

Annual Seminar

Tuesday 27 November 2012, 10.00 — 17.30 National Portrait Gallery

Biographies of speakers and chairpersons

Sheila Asante is the Migration Stories Curator at the Scottish National Portrait Gallery (SNPG). This is a two-year Fellowship which ends in January. Her role is to explore the visual culture of Scotland's migration history. This is both from a historical perspective and contemporary migrant communities. As part of this post the curator is researching migration-related objects from the National Galleries of Scotland's collection and current artistic practice, in order to engage the SNPG's audience with Scotland's migration history. Sheila studied at Glasgow and St. Andrews universities and has previously worked for both Edinburgh and East Lothian Council museum services. Previous curatorial projects have included the exploration of Scotland's involvement in the transatlantic slave trade.

Charlotte Bolland joined the National Portrait Gallery, London, as Project Curator for the *Making Art in Tudor Britain* project in March 2011. She is currently working on a display called *Hidden: Unseen paintings beneath Tudor portraits*, which will be on display at the Gallery between January and June 2013. Prior to joining the Gallery she completed a collaborative PhD in history with Queen Mary University and the Royal Collection, researching Italian material culture at the Tudor court.

Previously an award winning editorial art director, **Anne Braybon** began working with the National Portrait Gallery in 2005 as a Consultant for Group Photographic Portraiture. In 2009 she joined the three year Cultural Olympiad *National Portrait Gallery/BT Road to 2012 Project* as Commissions Manager, researching the sitters and working closely with selected photographers to produce 114 newly commissioned portraits that would act as a record of the London Olympic and Paralympic Games. As an AHRC Research Fellow at the Photography at the Archive Research Centre, University of the Arts, London Braybon contributed to *New British Photography in 1970s*.

Dr. Aimee Marcereau DeGalan studied 18th century British painting and graphic arts at Case Western Reserve University in Cleveland, Ohio, during which time she received research fellowships at both the Yale Center for British Art and the Huntington Library for work on her dissertation from which her talk stems. She worked at the Cleveland Museum of Art where she completed the recent reinstallation of the British gallery and portrait miniature display, as well as the Detroit Institute of Arts, where she served as the Assistant Curator of European Paintings for six years. Presently, she is the chief curator of art at the Dayton Art Institute in Dayton, Ohio.

Dr Sophie Gordon has been with the Royal Collection since 2005. During this time, she has contributed to a number of books and exhibitions, including *The Heart of the Great Alone: Scott, Shackleton and Antarctic Photography* (2010); *Roger Fenton – Julia Margaret Cameron: Early British Photographs from the Royal Collection* (2010) and the forthcoming *Cairo to Constantinople: Early Photographs of the Middle East* (March 2013). Before the Royal Collection, she was a curator for ten years with a privately-owned archive, The Alkazi Collection of Photography. This led to a focus on early photography from India, the subject in which she completed her PhD.

Laura Houlston has been Curator of Collections with English Heritage for over ten years, primarily looking after The Iveagh Bequest, Kenwood. She studied at Glasgow University, completing an MPhil in Decorative Arts in 1997, before working as a Curatorial and Research Assistant on the British Galleries Project at the Victoria and Albert Museum. Kenwood is currently closed for a major HLF-funded project which includes the representation of the ground floor. This year she has published a paintings catalogue entitled *The Suffolk Collection* and is now working on a catalogue of Kenwood's furniture and a revised guidebook for the reopening of the house in November 2013.

Dr Pamela Gerrish Nunn has specialised in the histories of women artists since starting her career in the late 1970s. Her PhD from University College London was published as *Victorian Women Artists* (Women's Press, 1987), and her most recent publication is *A Pre-Raphaelite Journey: the art of Eleanor Fortescue Brickdale* (Liverpool University Press, 2012). A lecturer in art history in polytechnic departments, the Open University and the WEA for many years, she taught at the University of Canterbury (New Zealand) from 1989 until her resignation in 2008. She is currently an independent scholar and adjunct professor at the University of Adelaide.

Dr Steven Parissien was born in London and raised in Chesham in Buckinghamshire, Steven obtained both his undergraduate and doctoral degrees from Oxford University and worked for The Georgian Group and English Heritage before joining Yale University's Paul Mellon Centre for Studies in British Art in London, as Assistant Director, in 1995. In 2003 he moved to become Professor of Architectural History and Dean of the Faculty of Arts at the University of Plymouth, and in 2006 joined The Prince's Foundation for the Built Environment as Director of Education before arriving at Compton Verney as Director in January 2009. He is also currently Visiting Fellow at Kellogg College, Oxford.

Dr Alexander Sturgis studied Modern History at Oxford (1982-85) before completing a PhD in Art History at the Courtauld Institute, London (1985-90). He joined the National Gallery, London in 1991 where he worked in the Education Department and then as Exhibitions and Programmes Curator (1999-2005), curating a number of exhibitions including *Seeing Salvation* (2000), *Telling Time* (2000), *Bill Viola: The Passions* (2003) *Rebels and Martyrs: the artist in the nineteenth century* (2006). He was appointed Director of the Holburne Museum in 2005 to oversee an £11.2 million redevelopment and extension project. After three years of closure the Museum reopened in May 2011 to great acclaim and has since won many awards. Alexander Sturgis has curated the exhibitions *Peter Blake: A Museum for Myself* (2011), and *Presence: The Art of Portrait Sculpture* (2012).

David Taylor recently succeeded Alastair Laing as Curator of Pictures and Sculpture at the National Trust, a collection that includes c.14,000 oil paintings, 40,000 works on paper and 9,000 sculptures, housed in over 200 properties. Previously he was Senior Curator at the National Galleries of Scotland, curating the 16th- and 17th-century collection at the Scottish National Portrait Gallery, and where he was involved in the three-year refurbishment programme of the Portrait Gallery, that re-opened in December 2011. He has published and lectured on various aspects of Early Modern portraiture, and has curated exhibitions on Peter Lely, topographical views by John Slezer, George Jamesone, the Scottish Enlightenment, and Scottish portraits between the Reformation and the Glorious Revolution.

Helen Whiteoak is Head of Participation at the National Portrait Gallery. Her work focuses on engaging audiences with the Gallery through creative and collaborative partnerships including public programmes, community projects, resources and digital initiatives to increase engagement with the Gallery's Collection and ideas. This includes off-site, London-wide and national outreach programmes as part of the Gallery's audience development commitment, providing an integrated approach for under-represented groups of all ages. She also leads the Gallery's public programme including the LATE SHIFT programme and works collaboratively with artists and participants in developing creative responses that offer new perspectives on the Collection. Collaboration and consultation are at the heart of her practice.