

***Joint Subject Specialist Network Seminar: Reinvention and Redisplay***  
**Organised by *Understanding British Portraits* and *European Paintings***  
***pre-1900* in partnership with the Association for Art History**

**Tuesday 22 October 2024, 11.15—16.30 (registration commences at 10.30)**  
The Mildred and Simon Palley Learning Centre, National Portrait Gallery, London  
Free, booking essential

Chaired by Sandra Penketh, Executive Director of Collections and Research, National Museums Liverpool

Curators, museum educators and researchers from across the UK will share their case studies on collection redisplays, outreach projects, and new approaches to learning and audience engagement – all responding to the theme *Reinvention and Redisplay*. The event will also feature reflections from the National Portrait Gallery one year after its reopening, as well as the future vision of the National Gallery as they embark on their bicentenary celebrations. The event will also offer opportunities for networking with museum sector colleagues and collection visits at the National Portrait Gallery and National Gallery.

## **Programme**

10.30—11.15 **Registration and refreshments.** Please enter the National Portrait Gallery via the new entrance on Ross Place. Doors open at 10.30.

11.15—11.25 **Welcome from Rosie Wilson, Director of Programmes and Partnerships, National Portrait Gallery.** The Ondaatje Wing Lecture theatre, The Mildred & Simon Palley Learning Centre.

### **Morning session**

11.25—11.30 Introduction from Chair

11.30—11.50 ***Working nationally, thinking locally: curatorial strategies at the Laing Art Gallery***  
**Julie Milne, Chief Curator of Art Galleries, and Lizzie Jacklin, Keeper of Art, Tyne & Wear Archives & Museums**

This paper explores how we have developed an exhibitions strategy with 'place' at its heart, aiming to instil a sense of local identity and pride while also undertaking ambitious national partnership working. We will discuss how we are trying to make our programme more sustainable, and how this connects to the aim to continue developing ambitious exhibitions in house while giving enhanced

focus to how objects – including key loans - can be 'redisplayed' here in a way that resonates with our own collections and regional heritage.

**11.50—12.10 *Representing the Barber's Permanent Collection***

**Robert Wenley, Deputy Director: Collections and Research, The Barber Institute of Fine Arts**

The Barber Institute holds a small but superb collection of paintings in the Western European tradition, dating from the 13th century to the late 20th. It has long been displayed in a straightforward chronological arrangement across four galleries. This presentation will consider the recent project to redisplay and re-interpret the Pre-1600 Gallery along more thematic lines, and outline how this approach might be applied to or developed across the other galleries. Among the aspects to be discussed will be how we have worked and will work with community groups and other stakeholders to help establish our visitors' needs.

**12.10—12.30 *Renaissance Rediscovered at the Walker Art Gallery***

**Kate O'Donoghue, Curator of International Fine Art, National Museums Liverpool**

The Walker Art Gallery's (National Museums Liverpool) Medieval, Renaissance and Baroque Galleries underwent a major redevelopment from 2020 to 2023. This exciting project, *Renaissance Rediscovered*, provided an opportunity to fully rethink the display and interpretation of the gallery's renowned collection of western European art from the 13th to the 18th century. This paper will explore the new approaches taken as part of the redisplay and will reflect on the project's successes and challenges.

**12.30—13.00 *Chaired discussion/Q&A with the morning's speakers***

**13.00—14.00 *Lunch*** provided for all

**Afternoon session**

**14.00—14.05** Introduction from Chair

**14.05—14.25 *The Past For The Present: How Can Historic Paintings Speak To Contemporary Lives?***

**Jane Findlay, Head of Programme and Engagement, and Helen Hillyard, Head of Collection, Dulwich Picture Gallery**

This paper considers how Dulwich Picture Gallery has used community-led Participatory Action Research (PAR) to inform new approaches to collection displays, research and programming. It will focus on one outcome of this research, ORACLES, an installation produced by artists Yara + Davina, which asked visitors to bring their own lived experience to the Gallery's collection of historic paintings.

**14.25—14.45 *The Art of Inclusion: Embedding Wellbeing at the Beaney House of Art and Knowledge***  
**Michelle Moubarak, Head of Culture, Leisure and External Development, Mitch Robertson, Museums and Programme Manager, The Beaney House of Art and Knowledge, Canterbury**

Reflecting on a decade of Health and Wellbeing initiatives at the Beaney House of Art and Knowledge, this presentation will outline the museum's journey in understanding the power of objects and the role civic museums play in the wellbeing of their communities. From creative workshops to community curators the Beaney explores their commitment to inclusion across all aspects of the museum.

**14.45—15.05 *A Collaborative Collection, A Shared Studio: National Engagement in and Outside the Gallery***

**Alexandra Talbott, Senior Producer – Creative Projects, National Portrait Gallery**

Through the *Inspiring People* project the National Portrait Gallery has worked in close collaborations with young people, citizen researchers and artists with both greater London and national partners to tell new stories and make connections between lived experience and the Gallery's collection. This presentation highlights some of the work and key learnings from these partnerships and looks to the questions guiding the future development of this work.

**15.05—15.30 Chaired discussion/Q&A with the afternoon's speakers**

15.30—16.00 Refreshments provided for all

**16.00—16.20 *Celebrating 200 years of the National Gallery***

**Christine Riding, Director of Collections and Research, The National Gallery**

16.20 Closing comments and event end.

The event will be followed by an optional visit to the National Gallery, to visit Room 29, a Gallery recently renovated and rehung, led by one of the Curators leading the project. Delegates will be invited to sign up for this additional activity on the day of the seminar and places will be allocated on a first come, first served basis.

Delegates wishing to view new displays at the National Portrait Gallery or National Gallery independently after the seminar will be welcome to do so – the National Portrait Gallery and the National Gallery both remain open until 18.00.

For further details and to register, please visit the Understanding British Portraits website: [britishportraits.org.uk/events](http://britishportraits.org.uk/events)



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