

Speaker Biographies
Art in Context III: Identity, Ethics, and Insight
Bias Remediation

Tara Contractor (she/her) is the Assistant Curator of European Painting and Sculpture at the Philadelphia Museum of Art. She has previously held positions at the Bruce Museum, Brooklyn Museum and Yale Center for British Art, where she was a guest curator of the exhibition *Unto This Last: Two Hundred Years of John Ruskin*. She holds a PhD from Yale University and an MA from the Courtauld Institute of Art. Her research has been recognized with support from the Delaware Art Museum, the Huntington Library and the Paul Mellon Centre for Studies in British Art

Rosalie Hooper (she/her) is the Head of Interpretation at the Philadelphia Museum of Art, where she has worked in different capacities since 2016. She led interpretive efforts on the project to reinstall the PMA's early American galleries, as well as on many exhibitions including *Matisse in the 1930s*, *Elegy: Lament in the 20th Century*, and the forthcoming *Shape of Time: Korean Art Since 1989*. She holds an MA from the University of Delaware's Winterthur Program in American Material Culture and a BA from Haverford College.

Samantha Deutch (she/her) is the Digital Art History Lead at The Frick Collection and Frick Art Reference Library in New York. She oversees the library's digital art history fellowship and public programs. The series editor for The Penn State Press series, Frick Collection Studies in the History of Art Collecting in America, she is finalizing the sixth and final volume, *Tastemakers, Collectors, and Patrons Collecting American Art in the Long Nineteenth Century*, which will be out in January of 2023.

Tetyana Filevska (she/her) is the Creative Director, Ukrainian Institute. With a background in art management, curation and writing, she is the Creative Director at the Ukrainian Institute. She has a degree in Philosophy with experience in Contemporary art, Ukrainian Art, and History of the 20th century. Tetyana is author of the books "KAZIMIR MALEVICH. Kyiv Period 1928-1930," "Kazimir Malevich. Kyiv Aspect," and "Dmytro Gorbachov. Sluchayi." Lastly, she curated the public program for the Ukrainian Pavilion at the 59th Venice Biennale, dedicated to decolonization.

Maria Blyzinsky (she/her) is a London-based heritage consultant and independent curator. She co-founded The Exhibitions Team in 2008, an association of heritage professionals who specialize in exhibitions and interpretation. Her career started at the V&A and, later, Royal Museums Greenwich where she is now Curator Emeritus. Maria is a Trustee of ICOM UK with responsibility for liaison with the UK branch of Blue Shield International. She has a longstanding interest in the protection of cultural heritage under threat of conflict and other global disasters. She has been an advisor to Heritage Without Borders, a former charity that trained conservators and curators to work in post-conflict countries. With Anglo-Ukrainian

heritage, Maria has been involved with various initiatives to protect and raise awareness of the cultural heritage of Ukraine.

Zoë Hollingworth (she/her) has worked in the Collections Management Department of the Victoria and Albert Museum since 2017 – her first role in museums! She has earned two Master’s degrees, one in Eighteenth-Century Studies and another in History of Art, from King’s College London and Birkbeck, University of London, respectively; and is currently working towards a PhD in History of Art from the University of Edinburgh. She manages the museum’s collections management system (CMS) and digital asset management system (DAMS) and has led on addressing problematic content (e.g., language and imagery) in these systems since 2018. In 2021, Zoë launched a forum to discuss these issues more widely with curatorial staff and other colleagues across the museum.

Tom Windross (he/him) has been at the Victoria and Albert Museum since 2008, and before that at the National Gallery, London. At the V&A I’m Head of Content, working across the digital estate, publishing, video and commercial rights acquisition.

Frances Lloyd-Baynes (she/her) is the Manager of Art Information at the Princeton University Art Museum where she is responsible for the strategic direction and execution of the institution's art information activities, including data access and preservation, digital retention, and open-access policies. Frances has spent her career in museums, holding similar roles at the Minneapolis Institute of Art and the Victoria & Albert Museum in London. In addition to publishing regularly on issues of data, collections, and digital practice, she has served a variety of museum industry organizations on vital topics related to best practice standards and tools.

Dawne Howard Lucas (she/her) is the Technical Services Archivist for Collection Management at the University of North Carolina at Chapel Hill’s Wilson Special Collections Library, where she works with curators to accession new collections and write and revise descriptions with a “conscious editing lens.” She is a former co-chair of the Conscious Editing Steering Committee and a current member of the Reckoning at Wilson Coordinating Committee. Dawne has a background in the history of the health sciences and the history of the American South and is professionally active in the Society of American Archivists (SAA), the Society of North Carolina Archivists (SNCA), and Librarians, Archivists, and Museum Professionals in the History of the Health Sciences (LAMPHHS).

Bree Midavaine (she/her) is the Taxonomist at the Philadelphia Museum of Art and a Visiting Assistant Professor at the Pratt Institute iSchool. Previously she has worked for NBC News Group, Brooklyn Academy of Music, and New York University as taxonomist, processing archivist, and adjunct cataloger, respectively. She holds a MLIS and a MS in Art History and Design from Pratt Institute. (moderator)