

Notes on Contributors

Dr. Barbara Bryant is an art historian and consultant curator based in London. She specializes in British art, especially portraiture, artists' studio houses and the history of collecting. Her books include *G. F. Watts Portraits: Fame & Beauty in Victorian Society* (National Portrait Gallery, London, 2004), *G. F. Watts Victorian Visionary* (co-author M. Bills) (Yale U P, 2008), *G. F. Watts in Kensington: Little Holland House and Gallery* (2009) and *Two Temple Place: "A Perfect Gem" of Late Victorian Art, Architecture and Design* (2013). She wrote the life of G. F. Watts for the *Oxford Dictionary of National Biography*.

She has published and lectured widely on nineteenth-century British art and architecture, including chapters on the Aesthetic portrait for *The Cult of Beauty* (Victoria and Albert Museum, 2011); on Mortimer Menpes's studio house (Art Gallery of South Australia, 2015) and on Alice Macdonald Kipling for *John Lockwood Kipling* (Yale U P, 2017). In 2018, her article on portraits by Watts in the NGV appeared in the *Art Journal of the National Gallery of Victoria*. She also wrote for *The Royal Academy Summer Exhibition: A Chronicle, 1769–2018*, published online by the Paul Mellon Centre for Studies in British Art. She is Art UK's Group Leader for nineteenth-century British portraits in their online discussion forum, *Art Detective*.

Caroline Clemente is a Melbourne art historian and free-lance curator, having studied for her B.A. (Melb.), B.A. [Hons] (Lon.), and M.A. thesis (Melb., 2005). A Courtauld Institute of Art degree and postgraduate studies in Florence, Italy were followed by a three-year tutorship in Fine Arts at Melbourne University and ten years as Curator of Prints and Drawings at the National Gallery of Victoria. She is author of *Australian Watercolours in the National Gallery of Victoria, 1802-1926* (NGV, 1991) and the annotated "Catalogue of Plates" for Brenda Niall's biography of Georgiana McCrae. *Georgiana* (MUP, 1994). She won a State Library of Victoria Creative Fellowship in 2007 to research Melbourne artists of the La Trobe era, and contributed to the SLV's *La Trobe Journal* (2007), *This Wondrous Land: Colonial Art on Paper* (NGV, 2011), *Eugene von Guerard: Nature Revealed* (NGV, 2011) and *Auld Lang Syne: Images of Scottish Australia* (Ballarat Art Gallery, 2014). As an SLV Honorary Fellow (2014), she focused on Thomas Woolner's Australian period, subsequently presenting papers at the joint NGV/Melbourne University symposium *Medieval Moderns—The Pre-Raphaelite Brotherhood* (2015) and *Pre-Raphaelitism in Australia* (Melbourne University, 2016). With Barbara Kane, she is compiling a *catalogue raisonné* of Thomas Woolner's Australian *oeuvre* for a forthcoming exhibition at the National Portrait Gallery, Canberra.

Alisa Bunbury is the Grimwade Collection Curator at the Ian Potter Museum of Art, University of Melbourne. Prior to that she was Curator of Prints and Drawings at the NGV (2002-2017) and Associate Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia (1999-2002). In 1998 Alisa was Harold Wright Scholar at the British Museum. She has curated many exhibitions presenting art ranging from the Renaissance to contemporary Australian works on paper.

Dr. Hugh Hudson is Assistant Professor in the Graduate Institute of Art History at National Taiwan Normal University, and has previously taught at The University of Melbourne, La Trobe University, Hunan University of Technology, and Hubei Polytechnic University. His research spans subjects in art history, visual culture, museology, and art conservation.

Dr. Bronwyn Hughes is an art historian whose research interests include stained glass and sculpture of the nineteenth and twentieth centuries. Recent publications include *Lights Everlasting*, a survey of Victoria's commemorative stained glass, War Veterans' Heritage Inventory (on-line), 2015; "Ayrshire to Australia: The First Scottish-Australian Stained Glass" in *Scots Under the Southern Cross*, ed. Fred Cahir, Anne Beggs-Sunter & Alison Inglis (Ballarat: Ballarat Heritage Services, 2015); and "Remembrance: Victoria's Commemorative Stained Glass Windows of the First World War," *The La Trobe Journal*, 96, 2015. Her recently completed manuscript, *Yrs Affectionately, Mont: William Montgomery's War Letters 1915-1918*, is due for publication in late 2019.

Dr. Alison Inglis is an Associate Professor in Art History at the University of Melbourne. She teaches, researches and publishes in the area of nineteenth-century British art, Australian colonial art and museum studies. She has co-ordinated the Master of Art Curatorship program for many years, and her experience in curatorial studies is reflected in her appointment to several museum boards. Alison's publications include: *Australian Art Exhibitions: Opening Our Eyes* (with J. Mendelsohn, C. Speck and C. De Lorenzo), 2018; *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation* (with P. Macdonald), 2014; "The Empire of Art," in *The Victorian World*, 2012; "Imperial Perspectives on Art in Nineteenth-century Australia," in *The Cambridge Companion to Australian Art*, 2011.

Dr. Andrew Montana is Senior Lecturer in art and design history at the Australian National University, Canberra. A graduate of the University of Melbourne, he is the author of many articles on decorative arts and design, and the books *The Art Movement in Australia: Design, Taste and Society 1875-1900* (Melbourne: Miegunyah, MUP, 2000) and *Fantasy Modern: Loudon Sainthill's Theatre of Art and Life* (Kensington: NewSouth, 2013). He curated an exhibition of decorative arts and design for The Australiana Fund and contributed to its book *Collecting for the National: The Australiana Fund* (Kensington: NewSouth, 2017).

Dr. Meg Tasker, General Editor of the *Australasian Journal of Victorian Studies* (2015-19), worked for many years teaching, researching and supervising postgraduates in Australian and Victorian Studies at Federation University (formerly the University of Ballarat), while serving in various roles of the Australasian Victorian Studies Association (AVSA) and the Association for the Study of Australian Literature. Her critical biography *Struggle and Storm: The Life and Death of Francis Adams* was published by MUP in 2001, and her ARC-funded discovery project "Australians Abroad" (2004-06) produced many papers and articles, many in collaboration with Dr. Lucy Sussex, on writers from the Australasian colonies who pursued literary careers in London in the 1890s and early twentieth century. She is now adjunct Associate Professor and HDR supervisor at Federation University (Australia), having taken early retirement to become a "Victorianist-at-large."

William Bell Scott, *Rossetti's Wombat Seated in his Master's Lap*, 1871. Graphite on paper. 17.8 x 11.1 cm. (Courtesy of Tate Britain, Creative Commons).

