

# Understanding British Portraits

## Annual Seminar

Wednesday 27 November 2013, 10.00 — 17.10 National Portrait Gallery

### Biographies of speakers and chairpersons

**Katy Barron** is an independent curator of photography. Projects in 2013 include *Ruby's Room* at the Holburne Museum, Bath with Bettina von Zwehl and *Looking In. Photographic Portraits by Maud Sulter and Chan-Hyo Bae* at the Ben Uri Museum, London. In recent years Katy has curated numerous photography exhibitions both in the UK and abroad ranging from a solo exhibition of David Goldblatt's black and white work at the V&A to a large survey of British photography 1974-1997 at the National Gallery, Krakow, Poland. She takes part in portfolio reviews, writes about photography and acts as advisor to photography collectors.

**Edward Corp** is Emeritus Professor of British History at the Université de Toulouse, and has published articles on portraits of the exiled Stuarts in *Apollo*, *The British Art Journal*, *The Burlington Magazine* and *The Journal of the Scottish Society for Art History*. He has curated and written the catalogues of two exhibitions on the exiled Stuarts: *La Cour des Stuarts à Saint-Germain-en-Laye au temps de Louis XIV* (Réunion des Musées Nationaux, 1992); and *The King over the Water: Portraits of the Stuarts in Exile after 1689* (National Galleries of Scotland, 2001).

**Prof Jos Hackforth-Jones** has been Director of Sotheby's Institute of Art, London since 2008. Prior to this, Professor Hackforth-Jones served as President and Provost at Richmond The American International University in London. She has published widely on art historical subjects, including most recently *Art and Authenticity*, (co-edited with Megan Aldrich, Lund Humphries, 2012). She has held a number of international research fellowships, organised colloquia and conferences and lectured extensively. In 2007 she was lead curator of the exhibition, *Between Worlds, Voyagers To Britain 1700–1850* at the National Portrait Gallery, London, and edited its catalogue.

**Henrietta Hine**. As Head of Public Programmes at the Courtauld Institute Henrietta Hine has responsibility for education and public events in the gallery, professional development for students and a comprehensive range of art history courses for adults. She also leads the new widening participation programme which aims to encourage young people from diverse backgrounds to engage with art history and cutting edge contemporary practice at university level. Henrietta has a background in experimental art practice and was formerly Curator of Education Programmes at the Whitechapel Gallery and coordinator of the UK Government's *en-quire* research project for London. She developed and ran national training programmes for engage, the National Association for Gallery Education in the UK as well as internationally for Prohelvetia in Switzerland and the British Council in Thailand, Japan and China.

**Dr Wiebke Leister** is a German artist and writer living in London. She studied photography at the University in Essen and holds a PhD from the Royal College of Art in London. She is Course Leader for the MA Photography and co-organizer of the Photography and the Contemporary Imaginary Research Hub at London College of Communication, a core member of the Photography and the Archive Research Centre at the University of the Arts London and she also teaches fine art photography at the Fachhochschule in Bielefeld. Her research investigates means of photographic portraying beyond the limitations of individual likeness. Publications include 'Performing Laughter' (About Performance, 2008), 'Lovers, Liars and Laughter' (Photography and the Archive Research Centre, 2008), 'Mona Lisa on a Bad Day, or: The Impossibility of Neutrality and the Non-Likeness of Photographic Portraiture' (Photography and Culture, 2010), 'Ever After' (Visual Communication, 2011) and 'Photography 'In-the-Round': Gerhard Richter's 48 Portraits, 1972 and 1998' (Photographies, 2014 forthcoming).

**Dr Julian North** (BA DPhil, Oxford) is a senior lecturer in 19th-century literature in the School of English at the University of Leicester. Before this, she was a lecturer in English at the University of Reading and De Montfort University. Her most recent book, *The Domestication of Genius: Biography and the Romantic Poet* (OUP, 2009), explores the first biographical accounts of Byron, Shelley, Wordsworth, Coleridge, Felicia Hemans and Letitia Landon. She is the author of a monograph on Thomas De Quincey and one of the editors of *The Works of Thomas De Quincey* (Pickering and Chatto, 2000-2003). She is currently working on Victorian author portraits.

**Anna Reynolds** has been Curator of Paintings at Royal Collection Trust since 2008, where she is part of the curatorial team responsible for 8,000 paintings and 4,000 miniatures spread across residences including Buckingham Palace, Windsor Castle and the Palace of Holyroodhouse. Anna has a MA in the History of Dress from the Courtauld Institute and BA Hons from Cambridge University. Previously she has worked at the Weiss Gallery and as a schools lecturer at the National Gallery. Her most recent exhibition was *In Fine Style: The Art of Tudor and Stuart Fashion* at The Queen's Gallery and she wrote the accompanying publication.

**Marcus Risdell** is an art and theatre historian and Curator at the Garrick Club in London. His publications include a study into the iconography of the harlequin and theatre manager John Rich, included in *The Stage's Glory – John Rich (1692-1761)* 2011, University of Delaware Press. In 2009 he co-curated *The Face & Figure of Shakespeare*, an exhibition of eighteenth-century portrait sculptures of Shakespeare at Orleans House Gallery, London. He is co-chair of the Association of Performing Arts Collections SSN. He plays Javanese gamelan at the Royal Festival Hall, and is a mountaineer. In 2011 he was part of an expedition that made first ascents of four unnamed 6000m peaks in the *Cordon de los Pioneros*, Argentinean Andes.

**Prof Shearer West** is Professor of art history and Head (Dean) of the Humanities Division at the University of Oxford. She was previously Director of Research at the UK Arts and Humanities Research Council and the Head of Historical Studies at the University of Birmingham. She is the author or editor of nine books on aspects of eighteenth-, nineteenth and twentieth-century art, including *Portraiture* (OUP) and *Italian Culture in Northern Europe in the Eighteenth Century* (CUP). She has been a Visiting Fellow at Yale University twice, is a Fellow of the Royal Society of Arts and the Royal Historical Society, and was a member of the 2008 Research Assessment Exercise panel in History of Art.

**Nel Whiting** is in the early stages of undertaking an inter-disciplinary PhD at the University of Dundee. She is using Scottish family group portraits from the second half of the eighteenth century as primary sources to investigate constructions of gender, national and familial identity. She was awarded the Leah Leneman Essay Prize 2010 by Women's History Scotland for new writing in Scottish gender history for an essay based on her M.Litt dissertation entitled 'Gender, class and nationality in David Allan's 'small, Domestic and conversation' works'.

**Bettina von Zwehl** (born Munich, 1971) has built an international reputation for her subtle, distinctive photographic portraits. As her practice has developed, she has continued to seek out different ways of exploring the form; from her early works, most often defined by the exacting conditions she imposed on her subjects, to her most recent projects which reprise the tradition of the painted portrait miniature. Her ongoing pre-occupation with the miniature, and its lesser-known C18th sub-genre, the eye miniature, was inspired during her six months as Artist in Residence at the Victoria & Albert Museum in 2011. Bettina is currently working on the Anna Freud Project as part of her artist residency at the Freud Museum.