exhibitions have done vital work in re-establishing the place of European and American weavers as pioneers of modernism, Britain's modernist weavers – and, subsequently, a significant body of Britain's modernist women – have remained on the margins. Their earthy, vegetable-dyed palettes, and delight in the rustic textures of home-spun wool are more difficult to situate in the canons of modernism than Anni Albers' Bauhaus grids, or Ruth Asawa's abstract wire sculpture installations.

This paper takes one British modernism weaver, Elizabeth Peacock, as a productive case study for how this body of British Modernism might have become lost. In the twenties and thirties, Peacock was one of Britain's most renowned textile artists. She exhibited at the famous 1925 *Exposition internationale des arts décoratifs*, produced silks for Schiaparelli, and over a decade produced one Britain's most high-profile textile installations of the pre-war period – the Dartington Hall Banners – before producing a installation of weaving for the Festival of Britain. The attention to landscape and pre-industrial history captured in Peacock's weavings advanced and modernised a Romantic vision of the English Pastoral, by reducing landscape to its abstracted, vital forms.

After her death in 1969, her work received a large-scale retrospective at the Craft Study Centre, Bath in 1979; and was subsequently prominently featured in the Hayward's enormous Thirties exhibition in 1979-80. Yet, since 1980, her work has faded into obscurity, and she is now almost completely unknown.

By tracing Peacock's exhibition history, this paper explores how British weaving and women have, in tandem, become lost to histories of Modernism. Touching on the complicated debates of provincialism, craft, and temporary exhibition, I conclude by suggesting there is an alternative history of modernism that can be unravelled through women living in Britain's countryside.

Alice Dodds is a historian of modern British art, interested in the intellectual history of women artists. Currently in the final stages of writing her doctoral thesis at the Courtauld Institute of Art, her PhD research focusses on how women used craft to progress environmental thought in England from 1880 to 1940.

Aindreas Scholz

Unfixing the Amateur: Anna Atkins, Cyanotype Networks, and the Afterlives of Overlooked Women's Landscape Practice

Anna Atkins (1799–1871) is now widely cited as a photographic pioneer, yet the conditions that shaped her visibility, and long invisibility, remain instructive for current debates on recovery and re-presentation. This paper uses Atkins as a case study to examine how women's work in the long nineteenth century often occupied a 'grey zone' between categories still used to organise art history: amateur/professional, scientific/artist, domestic/public, and private gift/public authorship.

Atkins' cyanotypes were produced through networks that complicate standard narratives of individual artistic achievement. Her access to scientific circles was enabled by familial and institutional connections, while her practice was sustained by informal knowledge exchange, correspondence, and collaboration (notably with Anne Dixon). Her membership in spaces that admitted women, such as the Royal Botanic Society, highlights how certain institutions offered partial entry points for women's cultural production while still limiting formal recognition. The cyanotype itself, frequently framed as a 'humble' or domestic technique in early discourse, further contributed to the misreading of women's labour as minor, private, or merely illustrative rather than innovative.

The paper argues that Atkins developed strategies of dissemination that were simultaneously expansive and structurally vulnerable: hand-bound volumes, meticulous captioning, and the generous circulation of prints within botanical and photographic communities. These modes of 'publishing' sit uneasily within later professionalised models of exhibition and market value. They also help explain why

her reputation could fade after her death and be reactivated only intermittently, through misattribution, archival gaps, and later acts of curatorial recovery (including late nineteenth-/early twentieth-century exhibitions, and renewed scholarship from the late twentieth century onward).

Rather than retelling a single story of rediscovery, I foreground recovery as an evolving set of practices: how museums, libraries, and exhibitions negotiate classification (art vs. science), authorship (named vs. initialled/anonymous), and value (unique object vs. distributed plate). I conclude by suggesting that the current return to early photochemical methods, especially cyanotype, invites us to revisit women's historical 'amateur' status not as an absence of professionalism, but as a historically specific condition of labour, access, and authorship. Read this way, Atkins' work offers a model for re-presenting overlooked women artists: one that treats networks, materials, and institutional framing as central, not peripheral, to how reputations are made and unmade.

Aindreas Scholz is a London-based artist and lecturer working with cameraless and analogue photochemical processes, often in collaboration with natural elements such as sunlight, seawater, rainwater, and plant specimens. His practice explores ecological vulnerability, deep time, and environmental responsibility through sustainable approaches to photographic making. He is a Paul Mellon Centre grant holder and a Fellow of Archivo (Portugal). His work has been exhibited internationally, and he is currently developing practice-based research on the ecological and critical legacy of early photochemical photography.

Field and Ford (Rachael Field and Sarah-Joy Ford) **A Leap into the Glorious Dark: Making Lesbian Art History Together**

The project of rediscovering and representing women artists who have been lost to (art) history remains almost exclusively an act of posthumous excavation and care. But what about living women artists who have been lost in the archive?

Sarah-Joy Ford and Rachael Field have been working together collaboratively since our fortuitous meeting when involved with the exhibition *A Tall Order!* curated by Dr Derek Horton and Dr Alice Correia at Touchstones Rochdale in 2022. Sarah-Joy was commissioned to create a new artwork in response to archival records of Rachael's 1991 solo show at Touchstones, *Real Lemon: Broadening Out*. Although working prolifically in the 1980s and 1990s, frequently exhibiting with artists such as Lubaina Himid, Maud Sulter and Ingrid Pollard, the curators could not locate Rachael, she had been lost to art history. Sarah-Joy was determined to find Rachael, and she did, in a neighbouring borough of South Manchester. Their friendship began in a suburban tea room and both artists presented work in the exhibition.

In this practice based paper we will discuss our collaborative art practice: Field and Ford, where we enact and enjoy a rediscovery through making new discoveries together. We work toward articulating a queer feminist framework for our artistic methodology for researching, writing and making new lesbian art histories of Britain. Crucially, through our intergenerational artistic approach our work asks the question of art history: why wait until women artists are dead? What if we 'make art history together'? Together we are working towards preserving and maintaining Rachael's artistic legacy, as well as growing and developing new bodies of work.

Funded by the Paul Mellon Centre, Sarah-Joy is currently going through the process of cataloguing and archiving Rachael's archive, which she literally saved from a skip and is now held at The Bishopsgate Institute. Other work includes presenting research on Rachael's publishing history at The Whitworth, as part of the programme for Women in Revolt, a new commission for The People's History Museum and numerous research trips. Their collaboration is grounded in friendship and solidarity, and our convivial methodology includes advocacy, archiving, administration, cooking, cleaning and care work. We are each other's sounding boards, muses, and biggest cheerleaders. Rachael has both physical disabilities and a severe mental health diagnosis, meaning that she is medically retired. Her disabilities have had a

significant impact on her ability to continue practicing as an artist, or take part in public exhibitions and projects.

Our project makes a unique contribution to the urgent academic recuperation of lesbian art histories lost to history, called for by Catherine Lord (2007), Margo Hobbs Thompson (2010), and Amelia Jones and Erin Silver (2016). We offer a practice-based approach to reparative art histories and compassionate criticism; a material approach to investigating the deeply under-researched relationship between feminist and lesbian feminist art histories that addresses the compounding impacts of sexism, homophobia, ableism and racism on lesbian art practices.

Field and Ford are an intergenerational artist duo and lesbian art history project; Rachael Field (1965) and Sarah-Joy Ford (1993). Both artists studied at Manchester School of Art and are based in the North West.

Field and Ford have been collaborating since being brought together in a commission the exhibition *A Tall Order!* curated by Dr Derek Horton and Dr Alice Correia at Touchstones in 2022. Field and Ford have been awarded a Paul Mellon Curatorial research grant for their project *The Art of Rachael Field: lesbian art, archives and tradition [1988-2024]*. The project will establish the Rachael Field collection at The Bishopsgate Institute in London, and undertake curatorial research for the forthcoming *Real Lemon Re-Visited* exhibition at Touchstones, Rochdale in 2028. Field and Ford hold a Visiting Research Fellowship at The School of Fine Art, History of Art and Cultural Studies at The University of Leeds (2025-2028). Their research has been presented at The Women in Revolt seminar series at The Whitworth Art Gallery, and The Paul Mellon Centre. Their article 'Real Lemon: An Intergenerational Dialogue on Lesbian Art' was published the Queer Art after 1980 special issue of *British Art Studies* published in 2025. Their newly commissioned work *Love and Protest 1988-2025* is part of the *Re/Assemble* exhibition at The People's History Museum in Salford until 2027.

Notes: