

Annual Seminar

Wednesday 27 November 2013, 10.00 — 17.10 National Portrait Gallery

Programme

10.00—10.40 Registration and refreshments in the Print Sales Gallery

10.40—10.50 **Welcome from Sandy Nairne, Director, National Portrait Gallery**

10.50-10.55 **Welcome from morning chairperson, Professor Shearer West, Head of the Humanities Division, University of Oxford**

10.55—11.20 **Anna Reynolds, Curator of Paintings, Royal Collection Trust**

Fashion in portraiture: 'In Fine Style' from conception to execution

The Queen's Gallery exhibition *In Fine Style: The Art of Tudor and Stuart Fashion* was unique in focusing on clothing in portraiture of the early modern period. This talk explores the research process involved in staging the exhibition and producing the accompanying publications, the choices made around display and interpretation, the particular challenges faced - as well as the lessons learned.

11.20—11.45 **Professor Edward Corp, Université de Toulouse - Le Mirail**

French and Italian Portraits of the Stuarts in exile after 1689

There are so many copies/replicas/versions of the portraits of the exiled Stuarts that confusion has arisen concerning their origins, their relative interest and the identities of the artists who produced them. This paper will summarise what we know of the political imagery contained within the portraits of James III and his two sons, and identify the different reasons why they were commissioned by the Stuarts themselves.

11.45—12.10 **Nel Whiting, PhD candidate, University of Dundee**

Challenging Charges of Charming

'Charming' is surely euphemism for 'second-rate' when pertaining to works of art. It is a label often applied to Scottish artist David Allan (1744-1796) by art-historians, curators and the public alike. Yet collections across the country will be populated by portraits, like his, which considered in purely artistic terms are mediocre. So, how to address this charming conundrum? Using Allan's group portraits as a case study, I wish to show how by considering such works as historical documents and aesthetic objects they become so much more than 'charming'.

12.10—12.40 **Panel discussion with the morning's speakers, chaired by Professor Shearer West**

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12.40—14.00 **Lunch** in the Education Studio (provided for all), and time to visit the galleries.

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14.00-14.05 **Welcome from afternoon chairperson, Professor Jos Hackforth-Jones, Director, Sotheby's Institute of Art, London**

14.05—14.30 **Dr Julian North, Senior Lecturer, School of English, University of Leicester**

Charlotte Brontë and the Victorian Author Portrait

This paper considers George Richmond's portrait of Charlotte Brontë, its display, reproduction and circulation, in the context of the burgeoning culture of author portraits in Victorian Britain, and presents new evidence of a publisher's request for Brontë to sit for a daguerreotype portrait.

14.30—14.55 **Marcus Risdell, Curator, Garrick Club Library & Collections**

The Search for Sem

Drawings with a clear and legible signature ought to be easily identifiable, but what if the artist has been conflated with another of the same name within the cataloguing authorities? Such was the case with Frederick Sem (c.1835-active 1891), and this the story of his reinstatement.

14.55—15.20 **Bettina von Zwehl, artist, and Katy Barron, curator**

A family in 'Miniature'

Artist Bettina von Zwehl will be in conversation with curator Katy Barron about her most recent exhibition *Ruby's Room* at the Holburne Museum in Bath. Bettina will discuss the way that her recent practice has evolved as a result of working with the miniatures collection in the V&A and how the exhibition is a further investigation into the little known world of eye-miniatures. The conversation will focus on the artist's response to the Holburne collection of historic miniatures and will illuminate how Bettina's work could be seen as a case study of a dialogue with historic portraits.

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15.20—15.50 **Refreshments** in the Education Studio

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15.50—16.15 **Dr Wiebke Leister, Senior Lecturer, London College of Communication.**

Apropos Laughter in Photography

This paper discusses the photographic portrayal of laughter, screaming and the open mouth. It approaches portraiture as something that goes beyond individual likeness, the laughing face as something that does not demonstrate joy, and photography as something that does not function as a record.

16.15—16.40 **Henrietta Hine, Head of Public Programmes, The Courtauld Institute of Art**

All Art Was Contemporary Once: Look Again...

When the history of art is taught in an engaging way it can contribute to an understanding of social change, technical innovation and the impact of visual culture over time. The principle that 'all art was contemporary once' underpins the Courtauld's learning programme *and Look Again...* gives young people the opportunity to explore how image and identity were expressed in portraiture before the widespread use of photography. This presentation will explore the *Look Again...* project in which students investigate expressions of identity in contemporary society before producing self-portraits for public and online exhibition.

16.40—17.10 **Panel discussion with the afternoon's speakers, chaired by Professor Jos Hackforth-Jones**



Supported using public funding by
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