

Annual Seminar

Tuesday 27 November 2012, 10.00 — 17.30 National Portrait Gallery

Programme

10.00—10.40

Registration and refreshments in the Bookshop Gallery

Morning session

Chaired by **David Taylor**, Curator of Pictures and Sculpture, National Trust

10.40—10.50 **Welcome** from morning chairperson

10.50—11.15 **Charlotte Bolland**, Project Curator (Making Art in Tudor Britain), National Portrait Gallery

Conservation in progress: A newly identified portrait of Catherine of Aragon

A rare early portrait of Catherine of Aragon in its original frame has recently been identified in the collection at Lambeth Palace. The painting, which will be on loan to the National Portrait Gallery for five years, is currently undergoing conservation work after technical analysis revealed that significant elements of the composition had been masked by layers of later overpaint.

11.15—11.40 **Laura Houlston**, Curator (Collections) London & East, English Heritage

A review of the portraits within The Suffolk Collection

With an illustrated catalogue recently published by English Heritage, this paper will summarise the key research discoveries around the portraits once owned by the Earls of Suffolk and Berkshire, including an extraordinary group of nine full-length Jacobean paintings by William Larkin.

11.40—12.05 **Dr Aimee Marcereau DeGalan**, Chief Curator, Dayton Art Institute, Ohio

Dangerous Beauty: Painted Canvases and Painted Faces in Eighteenth-century Britain

In eighteenth-century Britain, 'paint' referred to artists' materials, and derogatively to make-up, although both used the same or similar pigments. The practice of having one's face painted on canvas or skin – symbols of rank and fortune – intensified beyond members of crown and court with England's burgeoning economy. Thus, the 'dangerous' element of painted beauty extended to both the new social mobility attained through 'paint,' and to its often-deadly ingredients.

12.05—12.30 **Chaired panel discussion** with the morning's speakers

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12.30—14.00 **Lunch** in the Education Studio (provided for all). Delegates have complimentary access to the exhibition *The Lost Prince: The Life and Death of Henry Stuart* today.

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Afternoon Session

Chaired by **Dr Steven Parissien**, Director of Compton Verney

14.00—14.25 **Dr Sophie Gordon**, Senior Curator of Photographs, The Royal Collection

Public or Private? Making photographs in the Royal Collection accessible

The photograph collection is rich primarily in its holdings of British royal portraits. While this is a significant national historical resource, it is also a personal family archive. What are the challenges that are faced in making the collection available to the public?

14.25—14.50 **Sheila Asante**, Migration Stories Curator, Scottish National Portrait Gallery

Migration Stories: Pakistan

A case study of *Migration Stories: Pakistan*, the inaugural exhibition of the Migration Stories Gallery in the newly refurbished Scottish National Portrait Gallery. The exhibition explores Scotland's links with Pakistan through three contrasting but complementary displays.

14.50—15.15 **Anne Braybon**, Commissions Manager and **Helen Whiteoak**, Head of Participation, National Portrait Gallery

National Portrait Gallery/BT Road to 2012 project

The National Portrait Gallery/BT *Road to 2012* project was conceived as a celebration and record of the London 2012 Olympic and Paralympic Games. Braybon and Whiteoak follow the journey of the largest project the Gallery has ever undertaken considering the process, complexities and how it is shaping future practice.

15.15—15.45 **Refreshments** in the Education Studio

15.45—16.10 **Dr Alexander Sturgis**, Director of the Holburne Museum

Presenting Presence: showing portrait sculpture

The Holburne Museum's exhibition *Presence: The Art of Portrait Sculpture* attempted to explore big themes across many centuries within a small and focussed exhibition of about forty works. This talk explores the thinking behind the show, the choices made and the lessons learned.

16.10—16.35 **Dr. Pamela Gerrish Nunn**, independent scholar

Flora Lion and the pushy art of portraiture

Although portraiture was traditionally believed to be a genre within women's grasp, a successful career in it demanded behaviour that flouted the codes of femininity: self-promotion, opportunism and business acumen. Flora Lion (1878—1958), whose work is in the Royal Collection, National Portrait Gallery, Guildhall Art Gallery, and Tate, is a twentieth century example of this conundrum.

16.35—17.15 **Chaired panel discussion** with the afternoon's speakers.

17.15—17.30 Closing comments from **Sandy Nairne**, Director of the National Portrait Gallery

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