NOTES ON CONTRIBUTORS

Jeffrey Auerbach is Professor of History at California State University, Northridge. He is the author of *The Great Exhibition of 1851: A Nation on Display* (1999) and co-editor of *Britain, the Empire, and the World at the Great Exhibition of 1851* (2008). He has published articles on such varied topics as British imperial art, boredom and the British Empire, nineteenth-century women’s magazines and the legacy of imperialism in modern advertising.


Douglas Fordham is Associate Professor of Art History at the University of Virginia, where he teaches and advises students on British art, the visual culture of empire and eighteenth-century European topics. He is currently working on a series of essays dealing with printmaking and reception in Britain and the empire, which will culminate in a book on Asia and Africa in British print culture of the long eighteenth century. He is the author of *British Art and the Seven Years’ War: Allegiance and Autonomy* (2010).

Nalini Ghuman is an ethno/musicologist whose research focuses on orientalism, nationalism and identity. Her book *Resonances of the Raj: India in the English Musical Imagination, 1897–1947* was published by Oxford University Press in July 2014. She has presented her work on BBC Radio and has published essays in *Western Music and Race* (2007), in *Elgar and His World* (2007) and in the *Elgar Society Journal*. Ghuman is Associate Professor of Music at Mills College, California, and was educated at The Queen’s College, Oxford, King’s College, London, and the University of California at Berkeley. She is also an active performer (pianist, singer, violinist) in the San Francisco Bay Area.

Eleanor Hughes is Deputy Director for Art & Program at the Walters Art Museum, Baltimore. Before that she was Associate Director of Exhibitions and Publications, and Associate Curator, at the Yale Center for British Art, New Haven, where she curated a number of major exhibitions. She has taught at the University of California at Berkeley, the Open University and Yale University. Her publications include essays in *Art and the British Empire* (2009), *The English Prize: The Capture of the Westmorland, An Episode of the Grand Tour* (2012), *The Pleasure Garden, from Vauxhall to Coney Island* (2013) and *The British School of Sculpture, c. 1760–1832* (forthcoming).
NOTES ON CONTRIBUTORS


Sarah Longair received her PhD from Birkbeck, University of London, and currently works in the Department of Africa, Oceania and the Americas at the British Museum. Her research explores British colonial history in East Africa and the Indian Ocean world through material and visual culture. Her first monograph is Cracks in the Dome: Fractured Histories of Empire in the Zanzibar Museum, 1897–1964 (2015). She has also published several book chapters, articles and edited volumes, including Curating Empire: Museums and the British Imperial Experience (2012), co-edited with John McAleer.

John McAleer is a Lecturer in History at the University of Southampton. His work focuses on the British encounter and engagement with the wider world in the eighteenth and nineteenth centuries, situating the history of empire in its global and maritime contexts. He was previously Curator of Imperial and Maritime History at the National Maritime Museum, Greenwich. He is the author of Representing Africa: Landscape, Exploration and Empire in Southern Africa, 1780–1870 (2010) and Monsoon Traders: The Maritime World of the East India Company (2011). A collection of essays, co-edited with Sarah Longair, on Curating Empire: Museums and the British Imperial Experience was published by Manchester University Press in 2012.

John M. MacKenzie is emeritus professor of imperial history at Lancaster University and holds honorary professorships of Aberdeen, St Andrews and Edinburgh Universities. Among his many publications are ‘Art and the Empire’ in the Cambridge Illustrated History of the British Empire (1996) and Museums and Empire (2009). He is the Editor-in-Chief of the Wiley–Blackwell Encyclopedia of Empire (forthcoming) and has been editing the Manchester University Press ‘Studies in Imperialism’ series for the past thirty years.

Berny Sèbe is Senior Lecturer in Colonial and Postcolonial Studies at the University of Birmingham. His research examines the relations between metropolitan and colonial history in Britain and France since the nineteenth century, as well as the modern history of the Sahara. He has written extensively about the role and place of imperial heroes, and is the author of Heroic Imperialists in Africa: The Promotion of British and French Colonial Heroes, 1870–1939 (2013) and the co-editor of Echoes of Empires: Identity, Memory and Colonial Legacies (2014). Since 2012, he has led the AHRC-funded project ‘Outposts of conquest: the history and legacy of the fortresses of the Steppe and the Sahara in comparative perspective (1840s to the present day)’ (www.birmingham.ac.uk/forts).

David Tomkins has led a number of high-profile digitisation, content creation and crowd-sourcing projects for the Bodleian Library at the University of Oxford,
NOTES ON CONTRIBUTORS

including *Queen Victoria’s Journals*, *What’s the Score?*, *Mapping Crime* and *Electronic Ephemera*. Before joining the Bodleian, he worked at the Victoria & Albert Museum, the Institute of Historical Research and the Courtauld Institute of Art. He is co-author [with Ashley Jackson] of *Illustrating Empire: A Visual History of British Imperialism* [2011], and has written a number of book chapters and articles.