

Copy, Version and Multiple: the replication and distribution of portrait imagery

Tuesday 19 March 2013, 10.15 — 16.40 M Shed, Bristol

Programme

10.15—10.40 Registration and refreshments

Morning session

Chaired by **Professor Stephen Bann**, Emeritus Professor of History of Art and Senior Research Fellow, University of Bristol.

10.40—10.55 *Keynote address by the Chair.*

10.55—11.20 **Julia Carver** (Fine Art Curator), **Dr Jenny Gaschke** (Fine Art Curator), and **Kate Newnham** (Curator Eastern Art & Culture), Bristol Museum and Art Gallery

West-Eastern Divan. Attitudes to replication and distribution of portraits across Bristol Museum and Art Gallery's art collections

From Lucas Cranach's iconic protestant portrait of Martin Luther, painted in 1525, the year of his marriage to the former nun Katharina von Bora, to eighteenth-century Japanese woodblock prints of actor's portraits to be distributed among their admirers, we can follow the varying attitudes to replication and distribution across cultures and centuries in Bristol Museum and Art Gallery's art collections. In the same context, Henry Perronet Briggs' portrait of Rajah Rammohun Roy, c.1832, allows us to ask questions about exoticism and cultural exchange in nineteenth century British portraiture. Adding a contemporary dimension, by using this painting as the model for his naturalistic bronze of Rammohun Roy, unveiled in Bristol's College Green in 1997, the sculptor Niranjan Pradhan revived this debate and the anxieties attached.

11.20—11.45 **Catharine MacLeod**, Curator of Seventeenth-Century Portraits, National Portrait Gallery
The Lely Product: Portraiture and the Artist's Studio in Restoration England

Peter Lely, the most prominent and influential artist of his generation in Britain is (with the exception of his contemporary Mary Beale) the first painter in oils working in Britain about whose studio we have extensive knowledge. Enormous numbers of paintings, distinctive in type but hugely varying in quality, came out of his studio. Drawing together information from a variety of sources, this paper will examine what is known about the organisation and practices of Lely's studio, how his studio practice affected the way in which his paintings were regarded in his own day, and what the implications might be for our approach to Lely's portraiture today.

11.45—12.10 **Dr Lucy Peltz**, Curator of Eighteenth-Century Portraits, National Portrait Gallery
Facing Britain's History: Portraiture, Dissemination and the Early Extra-illustrated Book from Clarendon to Vertue

Extra-illustration is the process by which readers and collectors customized published books by the cutting and pasting in of thematically linked portraits and other visual material. This was an important fashion in the consumption of books and prints from the 1770s to the 1840s. It is, however, usually understood as an amateur practice. By way of an introduction to extra-illustration, this paper explores how and why several commercial entrepreneurs went about extra-illustrating Clarendon's *History of the Rebellion and Civil Wars* (1702-4) with portrait copies in the first decades of the eighteenth century.



12.10—12.40 **Chaired panel discussion** with the morning's speakers

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12.40—14.00 **Lunch** (provided for all) and time to visit the M Shed galleries

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Afternoon Session

14.00—14.25 **Dr Patrizia Di Bello**, Senior Lecturer, History and Theory of Photography, Birkbeck, University of London

Carte-de-visite: the photographic portrait as 'social media'

'The demand for photographs is not limited to relations or friends. It is scarcely limited to acquaintances. Any one who has seen you, or has seen anybody that has seen you, or knows anyone that says he has seen a person who thought he had seen you, considers himself entitled to ask you for your photograph.' (Anon., 'Fashions', *Saturday Review*, 1862)

This paper explores the boom in *carte-de-visite* portraits in the 1860s: their value, uses and abuses as personal memento and, at the same time, a mass-distributed visual currency for exchange in fashionable Society and celebrity culture.

14.25—14.50 **Dr Alice Strickland**, independent scholar

Commemorating the centenary of the First World War – the role of portraiture in propaganda

Next year, commemorations to mark the centenary of the First World War will take place. This presents the opportunity to explore the replication and distribution of portraits within collections of mass media imagery from the period. This paper will explore how First World War era portraits of military and political leaders were used and adapted for propaganda purposes. For this, a wide range of different artistic forms were used, including recruitment posters, cigarette cards, matchboxes and toffee tins. This paper aims to the understanding of these portraiture representations.

14.50—15.20 **Refreshments**

15.20—15.45 **Marie Cooper**, Learning & Community Engagement Officer, and **Adrian Clamp**, Education Team Facilitator, Wolverhampton Art Gallery

Wolverhampton Art Gallery's Pop Art Portraits: How the Education Team Engages its Audience

Wolverhampton Art Gallery's first official curator, David Rodgers, started to collect Pop Art works in the 1960s, and the Gallery now houses the largest UK collection outside London. This presentation will focus on examples of portraiture which includes works by Peter Blake, Allen Jones, Pauline Boty and Richard Hamilton. It will explore Pop Art's approach to the genre, and how the Education Team at Wolverhampton uses this collection of multiples when engaging with various audiences.

15.45—16.10 **Marty St James**, Video Artist and Professor of Fine Art, University of Hertfordshire

Portraiture in Motion, a view from the inside out...

The issues and complexities surrounding the capturing, making, and presentation of new technology-based portraiture at the beginning of the twenty first century. St James who has made over 100 video portraits will discuss the impact of ever-changing technologies in relation to the capturing, archiving, presentation and form, copyright, conservation and degradation of new digital art works.

16.10—16.40 **Chaired panel discussion** with the afternoon's speakers, and closing words.

To book please visit www.britishportraits.org.uk
Venue information at www.mshed.org



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