

Understanding British Portraits

www.portraits.specialistnetwork.org.uk

Contemporary Portrait Practices seminar
Tuesday 23 November 2010 | 11.00-16.10
Walker Art Gallery, Liverpool

Biographies of speakers and chairperson

Alastair Adams has been a practicing portrait painter since the early 1990's. Initially he trained as an illustrator but discovered portraiture as a far more rewarding artistic vocation. His work on several high profile commissions resulted in exhibition and representation by the Royal Society of Portrait Painters (RP). In 2002 he became a member of the Society, in 2005 he became the Society's Treasurer and in 2008 he became President. He is a research active member of staff at Loughborough University and aims to continue the promotion of forward thinking portrait painting practice through the RP.

Gemma Anderson took a foundation course in Art and Design at the University of Ulster, Belfast, going on to study Fine Art BA honours at Falmouth College of Arts (now University College Falmouth), and then an MA in Printmaking at the Royal College of Art, London. Anderson has travelled extensively on exchanges and residencies to Belize, Japan, the Galapagos Islands, Newfoundland, Italy, France, Ireland and Scotland, all of which have profoundly influenced her work. She is particularly inspired by artists of the Dutch golden age, notably Albrecht Dürer, Joachim Patinir and Hercules Seghers. Gemma uses drawing to explore and research, normally in collaboration with individuals and institutions. All of her work is drawn from life, observing, comparing and interweaving forms. Interested in subverting conventional methods of classification, she endeavours to offer new ways of thinking about the animal, vegetable and mineral subjects she depicts.

Rosie Broadley has worked at the National Portrait Gallery for five years, first as Assistant Curator, working across all periods, and for the last two years, as Associate Curator, working primarily on contemporary collections. During this time she has curated over forty Gallery displays on subjects ranging from *Queen Victoria's Children* to Marc Quinn's 'blood head', and for the last two years she has managed the Gallery's commissioning programme alongside the Contemporary Curator and the Director. She previously worked in the curatorial departments at the Wallace Collection and the Holburne Museum in Bath, where she organised the first Holburne Portrait Prize competition and exhibition. She is currently researching portraits by Dame Laura Knight for a forthcoming exhibition.

Marc Crank read classics for his first and postgraduate degrees before working in the third sector. He began his career as the National Representative Co-ordinator for *Contact a Family* in 1998 before becoming Chief Executive of the Staffordshire-based disability charity *Disability Solutions* in 2000. In 2008 he became the Chief Executive of *Henshaws North West*, a visual impairment charity based in Manchester. Marc is currently the Chief Executive of *The Peter Rigby Trust*, a charity that runs a school and other services for children with cerebral palsy in the London area. Marc is involved with the national charity *Changing Faces*, an organization supporting and campaigning for people with facial disfigurements. He sits on their Advisory Council, is one of their Face Equality Champions and has appeared frequently in the press and media to talk about issues relating to disfigurement.

Dr Grant Pooke FRSA is a Senior Lecturer in the School of Arts at the University of Kent. He is a graduate of St Andrews University and completed his PhD at Winchester School of Art, University of Southampton. Grant has research interests in contemporary British art, the Cold War and in developing teaching approaches to Art History as an academic discipline. He is the author of *Contemporary British Art: An Introduction* (Routledge 2010), *Francis Klingender 1907 - 1955: A Marxist Art Historian Out of Time* (Marx Memorial Library 2008) and is co-author of *Art History: The Basics* (Routledge 2008).

Sara Selwood is an independent cultural analyst, and Visiting Professor, Department of Cultural Policy and Management, City University and Honorary Professor, Institute of Archaeology, University College London. Much of her work focuses on the relationship between the expectations of UK cultural policy and its implementation. She has written extensively on evaluation – most recently on the cultural impact of museums (www.nationalmuseums.org.uk/what-we-do/contributing-society-and-economy/cultural-impact/) and was responsible for a major review of the UK government's £300m programme of investment in England's regional museum. She edits *Cultural Trends*, a journal which combines statistical evidence on the cultural sector with commentary and interpretation. Sara was, until recently, a Trustee of the National Portrait Gallery. She is on the Board of Arts Research Digest, is a member of the Mayor of London's Cultural Strategy Group and Chair of its Cultural Policy Reference Group.

Benjamin Sullivan studied Painting and Drawing at Edinburgh College of Art graduating, BA (Hons), in 2000. He has won several awards including the John Kinross Scholarship to Florence, the Elizabeth Greenshields Foundation Grant and first prize at the Lynn Painter-Stainers Competition 2007. He is a member of both the Royal Society of Portrait Painters and the New English Art Club and is represented in a number of collections including the National Portrait Gallery and the Royal Scottish Academy. He has been Artist in Residence at All Souls College, Oxford, since 2009.