

Heritage Pathway Trip to the Netherlands | Introduction

This trip is organised as an opportunity through the [Humanities Researcher Development and Training Programme](#), in collaboration with the [Oxford University–National Trust Partnership](#). It is resourced through the Humanities Division of the University of Oxford and the Cohort Development Fund of Oxford's [Doctoral Training Partnership](#).

Heritage Pathway is one of seven 'training pathways' offered through the Humanities Researcher Development and Training Programme. It was devised by, and is delivered by, Oliver Cox and Alice Purkiss, whose biographies can be found herein. Now in its fourth year, Heritage Pathway has become a flagship training programme of the Humanities Division and possesses an impressive track record in developing and supporting the next generation of emerging leaders in the heritage sector.

The aim of Heritage Pathway is to equip postgraduate students and early career researchers with the skills, knowledge, confidence and opportunities to engage effectively and efficiently with a wide range of partners in the heritage sector. Lectures and workshops led by expert practitioners provide insights, skills training and networking opportunities; termly site visits provide opportunities to apply key learnings. An annual theme, aligned with the current priorities and areas of debate in the UK heritage sector, provides a sustained link between each term's programme.

The theme for Heritage Pathway in 2019–20 is Heritage and Authenticity. Ideas around authenticity lie at the heart of many questions in the heritage sector and most of these questions are context- and nation-specific. Variations of the question 'Is it real?' underpin all aspects of work in the heritage sector. This year's programme explores the question of authenticity through three key areas: collections, international understandings of authenticity, and authenticity and the business of heritage.

The 2020 Heritage Pathway trip to the Netherlands aims to:

- Introduce researchers to heritage initiatives in the wider European landscape, with a particular focus on EU-funded collaborative partnerships across multiple countries
- Build on the knowledge and skills acquired through Heritage Pathway by enabling researchers to engage with international partners in the heritage sector
- Stimulate the professional development of researchers whose research or professional aspirations intersect with the heritage sector, particularly those who seek to establish international links, build their networks outside academia, or identify new career opportunities

A small group of outstanding researchers was selected for this trip on a competitive basis, using evidence of their professional or research interests in the heritage sector and the intersections of those interests with the aims of this trip. The resultant cohort comprises 4 Master's students, 10 DPhil (PhD) students, 1 postdoctoral researcher and 4 members of staff from across the range of Humanities disciplines – from Fine Art to Modern Languages, from History to Creative Writing, and from English to Music. Each trip participant provides herein a short professional biography, detailing their research area and/or professional aspirations, as well as their interest and experience in the heritage sector. If you would like to connect with any of them, further contact details have also been provided with individual entries.

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ALICE PURKISS | National Trust Partnership Lead

Alice Purkiss leads the National Trust Partnership at Oxford University, and is co-convenor of the Heritage Pathway Training Programme. The National Trust Partnership facilitates cutting-edge academic research into the National Trust's historic places and collections, and see this embedded into its interpretation and public programming initiatives. From 2016 – 2018 Alice led the award-winning 'Trusted Source' Knowledge Transfer Partnership (KTP) between Oxford's History Faculty and the National Trust. Alice is a Clore Emerging Leader, an Oxford Preservation Trust Awards judge and a member of the Heritage Alliance's Digital, Learning & Skills Advisory Group. Alice is an art historian by training, having studied at the University of Bristol and the University of Oxford. Prior to returning to Oxford in 2016, Alice worked in a number of heritage organisations including the British Library, Tate Britain and The Charleston Trust.



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AMY LIM | DPhil History

Amy Lim holds a Collaborative Doctoral Award with the University of Oxford and Tate, researching influences on aristocratic art patronage c.1680–1720. Encompassing architecture and gardens, fine and decorative arts, her research traces networks of influence between the French, Dutch, Italian and English courts, and the import of global luxury goods and designs. Her research is supporting the current exhibition 'British Baroque' (Tate Britain 4 February – 20 April 2020), to which she has contributed catalogue essays and object interpretation texts. Engagement with the public and the heritage sector is integral to Amy's research, which is grounded in the study of objects and places. Besides Tate, she is also working alongside curators at the historic properties she is researching to share her findings and inform public interpretation. Amy is a contributor to the Paul Mellon Centre's forthcoming online publication, 'Collection and Display: the British Country House', for which she has catalogued English and Dutch portraits from the seventeenth and eighteenth centuries. She has published and forthcoming articles on British art and architecture in the eighteenth, nineteenth and early twentieth centuries, and sits on the steering group of the British Murals Network.

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ANNA CLARK | DPhil History

I am currently undertaking a Collaborative Doctoral Award with the University of Oxford and the National Portrait Gallery. My focus is the portraits of female patrons and benefactors to Oxford and Cambridge Colleges in the sixteenth and seventeenth centuries. In addition to their contemporary acquisition and function, I am also interested in the afterlives of such portrait collections, and how subsequent audiences have engaged with their legacies, including their display, conservation, and interpretation. Before beginning doctoral research, I worked as a Gallery Assistant at the V&A museum for two years and have contributed to exhibition projects with both the Ashmolean and the Bodleian Library. My work volunteering for heritage organisations, including English Heritage and the National Trust, has caused me to consider the impact of my research, and the value of communicating with audiences outside of academia. I am interested in how both interdisciplinary and outward-looking research can enrich conversations about heritage.



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CAROLINE THURSTON | Researcher Development and Training Manager

Caroline Thurston is Researcher Development and Training Manager for the Humanities Division and a freelance archaeologist. The purpose of her work for the Humanities Division is to devise and deliver programmes of training and development opportunities, open to all Humanities graduate students and early career academics at Oxford. The focus of Caroline's archaeological research is ceramic small finds. She is currently preparing the figurines and reused ceramics from Xeropolis-Lefkandi, Greece, for publication.

Caroline previously managed the Internship Office at the University of Oxford Careers Service and worked for the European Team of Oxford's Research Services. Prior to that, she was Curator at the British School at Athens' centre for advanced research at Knossos, Crete, where she managed the Stratigraphical Museum, a research and teaching collection of archaeological material from Arthur Evans' original excavations of Knossos. Caroline has a DPhil in Archaeology and thirteen years' excavation, post-excavation and curatorial experience in Greece and the UK.

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ELENA PORTER | DPhil History

Elena's research focuses on state involvement with preservation of privately-owned historic houses. Her PhD project, in collaboration with Historic Houses (Britain's largest collection of historic houses, castles and gardens), examines the methods and effectiveness of the country house lobby in Britain since 1950. It is funded by the Arts and Humanities Research Council.

Elena holds an MA in History of Design from the Royal College of Art and Victoria and Albert Museum, which was funded by an Oliver Ford Trust Scholarship, and a BA in History from Lincoln College, Oxford. She has worked on interpretation projects in museums and heritage organisations including The Shakespeare Birthplace Trust, Historic Annapolis (USA), The Victoria and Albert Museum, and Turner's House (Twickenham).

Elena is particularly interested in the state's role in facilitating research and academic collaboration in heritage and the arts, and the future of public-private partnerships. She is co-convening a conference on the history of built heritage policy in Britain, which will be held in Oxford in June 2020. She edits the Uncomfortable Oxford project's blog, which features aspects of Oxford's history that are often overlooked or obscured.



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ELISABETH GRASS | DPhil History

Elisabeth is a doctoral student in the History Faculty at Oxford, working under a collaborative doctoral scheme with the National Trust. Her work focuses on West Indian slaveholders, and their cultural activities in Britain in the long eighteenth century. She is interested in their country houses and networks as a way of understanding how the proceeds from transatlantic slavery were transformed into markers of status and respectability in the metropole. The work will inform the presentation and reinterpretation of certain historic houses and their collections, emphasising the way in which colonialism is still visible in the British built environment. She has a keen interest in colonial legacies as presented in museums and in a heritage context, and is looking forward to meeting heritage professionals working in this field in Amsterdam, and to carrying contacts and practice into her own work in the UK. A rare book specialist by profession, she is also interested in material culture and the history of collecting.

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EMILY WINKLER | Research Fellow (Faculty of History) and Principal Investigator ('The Search for Parity: Rulers, Relationships and the Remote Past, c.1100-1300')

I am an historian of conquest, its material legacy, and the rewriting of its history. My research asks how medieval people understood their own heritage, and compares the post-colonial legacy of the Normans and conquest across medieval Europe. As Principal Investigator, I hold an AHRC Fellowship at the History Faculty (St Edmund Hall, Oxford). Working with co-investigator Dr Owain Wyn Jones (Bangor), I research narratives about diplomacy and history in high medieval Britain. We are directing a continuing professional development (CPD) seminar with the Historical Association for teachers and other heritage sector professionals. I work with local history societies, historic trusts, and museums to educate different audiences about the commemorative and emotional side of the history of violence and conquest. I have held a Humboldt Research Fellowship (Mainz, Germany) and a Junior Research Fellowship (St Edmund Hall). My books include *Royal Responsibility in Anglo-Norman Historical Writing* (Oxford, 2017) as author and, as co-editor, *Discovering William of Malmesbury* (Woodbridge, 2017) and *Designing Norman Sicily* (Woodbridge, March 2020).



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HANNA SMYTH | National Trust Partnership Support Officer

Hanna assists with the University's National Trust Partnership, a flagship collaboration between Oxford and Europe's largest conservation charity. As Partnership Support Officer, Hanna assists in the coordination of a varied programme of research, training and events to promote knowledge exchange and Public Engagement with Research between Oxford and the National Trust. In addition to her role as Partnership Support Officer, Hanna also works 0.5 FTE on the public engagement team of the university's Research Services department. She is also on the Board of Directors of the International Society for First World War Studies and on the Executive Committee of the War Through Other Stuff Society, and is involved in the Museum of Oxford's permanent galleries redevelopment. She completed her DPhil History with the University of Oxford in summer 2019, examining First World War battlefield memorials and cemeteries and their relationships to identity and empire. She participated in a range of TORCH and National Trust initiatives throughout her degree, worked as TORCH Graduate Projects Coordinator 2017-18, and also convened the History Faculty's Globalising & Localising the Great War research seminar. Her prior degrees are in Museum Studies (Leicester, 2015) and Classical Archaeology (UBC, 2014).

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HOLLY JAMES JOHNSTON | MSt English (1900–Present Day)

Holly's research focuses on lesbian and queer coming-of-age narratives in early twentieth-century female-authored fictions of development. Holly began her LGBTQ public outreach work as a LGBTQ Tour Guide at the V&A. In 2019, she set up LGBTQ House Tours at Strawberry Hill House. Shedding light on historical manifestations of queer identity in the eighteenth-century at Strawberry Hill, the project is an important new expansion of the House's public interpretation. Over the last few years, the museum and heritage sectors have significantly developed their approaches towards the LGBTQ histories that reside in their houses and collections. Holly's work as LGBTQ House Tours Researcher and Coordinator at Strawberry Hill House is a valuable contribution to this cross-sector wide initiative. Alongside Holly's academic and heritage work, she also performs as a drag king/queen/in-between. Under the name 'Orlando', she uses drag to consider the intersections between literature, performativity, and identity. Holly is keen to explore how drag can be utilised in future LGBTQ public outreach opportunities.



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ISABELLE RIEPE | MSt Modern Languages (German)

Isabelle Riepe is the 2019/20 LIDL graduate scholar in German language and literature partaking in the European Enlightenment Masters Programme. She is interested in global connections and disconnections in the 18th and 19th centuries with particular focus on material culture and books. Her current research focusses on the material culture underlying the development of the term Weltliteratur (world literature) in the early 19th century. Previous research analysed participating museums in the European Capital of Culture programme and the potential usefulness of museological approaches to EU cultural policy making. She undertook several internships looking into curating, undertook curatorial research on the Clive Collection for the National Trust and studied transcultural approaches in civic and aesthetic education with the Federal Agency for Civic Education in Germany. Working towards a career in the heritage sector, her main focus is finding ways to establish balance between theory and practice, narratives and audiences to make displays accessible and meaningful to visitors and curators alike.

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JESSICA RAHARDJO | DPhil History / Khalili Research Centre

Jessica currently works on Islamic funerary material culture in maritime Southeast Asia, examining the mobility of text and images on gravemarkers and analysing the ways in which religious and socio-political forces shape the way communities memorialise the dead.

Jessica trained as a visual artist and worked in the arts and culture sector in Singapore prior to undertaking studies in the United Kingdom. She completed a BA in History of Art at the School of Oriental and African Studies and University College London, and an MPhil in Islamic Art and Archaeology at the University of Oxford.

Jessica is also interested in Arabic and Malay manuscript cultures; she is a committee member of Teaching the Codex (a forum for pedagogical approaches to palaeography and codicology) and co-convenes an Arabic epigraphy and palaeography reading group. She works as a cataloguer for the Maldives Heritage Survey, digitising ceramic finds from the Maldives in the Ashmolean Museum collection.



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LEO GEYER | DPhil Music

Leo Geyer is a young composer and conductor with a passion for imaginative, daring and dramatic approaches to music-making, encompassing new work, cross-disciplinary collaborations and re-imaginings of existing music. He began his career at the Royal Opera House as a Cover Conductor for The Royal Ballet. He now enjoys a busy and diverse career as Founder/Artistic Director of Constella OperaBallet, Music Director for the Devon Philharmonic Orchestra and guest conductor for the English Chamber Orchestra, National Theatre, Ensemble 212 (USA), AUT (Denmark), and Southbank Sinfonia. He has been described by James Murphy, CEO of the Royal Philharmonic Society as “one of the great young British conductors to watch”. Constella OperaBallet is currently fulfilling a £30,000 commission for the Derwent Valley World Heritage Site to create a site-specific opera-ballet to celebrate the historic industrial village Darley Abbey, and collaborating with the Holocaust survivors and the Auschwitz-Birkenau memorial and museum to shed light on music written and performed in the camp that has not been since the war.

Leo has received various accolades for composition, having most recently been awarded the Lord Mayor’s Composition Prize. He has received particular acclaim for his stage works, including his opera The Mermaid of Zennor, described by The Times as “imaginative and beautifully shaped”. Leo is currently the Senior Music Scholar at St. Catherine’s College, Oxford studying for a doctorate in opera-ballet composition under the supervision of Prof. Robert Saxton.

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MADELEINE KENNEDY | DPhil Fine Art

Madeleine Kennedy is a curator whose practice focuses on experimental and feminist approaches to exhibition-making. She is a doctoral candidate in Contemporary Art History and Theory at the Ruskin School of Art, researching the nature of exhibitions through a combination of curatorial practice and philosophical analysis.

Her current exhibition *The Enchanted Interior* (Laing Art Gallery, 12 October 2019 – 22 February 2020; Guildhall Art Gallery, 13 March – 14 June 2020) shows contemporary work by female artists in dialogue with nineteenth-century paintings, subverting the popular motif of the interior as a 'gilded cage' in which women are pictured as ornamental objects. Previous exhibitions include *Exploding Collage* (Hatton Gallery); *Francis Bacon | Ellen Gallagher* (Hatton Gallery); and *Modern Visionaries: Van Dyck and the Artists' Eye* (Laing Art Gallery).

She has degrees in Art History & Philosophy (University of St Andrews) and Curating the Art Museum (Courtauld Institute of Art). Her writing has been published in *Stedelijk Studies*, *Architectural Research Quarterly*, and numerous artist monographs.

Madeleine has experience in curatorial departments at the Laing Art Gallery, Hatton Gallery, Firstsite Gallery, Tate Britain and the Northern Gallery for Contemporary Art.



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MIMI GOODALL | DPhil History

I am a third year DPhil Student looking at the consumption of sugar in the British Atlantic World from 1650 to 1750. I draw on a broad range of sources, from port statistics to woodcuts, to show how sugar permeated the everyday lives of people across the Atlantic world, far earlier than we have recognised. The research is important as it shows the extensive web the Atlantic slave trade wove across the British and American economic environments. I am excited to be part of the trip to Amsterdam as my approach is very interdisciplinary, therefore I look forward to the parts of the trip where I will get to engage with visual and material representations of trade and empire.

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Before my PhD, I worked at Sotheby's auction house and for the art app, Smartify. I wrote a tour of paintings in the Rijksmuseum for app users and would be pleased to share this with the group, or to talk more about some of the depictions of sugar which I know to be in the Rijksmuseum's collection.

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OLIVER COX | Heritage Engagement Fellow

I lead Oxford Humanities Division's engagement with the UK and international heritage community by co-ordinating, supporting and brokering projects between the University of Oxford and external partners through encouraging and enabling individual researchers, research groups, students and professional services to develop mutually beneficial collaborations.

I am co-lead of the Oxford University Heritage Network, part of the team delivering the University of Oxford's strategic partnership with the National Trust, and co-convene the Heritage Pathway training programme. I am Humanities Innovation Champion for Oxford University Innovation and part of the teaching faculty at the Said Business School for Oxford Cultural Leaders and the Oxford Strategic Leadership Programme.

I am a historian with particular interest in the social and cultural history of the eighteenth-century British Atlantic World. My research focusses on the social, cultural and political position of the British country house in the twentieth and twenty-first centuries. Outside of Oxford, I chair the Heritage Alliance's Digital, Learning and Skills Advisory Group; I am a Council Member of the Oxfordshire Record Society, Heritage Officer for the British Society for Eighteenth-Century Studies (BSECS) and a Governor of Compton Verney House Trust.



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OLIVIA DURAND | DPhil History

A student of Global and Imperial history, Olivia Durand's doctoral research engages with the complex narratives emerging from settler societies, continental empires and imagined communities. Her doctorate focuses on the nineteenth century port cities of New Orleans and Odessa, as places where empires and capital overlap and creolized communities are created. Olivia's doctoral research is supervised by Prof. James Belich and Dr. Peter Thompson.

Throughout her studies Olivia has been actively engaged in work with museums and cultural institutions. She is the founding director of Uncomfortable Oxford, a public engagement with research social enterprise that runs walking tours, workshops, and public lectures with the aim to find ways to engage with uncomfortable issues and legacies as seen in the urban landscape and in our shared present. Uncomfortable Oxford has established worked over the past year with the Ashmolean Museum, the Pitt Rivers Museum, the Weston Library (Bodleian), the Wellcome Centre for Ethics and Humanities, the Being Human Festival, the IF Festival, and the Afrikan Caribbean Kultural Heritage initiative (ACKHI), among others.

As part of her academic endeavours, Olivia is in the steering committee of the Oxford-based Colonial Ports and Global History (CPAGH) research network, which fosters interdisciplinary thinking and bridges the gap between texts and material culture. The network has regularly collaborated with museums of science and anthropology and will host its second international conference at the Ethnologisches Museum Berlin in July 2020.

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RHEA STARK | MPhil Islamic Art and Archaeology

Rhea Stark is a Rhodes Scholar reading for an MPhil in Islamic Art and Archaeology at Balliol College, University of Oxford, and holds a BA with honors from Brown University in Archaeology and Middle East Studies. Her research concerns cultural syncretism, object migration, theories of image making, and Islamic sexualities in the medieval Levant. Additionally, she is interested in historiography and how decolonial critique can be applied to Islamic art history and made accessible to a wider public. She has worked at the intersection of curation, museum decolonization, and cultural heritage preservation through positions at the Metropolitan Museum of Art Cloisters, Rhode Island School of Design Museum, and the Jewish Museum New York, as well as on archaeological sites in Barbados and Italy. Rhea recently curated an exhibition at Brown University's John Hay Library in Providence, Rhode Island that remained on view throughout 2019. Titled *Transcultural by Design: Iranian Ceramics from the Minassian Collection*, the exhibition explored the transcultural aesthetics of Iranian ceramics and their reception and appropriation in nineteenth century Britain.



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SAMAN TARIQ MALIK | DPhil History

Saman Tariq Malik is a Rhodes Scholar from Pakistan, studying for a DPhil in History at the University of Oxford. Last year, Saman completed her MPhil in Modern South Asian Studies at Oxford as well. She is a historian who also aspires to become a digital archivist, expanding Digital Humanities initiatives in her country through research-based collaborations with European heritage organizations and programs. Her academic research interests encompass intellectual and social histories of the Muslim world in the colonial and postcolonial context, postcolonial theory, histories of emotion, print cultures as well as the role of Islam in the formation of ideas and literary nationalisms. For her contribution to her field of research Saman was awarded Oxford's prestigious Barbara Harriss-White Best MPhil Thesis Dissertation Award 2019 and the Archibald Jackson Prize 2019. Beyond her academic achievements, Saman is the founder of Qadam (Journeys), a self-directed digitization project seeking to preserve and thematically curate rare women's travelogues from the nineteenth-century subcontinent. Saman is also interested in learning about 'public history' in the wider European landscape and the role of museum curation in shaping this domain. She is an informally trained artist with a passion for portrait painting.

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SYLEE GORE | MSt Creative Writing

Sylee Gore is a writer and artist based in Berlin and studying part-time for an MSt in Creative Writing at the University of Oxford. Her writing on silence, time, and the archival impulse has appeared in Jon McGregor's 'The Letter Pages' and on NPR Berlin. She is examining the memory palace model through museums and poetry in a practice-based research project. She received a BA with honours in English literature and the history and philosophy of science from Stanford University.

Sylee won the Bodleian Libraries' 2020 Colin Franklin Prize for Book Collecting for her collection on the fragility of landmarks and place, described in her essay titled 'Self-Portrait of a City in Books'. In January 2020, she initiated the inaugural Circle & Arc literary reading at Kellogg College, Oxford. She is working with the Ashmolean Museum's curators and public engagement staff to examine heritage and canonicity in 'Our Museum, Our Voices'.

Sylee was a facilitator and trainer in education, literature, and the arts for the British Council. For many years, she was an in-house editor at a major German educational publisher. Sylee founded her editorial consultancy to fuse her interests in language and in art, design, architecture, and photography. Recently, she has worked for Hatje Cantz, Koenig Books, Prestel Publishing, and Steidl on publications about Rineke Dijkstra, Eileen Gray, On Kawara, Gerhard Richter, Slavs and Tatars, Taryn Simon, Vincent van Gogh, and the James Simon Gallery on Berlin's Museum Island.



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