

Understanding British Portraits Annual Seminar

Tuesday 25 October 2022, online, 10.50 – 17.00

Chaired by Simon Martin, Director at Pallant House Gallery

Chair and speaker biographies, and further reading/references

Chair

Simon Martin, Director, Pallant House Gallery

Simon Martin is a curator, writer, and Director of Pallant House Gallery in Chichester, one of the leading regional modern art museums in the UK. He is a Trustee of the Artist Collecting Society and serves on the Courtauld Association Committee and the Fabric Advisory Committee of Chichester Cathedral. He has written and contributed to numerous books on modern and contemporary British art, including on the artists Edward Burra, Gluck, John Minton, Eduardo Paolozzi, Colin Self, and Clare Woods. Most recently, he has curated the exhibition *Glyn Philpot: Flesh and Spirit* and written the accompanying monograph.

- Exhibition link: Glyn Philpot: Flesh and Spirit <https://pallant.org.uk/whats-on/glyn-philpot-flesh-and-spirit/>

Speakers

Dr David Alston, independent historian

Born and brought up in the Highlands of Scotland, David Alston is a freelance historian and author who has been a youth worker in Toxteth (Liverpool), a schoolteacher in Wallsend (Tyneside), and (in the Highlands of Scotland) an adult education organiser, a museum curator, a local authority councillor, and chair of an NHS Board. For 25 years he has been researching the role of northern Scots in the slave-worked plantations of the Caribbean, especially Guyana. He is the author of *Slaves and Highlanders: Silenced Histories of Scotland and the Caribbean* (EUP, 2021) and of a number of peer-reviewed academic.

- David Alston, *Slaves and Highlanders: Silenced Histories of Scotland and the Caribbean* (Edinburgh University Press, 2021), chapter 7 'Guyana – Voices of the Enslaved' free online at https://edinburghuniversitypress.com/pub/media/resources/9781474427326_-_Alston_-_Guyana_-_Voices_of_the_Enslaved.pdf
- 'Mocho of Guinea, c.1721 – c.1780' online at <https://www.davidalston.info/documents/paintings-and-portraits/mocho-of-guinea-and-the-earl-marischal-of-scotland-v5.pdf>

Helen Cobby, Assistant Curator, Barber Institute of Fine Arts

Helen joined the Barber Institute of Fine Arts as Assistant Curator in 2017. She has curated exhibitions with the Director, Nicola Kalinsky, including 'The Rhythm of Light: Scottish Colourists from the Fleming Collection' and 'Cornwall as Crucible: Modernity and Internationalism in Mid-Century Britain'. Her research interests also include JMW Turner's prints and drawings, and 20th-century American women's prints. For the latter, she was awarded a Jonathan Ruffer Curatorial Grant from the Art Fund for research in New York

City. Previously, Helen worked at Leamington Spa Art Gallery & Museum, The Wilson, and the Ashmolean Museum, where she curated a touring exhibition of Turner's architectural work.

- 'Surrounded with Briliants: Miniature Portraits in 18th-century England' by Marcia Pointon, in *The Art Bulletin*, 2001, Vol. 83, pp.48-71.
- 'Up Close: Ivory Miniatures and the Construction of Privilege' blog post by Mary Creed for The Morgan Library & Museum, August 2020: [Up Close: Ivory Miniatures and the Construction of Privilege | The Morgan Library & Museum](#)
- 'The Color of Whiteness: Picturing Race on Ivory' by Catherine E. Kelly, in *The Colonial Society of Massachusetts*, 2012, Vol. 82: <https://www.colonialsociety.org/node/1412#rcho7>
- 'Visceral Culture: Blushing and the Legibility of Whiteness in Eighteenth-Century British Portraiture' by Angela Rosenthal, in *Art History*, 27:4, September 2004, pp.563-592: <https://onlinelibrary.wiley.com/doi/epdf/10.1111/j.0141-6790.2004.00438.x>
- 'The Lost African: Slavery and Portraiture in the Age of Enlightenment' by John Madin, in *Apollo*, 2006, pp.34-39: https://d3dooswyhr67nd.cloudfront.net/_file/The-Lost-African-Apollo-article.pdf

Laura Dennis, Curator, Newnham College, University of Cambridge

Laura Dennis joined Newnham College in 2018, having previously worked at Letchworth Heritage Foundation where she curated exhibitions including *Alternative Letchworth*, which explored the Garden City's radical Edwardian past, and *Great & Small: Animals in Craft*, an exhibition for children with works from the Crafts Council Collection. Prior to this she worked for ten years curating contemporary art commissions for architecture and public spaces, including St John's College Oxford, the London Olympic Park, Guy's Hospital, and the Docklands Light Railway.

Laura studied History of Art & Architecture (BA) at the University of Bristol, and Curation (MA) from Norwich University of the Arts. Her MA exhibition *Afteryears* was drawn from the Arts Council Collection and considered the British art scene in the 'Age of Austerity' that followed WW2.

At Newnham, Laura's role is to care for, display, and promote the College's Art Collection of over 4,000 objects, which includes paintings, prints, sculpture, ceramics, silver, textiles and furniture. Newnham's portraits are a highlight of the collection, from oil paintings of the founders and earliest College members, to contemporary portrait sculpture and photography. Many alumnae and other individuals have donated works of art to Newnham, and the College also commissions and acquires work by contemporary artists.

- Art and architecture at Newnham College, Cambridge <https://newn.cam.ac.uk/about/architecture/>

Sarah Hardy, Director of the De Morgan Museum

Sarah has been Director of the De Morgan Collection since 2018, following roles in collection and exhibitions management at the National Gallery and British Library. Sarah has curated exhibitions such as *Sublime Symmetry: The Mathematics Behind William De Morgan's Ceramic Designs*, and *Evelyn De Morgan: Artist of Hope* and written the exhibition catalogues for both. In 2022, Sarah contributed chapters to *A Marriage of Art and Crafts* (Yale University Press) and *Pre-Raphaelite Women* (Peter Lang). Sarah is currently working on the exhibition *A Marriage of Art and Crafts: William and Evelyn De Morgan* with Delaware Art Museum, it is the first major retrospective of the De Morgan's work in the USA. Sarah is also a Trustee of the William Morris Society.

- *Evelyn & William De Morgan. A Marriage of Arts & Crafts*, edited by Margaretta Frederick

Contributions by Judy Oberhausen, Nic Peeters, Jan Marsh, Diana Maltz, William Waters, Alastair Carew-Cox, Sarah Hardy, Oliver Watson, Sally Woodcock, Christopher Jordan, Emma Merklings, Richenda Roberts and Lucy Ella Rose.

Imprint: Yale University Press

Includes a chapter by Sarah Hardy.

- William De Morgan: A Forgotten Pre-Raphaelite Painter? Film by Sarah Hardy on YouTube <https://www.youtube.com/watch?v=ArInJlMBi1o>

Dawn Kanter, PhD candidate, the Open University

I have previously studied architecture and art history at the University of Cambridge and The Open University respectively. Starting my career at a digital agency, I have worked in digital roles at Imperial War Museums and the National Portrait Gallery. My doctoral research, which uses digital, computational methods to address the art-historical subject of the portrait-sitting, brings together my academic and professional backgrounds. The project, entitled *Collecting and connecting portrait-sittings: a re-evaluation of portrait-sitting accounts in enhancing knowledge and understanding of British portraiture 1900-1960*, is funded by the Open-Oxford-Cambridge AHRC DTP.

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Portrait-Sitting Accounts

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- Glueckstein, F. (2021) *Sir Winston Churchill: Published Articles by a Churchillian*, Xlibris.
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Jonathan Parker, Fine artist and portraitist

Jonathan Parker works within the figurative tradition of British and European art, innovating when he finds a gap in the existing language of oil painting. His practice was the subject of a symposium at Durham University in 2017, *Familiarity and Mystery*. Parker was educated in London and served artistic apprenticeships in both Spain and Cuba before graduating from Northumbria University in 1992, finding representation with Mercury Gallery in 1997. A comprehensive show at the River and Rowing Museum (2010) was followed by a residency at Wallington in Northumberland. There are thirteen works by the artist, including ten portraits, in the UK's national art collection.

- <https://theartistjonathanparker.com>
- Familiarity and Mystery PDF <https://theartistjonathanparker.com/Jonathan-Parker-Familiarity-and-Mystery.pdf>
- Sir George Trevelyan <https://www.sirgeorgetrevelyan.org>

Alex Patterson, Assistant Curator of Fine Art, National Museums Liverpool

I am Assistant Curator of Fine Art at National Museums Liverpool, based at the Walker Art Gallery. My current research interests include 19th century British sculpture and addressing legacies of slavery, colonialism and empire. I was awarded an Understanding British Portraits (UBP) fellowship in 2021 which focused on 'The Colonial Legacies of the Liverpool Sandbach Family' and reviewed decolonising practices in the sector. More recently I have been awarded a Headley Fellowship from Art Fund to decolonise the Walker's sculpture collection more broadly and continue to develop relationships with Liverpool's young marginalised communities. In the past I have led on two major exhibitions at the Walker Art Gallery, *REALITY: Modern and Contemporary British Painting* (2015) and *Victorian Treasures* (2017).

- Community-led Research and Display Project on the Colonial Legacies of the Liverpool Sandbach Family <https://www.liverpoolmuseums.org.uk/Sandbach-Research-Project>

Dominic Sanchez-Cabello, art dealer and researcher

Plymouth-based art dealer and researcher with a specific interest in forgotten artists. I have been trading for 3 years (opening in time for the 1st lockdown) and it has often been necessary to unearth fresh talent and to try and repair the reputations of overlooked artists. I believe that artistic decline can be accidental, that talent is not always aligned with the right temperament, and that there may simply be more geniuses than we can recognise. Holding a small exhibition on Forgotten Masters for December 2022.

- Dominc Fine Art <https://www.dominicfineart.com/>

Jane Simpkins, Art Curator, Leamington Spa Art Gallery & Museum

At Leamington Spa Art Gallery & Museum Jane has curated a number of exhibitions and displays including *Reunited: Shannon, Ricketts and their Greek Vase*, *Outgrowing: Flowers and Female Artists 1700-now* and *Modern Mercia: Post-war Art in Coventry and Warwickshire, 1945–1970*. She recently co-curated the exhibition *Modern Pre-Raphaelite Visionaries, 1880-1930*. Before working at Leamington, she undertook a number of internships and research positions at Dulwich Picture Gallery, Royal Museums, Greenwich and The Royal Collections Trust. She has a specific interest in the work of female artists and the depiction of women in the long 18th century and has presented papers for the British Society for Eighteenth Century Studies and the British Art Network on the self-portraits of Angelica Kauffman and the work of modern female flower artists respectively. She has a BA from Durham University and an MA in curating from the Courtauld Institute of Art.

- Leamington Spa Art Gallery & Museum
https://www.warwickdc.gov.uk/royalpumprooms/info/2/art_gallery_and_museum