



# HUMAN KIND

## TRANSFORMING IDENTITY IN BRITISH AND AUSTRALIAN PORTRAITS 1700-1914

**International Conference on Portraiture  
University of Melbourne and National Gallery of Victoria**

**Conference Programme  
Thursday 8 September – Sunday 11 September 2016**

### **Biographies of Speakers and Abstracts of their Papers**

[In chronological order: Speaker, title of paper, organisation, bio, abstract of paper]

#### **Speakers:**

**Leonard Bell**, University of Auckland, *Who was John Rutherford? John Dempsey's Portrait of the 'Tattooed Englishman' c.1829*

**Bio:** Dr Leonard (Len) Bell is an Associate Professor in Art History, School of Humanities, The University of Auckland. His writings on cross-cultural interactions and the visual arts in New Zealand, Australia and the Pacific have been published in books and periodicals in New Zealand, Australia, Britain, USA, Germany, the Czech Republic and Japan. His books include *The Maori in European Art: A Survey of the Representation of the Maori from the Time of Captain Cook to the Present Day* (1980), *Colonial Constructs: European Images of Maori 1840–1914* (1992), *In Transit: Questions of Home and Belonging in New Zealand Art* (2007), *Marti Friedlander* (2009 & 2010), *From Prague to Auckland: The*

*Photographs of Frank Hofmann (1916-89)*, (2011), and *Jewish Lives in New Zealand: A History* (2012: co-editor & principal writer). His essays have appeared in Julie Codell & Dianne Sachko Macleod (eds), *Orientalism Transformed: The Impact of the Colonies on British Art* (1998), Alex Calder, Jonathan Lamb & Bridget Orr (eds), *Voyages and Beaches: Pacific Encounters 1769-1840* (1999), Nicholas Thomas & Diane Losche (eds), *Double Vision: Art Histories and Colonial Histories in the Pacific* (1999), Felix Driver & Luciana Martins (eds), *Tropical Visions in an Age of Empire* (2005), Annie Coombes (ed), *Rethinking Settler Colonialism: History and Memory in Australia, Canada, Aotearoa/New Zealand and South Africa* (2006) and Tim Barringer, Geoff Quilley & Douglas Fordham (eds), *Art and the British Empire* (2007). More recently he has contributed essays on Gottfried Lindauer's art, in particular his paintings of Maori subjects, to the catalogues of the recent Lindauer exhibitions in Berlin (2014) and Pilsen (2015), as well as for the forthcoming (September 2016) Lindauer exhibition at the Auckland Art Gallery.

**Abstract:** Painted in England, Dempsey's portrait (until recently attributed to George Scharf) represents Rutherford, who lived in pre-colonial New Zealand from 1816-1826, with a full-face moko (tattoo), in European clothing and hat, smoking a pipe, with a basket of nuts slung over his left arm, and, curiously, holding a fortune wheel in his right hand. He is posed three-quarter length, facing the viewer. Rutherford was a Pakeha-Maori, a European who lived among Maori and was absorbed into the life of a tribe (Ngapuhi). The circumstances of his time in New Zealand remain unclear. After leaving New Zealand, Rutherford claimed that he was a prisoner of Ngapuhi and forcibly tattooed. Back in Britain he got a lot of mileage from this story, which was recounted in several publications. However, local (New Zealand) accounts present a different story, of a man who immersed himself in Maori culture willingly and may well have played a primary role as a strategist for Ngapuhi in the widespread inter-tribal warfare of the period. He could be seen as a mediating figure, who crossed various boundaries between Maori and European in a crucial time, when Christian missionaries were first active, the country was riven with internecine warfare among Maori, and proposals to colonise New Zealand were mooted. What role did Dempsey's portrait, an embodiment of transformation and multiple identifications, play in these dynamics? A portrait, Thomas Carlyle claimed, was a 'small candle by which the Biographies could, for the first time, be read'. In what ways, does the portrait convey the sense of a life? Or does it rather, say something, inadvertently, about the Maori-European 'contact zone' in a time of uncertainty, ambivalence and unknowability in their inter-relationships?

**Louise Box**, University of Melbourne, *Into the light: an 'unknown' mezzotint after Romney at the National Gallery of Victoria*

**Bio:** Louise Box has combined a corporate career with arts research and arts board roles. She is currently a PhD student at the University of Melbourne researching print collecting in the eighteenth century, with a focus on print albums once owned by the 1st Duchess of Northumberland (1716-1776) that are now part of the Baillieu Library collection. Louise is an alumna of the Attingham Trust Study Programme (historic houses and collections, UK) and the Bodleian Libraries Centre for the Study of the Book Summer School (Oxford), and she has completed postgraduate studies in Arts Management (University of Auckland) and Art Curatorship (University of Melbourne).

**Abstract:** In 1959, 197 prints were purchased for the National Gallery of Victoria from London dealer, P & D Colnaghi, with funds from the Everard Studley Miller Bequest. Dr Ursula Hoff and Harold Wright selected prints that met the Bequest's conditions: portraits 'of persons of merit in history, painted, engraved or sculpted before 1800'. Many of the paintings acquired through the Bequest have become iconic works for the National Gallery of Victoria, but what of the prints? This paper investigates just one of the prints acquired by the Bequest in 1959, a mezzotint described in the National Gallery of Victoria online catalogue simply as: *William Hayley*, 'unknown' after Romney.

The study of this single print illuminates aspects of identity; provenance; relationships between sitters and artists; and the role of mezzotint in eighteenth century portraiture.

**Emily Brink**, Assistant Professor, University of Western Australia, *Flesh as Form: Artifice, Identity, and Whistler's Portrait of Théodore Duret*

**Bio:** Emily Brink holds a PhD in Art History from Stanford University and is an Assistant Professor of Nineteenth-Century European Art History in the Faculty of Architecture, Landscape and Visual Arts at the University of Western Australia. Her research focuses on eighteenth and nineteenth-century art, with an emphasis on text-image relationships, globalization, and cross-cultural exchange. Her dissertation explores how eighteenth-century intellectual precedents and nineteenth-century literary styles shaped the understanding of Japanese objects in 1860s France. This work has been supported by fellowships from the Georges Lurcy Foundation, the Mellon Foundation, the Stanford Humanities Center, and FLAS. Prior to teaching at UWA, Emily was a research associate with Centre de Recherche sur les Civilisations de l'Asie Orientale in Paris, as well as a Visiting Scholar with the University of Michigan's Center for Japanese Studies. Her chapter 'The Encyclopedic Impulse: Hokusai, Diderot, and the Japanese Album as Encyclopédie' was published recently in David O'Brien's edited volume: *Civilization and Nineteenth-Century Art: A European Concept in a Global Context* in 2016. Before graduate school, Emily spent a year as a potter's apprentice in rural Japan, an experience that continues to inform both her scholarship and ceramics practice.

**Abstract:** This paper examines Whistler's *Arrangement in Flesh Colour and Black* as an exercise in formal and cultural relationships. Painted at the artist's London studio in 1883, this full-length image of the French collector and critic, Théodore Duret, exploits the conventions of portraiture in order to explore contrasts in color, composition, and identity. As a portrait of a French collector of Asian art painted by an American in Britain, *Arrangement in Flesh Colour and Black* speaks to the increased cosmopolitanism of London at the end of the nineteenth century and presents Duret as a worldly, modern man. Dressed in the crisp black suit of an urban bourgeois, Duret holds a weighty pink domino and grasps, with a single gloved hand, the wooden end of a bright red, Asian fan. Through these accoutrements, Whistler advertises Duret's cosmopolitan sophistication, but also uses the portrait to comment on the constructed nature of identity and appearances. Both the red fan and masquerade gown suggest a tension between concealing and revealing, between hiding the self and putting the individual on full display. In its title, Whistler's portrait makes this comment on artifice explicit: Duret-the-man has become a compositional arrangement, flesh offset by black as a painterly study in form. Where does the man end and the painting begin? Is a portrait merely a documentation of surface? Using *Arrangement in Flesh Colour and Black* as a test-case, this paper explores the changing shape of personal identity and portraiture in an age of art for art's sake.

**Barbara Bryant**, Independent scholar, *The Poet Laureate and the Colonial Orphan - G.F. Watts's portraits of Tennyson and the NGV's new acquisition of "May Prinsep": Families, Identities and Afterlives*

**Bio:** An art historian and consultant curator with more than twenty years' experience, including organising exhibitions for national museums, Dr Barbara Bryant is an authority on eighteenth- and nineteenth-century British art with particular reference to the history of collecting, artists' houses and portraiture. She has expertise in working with major archives and primary sources; and is an effective communicator responsible for books, articles, lectures, conference papers and media appearances (documentary on G.F. Watts by Illuminations, 2004; also in London segment of *Urban Secrets* for Sky Arts in 2012, speaking on Watts's Postman's Park). In 2013 the Yale Center for British

Art in New Haven commissioned her to research and lecture on their new acquisition of a version of G.F. Watts's *Hope*. In 2014, she presented the annual Ursula Hoff Lecture at the University of Melbourne on Watts's portraiture: "Fame and Beauty in Victorian Society". In 2015, she was the keynote speaker ("Australia's Pre-Raphaelite Collections: the People behind the Portraits") at the conference *Medieval Moderns* at the National Gallery of Victoria, Melbourne. Currently, she is Group Leader for Eighteenth- and Nineteenth-Century British Portraits, online forum Art Detective (Art UK, The Public Catalogue Foundation) <http://www.thepcf.org.uk/artdetective>

**Abstract:** From 1879 onward the work of G.F. Watts (1817-1904) was regularly seen in Australia at international exhibitions, prompting major acquisitions for growing public collections. The earliest occurred in 1888 in Melbourne with the addition of Watts's portrait of Alfred Tennyson (1857; National Gallery of Victoria). This key portrayal of Tennyson, the first of six by the artist, was not, however, a recent work. In fact, Watts painted it some thirty years before at Little Holland House in Kensington. Here within the confines of the home of the Anglo-Indian Prinseps, the artist set his own individual course in a self-conscious exploration of the genre of portraiture with a non-commercial impetus in a context of friends and extended family. A consideration of the intersection of Watts's portraits of Tennyson, including the later one in the Art Gallery of South Australia, and the Prinsep family at Little Holland House and then in Australia, will be the core of this paper. It will allow for the first time an assessment of the National Gallery of Victoria's new acquisition of a small version of *The Ulster*, Watts's portrayal of May Prinsep (later Lady Tennyson, wife of the former Governor General of Australia). Its relation to the large version at the Manchester Art Gallery in the UK will come into the discussion, as will new research on the Prinseps in Australia. Equally important will be the notion of portraits as moveable objects in time and geographical location, their meanings changing in differing contexts. The colonial migrations of the Prinsep and Tennyson families would be viewed through the portraits by Watts.

**Marcus Bunyan**, University of Melbourne, *Exposure: The white Australian male in portrait photography 1858-1914*

**Bio:** Dr Marcus Bunyan is an image-maker, researcher, curator and writer. Since 1991, his art practice has investigated the boundaries between identity, space and environment. He trained as a classical black and white photographer but since 2004 has principally used found and purchased images to make his art (<http://www.marcusbunyan.com>). He writes the well respected, mainly photography-based art blog Art Blart (<http://artblart.com>) which has been reviewing exhibitions in Melbourne and posting exhibitions from around the world since November 2008. The blog has a readership of 3,000 people a day. Marcus is currently writing a book on the Australian photographer Norman Deck. He has just finished a Master of Art Curatorship at The University of Melbourne and he has curated numerous exhibitions around Melbourne in the last few years. His doctoral thesis at RMIT University investigated the link between self-esteem and body image and traced the development of the male body image within photographic practice and gym culture. The thesis has been adapted into a website that includes research on photographs held at The Kinsey Institute and The Minor White Archive.

**Abstract:** This paper will investigate the exposure of the white Australian male in portrait photography from 1860-1914. With the introduction of reproducible paper photographs in the 1860s, namely small carte-de-visite, photography became accessible to the amateur and affordable for the general public. Photography became a medium of the people. Did this accessibility and ease of production change the way the male was portrayed during this period? Or were there other concerns at play, both moral and cultural, that restricted the exposure of the male in portrait photography? With the rise of bodybuilding during the 1880s men started exercising more regularly,

in part to prove their virility. This led to the development of concepts such as the 'Cult of Muscularity', which emerged from the perceived effeminisation of masculinity. Bodybuilding, boxing and naked bathing were probably the first time the bodies of men had been exposed to each other to be documented by photography. Further, friendship between men had never been a problem and was portrayed not infrequently in overseas portrait tintypes and carte-de-visite. Was this expression of friendship in evidence in portrait photography of males in Australia? How was this changed relationship between men (the exposure of themselves to each other and the camera) evidenced in portrait photography at the fin de siècle and in the lead up to the Great War? How did portraits of men during this period shape their identity and social values, opening up new possibilities for defining what it was to be male?

**Kim Clayton-Greene**, University of Melbourne, *The Portrait of Queen Victoria in Colonial Victorian Print Culture*

**Bio:** Kim Clayton-Greene completed a Master of Arts at the University of Melbourne in 2012 for which she received a first class honours. Her thesis examined the collection of James McNeill Whistler's graphic work at the National Gallery of Victoria. During the course of her research Kim undertook a six-month exchange to the University of Glasgow to work closely with the Whistler archive and extensive collection of his prints in the Hunterian Art Gallery. Whilst in Glasgow she also volunteered on the online Whistler Etchings Catalogue Raisonné, which was in its final stages of construction. She has completed an internship in the print collection at the University of Melbourne and in 2012 was awarded the Harold Wright scholarship which granted her over a year's research in 2014 and 2015 in the Prints & Drawings Department at the British Museum. Kim considers archival research and the study of prints in their actual, rather than digital form, integral to her study. She has published and presented on the collection and display of prints in Australia during the early twentieth-century. Her PhD examines the use of printed art in domestic interior decoration in the United Kingdom during the Victorian era. Her broader research interests include Victorian ephemeral culture, nineteenth-century handicrafts/"women's work", Victorian pottery and porcelain, Victorian albums, scrapbooks and samplers, collecting and identity, home studies and the museology of house museums and stately homes.

**Abstract:** In 1889 the National Gallery of Victoria commissioned its first original portrait of Queen Victoria, fifty-four years after the foundation of Melbourne and thirty-eight years after the formal establishment of the Colony of Victoria. In that intervening period an inordinate number of images of the monarch had circulated in her eponymous colony. That Victoria's likeness, certainly one of the most recognisable of the nineteenth century, was so intimately known in these far reaches of her Empire was demonstrated in the criticism unleashed at the paucity of the Gallery's commission upon its unveiling in 1892. Some important research on the collection and display of formal images of The Queen Empress in Melbourne has been published by the previous Director of the National Gallery of Victoria, Dr Gerard Vaughan. Little attention, however, has been directed toward the less formal, and arguably more widely known, images of Queen Victoria that circulated through colonial society via print culture. This paper will examine these printed images of Queen Victoria, asking if a different or unique depiction of the Queen appeared in Victoria (and Australia), comparative to those published in Britain and other corners of the Empire. Through archival research and close visual analysis this discussion will explore the mediation and distribution of Queen Victoria's portrait in the early years of Melbourne and Victoria, examining how it was received and in many instances displayed by Victorians in their homes and places of work. The role of Queen Victoria's portrait as a bridge of governance, authority and belonging between the centre and the periphery of the British Empire will be explored through the framework of her printed image and its reception and consumption.

**Caroline Clemente**, Independent scholar, *Thomas Woolner's portrait medallions*

**Bio:** Currently an independent scholar and free-lance curator, Caroline Clemente is a former Curator of Prints and Drawings at the National Gallery of Victoria. She recently was appointed a Creative Fellow and an Honorary La Trobe Society Fellow at the State Library of Victoria, in order to research the Australian works of the Pre-Raphaelite sculptor, Thomas Woolner. Her publications include 'Georgiana McCrae: A Scottish exile in the Antipodes' (2014); 'Thomas Woolner's Portrait Medallion of C. J. La Trobe' (2007); *Australian Watercolours, 1802-1926 in the collection of the National Gallery of Victoria*, (1991), 'Artists in Society: a Melbourne circle 1850s-1880s' (1989). A graduate of the Courtauld Institute of Art (BA Hons) and the University of Melbourne (MA) she is currently preparing an exhibition on the Australian work of the Pre-Raphaelite sculptor Thomas Woolner, with co-curator Barbara Kane. The exhibition, *'The Power of Gold': a Pre-Raphaelite Sculptor in Australia 1852-1854*, will be shown at the National Portrait Gallery, Canberra, opening December 2018.

**Abstract:** Thomas Woolner, the only Pre-Raphaelite sculptor and member of the Brethren to come to Australia, arrived in Melbourne during the gold rush in 1852. In 1853, he produced low relief profile portrait medallions to 'get money with', having failed at prospecting. The resulting series belongs to an historic moment in the recently created colony of Victoria, witnessed by the affixation of 'Melbourne' to the artist's inscription beneath his image of its Lieutenant-Governor, Charles La Trobe. The National Gallery of Victoria's examples, all Melbourne subjects, belong exclusively to La Trobe's intimate personal circle of Port Phillip District settlers who survived the seismic gold rush years and transition to post-pastoral Victoria and self-sufficiency from New South Wales. These small, modestly priced images, capable of multiple reproduction in plaster, bronze or terracotta, also at later periods, established Woolner's success first in Melbourne and then Sydney in 1854 with portraits of public figures of the NSW Legislative Council. His extraordinary accuracy in naturalistic detail before the availability of the technology, fixed each subject with photographic clarity, creating on commission, a posthumous portrait as permanent memorial of her daughter for the miniature portraitist, Georgiana McCrae. A further advantage of profile medallions was the indelible connection in European and colonial cultural imagination with the medallions of classical antiquity, conferring on the subject a flattering aura of patrician reserve. As in Britain, colonials could acquire images of admired notables: the popularity of Woolner's portraits of La Trobe and of W.C. Wentworth of Sydney, was an indicator of a growing sense of dependence and nascent nationhood.

**Georgina Cole**, National Art School, Sydney. *Blind justice: identity and allegory in Nathaniel Hone's portraits of Sir John Fielding*

**Bio:** Dr Georgina Cole is a Lecturer in Art History and Theory at the National Art School, Sydney. A graduate of the University of Sydney, her research interests include eighteenth-century art and art theory, representations of space and images of sense impairment. Among her recent publications are: "'A beautiful assemblage of an interesting nature": Gainsborough's *Charity Relieving Distress* and the reconciliation of high and low art', *British Art Studies* 1 (2015); 'Art and feminism: 21<sup>st</sup> century perspectives', with Jacqueline Millner and Catriona Moore, *Australia and New Zealand Journal of Art* 15, no.2 (2015); 'Rethinking vision in eighteenth-century paintings of the blind', *Art Theory as Visual Epistemology*, ed. Harald Klinke (Cambridge: Cambridge Scholars Publishing, 2014). Georgina was a Visiting Scholar at the Yale Center for British Art, New Haven, Connecticut in 2011, undertaking a research project: 'The Senses in Eighteenth-Century Art and Thought'. She is currently working on representations of blindness in eighteenth-century British art.

**Abstract:** Within the long history of artistic representations of blindness, eighteenth-century British art is distinctive for its portraits of particular blind people. While the blind appear as pitiable and

resourceful beggars in fancy pictures and suffering heroes in history paintings, in portraiture they are depicted as modern members of polite society. Irish painter Nathaniel Hone's 1762 and 1773 portraits of the magistrate and social reformer Sir John Fielding link his blindness to personal and professional identity. The close observation of Fielding's disability corresponds with Enlightenment empiricism, which increasingly reconceptualised blindness as a physical impairment affecting sensation, morality, and the acquisition of knowledge. In their combination of description and metaphor, Hone's portraits attempt to construct a pictorial vocabulary that allows the sighted viewer to imagine the meanings of blindness as a trope of impartial justice and as a lived experience. This paper addresses the role of portraiture in negotiating the conditions of humankind in terms of sensation and social values. Both portraits make conspicuous the imbalance between blind sitter and sighted viewer. However, they mitigate this inequality by establishing a shared perceptual field based on reason and moral feeling. Assertive paint handling activates the sense of touch, and the emphasis on books reinforces mutual access to verbal communication. Fielding is represented, not as the object of philosophical scrutiny, but as a participating member of an Enlightenment Republic of Letters.

**Deirdre Coleman**, University of Melbourne, *Susanna Gale: a rose by any other name*

**Bio:** Deirdre Coleman is a graduate of the Universities of Melbourne and Oxford. She has taught at the Universities of Wollongong, Adelaide and Sydney and now holds the Robert Wallace Chair of English at the University of Melbourne. Her research centres on eighteenth- and nineteenth-century literature and cultural history, focussing in particular on racial ideology, colonialism, natural history, and the anti-slavery movement. She has published in *ELH*, *Eighteenth-Century Life* and *Eighteenth-Century Studies*, and is the author of *Romantic Colonization and British Anti-Slavery* (Cambridge University Press, 2005). Her most recent book (with Hilary Fraser) is *Minds, Bodies, Machines, 1770-1930* (Palgrave Macmillan, 2011). She is currently completing a study of the entomologist Henry Smeathman (1742-86) entitled 'The Flycatcher: Natural History, Slavery, and Empire in the late Eighteenth Century'.

**Abstract:** Reynolds's portrait of Susanna Gale is one of the National Gallery of Victoria's most popular paintings, especially with young girls. The reasons for liking the portrait are not hard to find. Susanna Gale exemplifies a type of feminine beauty, the English rose. This paper will use Reynolds's portrait of Susanna Gale to ask Juliet's question, 'what's in a name?'. Do we read this portrait differently if the name Susanna Gale does not summon to mind an English rose, but a Jamaican creole, only child and heiress to her family's 750 slaves? This paper examines various controversies around creole identity and 'whiteness' in England and its West Indian colonies in the late 18<sup>th</sup> century.

**Julie Cotter**, Monash University and Creative Victoria, *The Interrelation of Text and Portraiture in the Work of Tom Roberts' Federation portrait*

**Bio:** Julie Cotter is a Lecturer at Monash University and also a Senior Arts Officer at Creative Victoria. An Australian art historian specialising in portraiture and the work of the nineteenth-century Australian Impressionists, her most recent book, *Tom Roberts & the Art of Portraiture*, was published by Thames and Hudson. Julie completed her PhD at Monash University in the Faculty of Arts in 2011. Her dissertation concerned the complexity of identity in relation to the portraits by Tom Roberts, an artist who was born in Dorset, travelled to Australia with his family in 1869, and in the images he produced throughout his career defined the emerging identity of late nineteenth-century Australia. Her research interests include portraiture, nineteenth-century art, art and federation, and contemporary visual culture. Julie is interested in the immersion of the artist in the environment of

the subject and the impact of that interaction upon the resulting work. She recently travelled to the Torres Strait Islands on a freight ship to follow in the footsteps of Roberts who journeyed there in 1892 on a pearling lugger. Julie has also produced and presented documentaries on art. Her documentary film on the centenary Venice Biennale featured the work of Bill Henson and the study of identity through portraiture.

**Abstract:** The sixteenth-century practice of aligning text and the pictorial often contributed to securing the importance of both the writer and the artist. The letters and sonnets written by Pietro Aretino not only praise the portraits by Titian but, indeed, imagine portraiture by Titian of suitable subjects securing Aretino as an important collaborator. Historically, it can often be the written evidence of character that ignites a portrait rather than the actual portrait, images of Queen Elizabeth I being a perfect example. The evolution of the practice of encroaching upon (and affirming) the creativity of another can be considered within the coterie of the Australian Impressionists who exchanged works and ruminated upon literary associations. Tom Roberts was not only inspired by the sociology of landscape in Thomas Hardy's novels but also by characters who expressed the thought of the ages. Roberts's portraits communicate - his friendship portraits are visual confirmation of the correspondence that passed between the artist and friends. Based in the south of France, John Peter Russell accompanied his letters to Roberts with a portrait of mutual friend Dr Moloney as evidence of the technique of the French Impressionists. I will argue for the importance of text in Roberts's portraits as confirmation of his identification with his subject, his desire to express his kinship and his profound interest in his society. Roberts wrote 10,000 words for the *Argus* newspaper of his journey to the Torres Strait Islands. He kept a diary of the portrait sittings for the commemorative Federation picture and he pursued the voices within the literary community.

**Fintan Cullen**, University of Nottingham, *The Irish in British portraits*

**Bio:** Fintan Cullen's main research area is the art and representation of Ireland from the eighteenth century to the twentieth century. His publications display a long interest in exploring the representation of Ireland's colonial relationship with Britain. Although Ireland is the focus of much of his work, in a wider sense he is interested in the relationship between national identity and art production. His present research topic is on art and migration in the long nineteenth century with a particular focus on Ireland and the Irish diaspora. Before coming to Nottingham in 1994 (promoted to a Chair in Art History in 2005), Fintan Cullen had worked as a Lecturer at Trinity College Dublin and at Staffordshire University as well as spending time as a curatorial assistant at the National Gallery of Ireland (1979-1980). As a graduate student at Yale (1982-87) he worked as an intern in the Department of Prints and Drawings at the Yale Centre for British Art and as an educational adviser to the docent programme. Fintan Cullen has also lived in Italy and Japan (Kobe University, 1980-82). His major publications include: 'Visual Arts' in *The Oxford Handbook of Modern Irish History*, ed. A. Jackson, Oxford University Press, 2014; *Ireland on Show: Art, Union and Nationhood in the Nineteenth Century*, Ashgate, 2012; *A Shared Legacy: Essays on Irish and Scottish Art and Visual Culture*, Ashgate, 2005 (co-edited with John Morrison); *Conquering England: the Irish in Victorian London*, National Portrait Gallery, London, 2005, co-edited book and co-curated exhibition with R.F. Foster; *The Irish Face: Redefining the Irish Portrait*, National Portrait Gallery, London, 2004.

**Abstract:** In the past, I have written about how many Irish men and women from the eighteenth and nineteenth centuries were portrayed by British artists. In this paper, I would like to return to that theme and theorise it by focusing on a portrait by Gainsborough in the collection of the National Gallery of Victoria: Richard St George Mansergh-St George (1770s). In *Art in Britain 1660-1816* (2015), David Solkin refers to a late eighteenth-century 'national visual culture' and I would like to examine the role of Ireland in that categorisation using the Gainsborough and a few other portraits



as points of reference. British portraiture needs to be defined in a broader sense than just limiting it to artists or sitters who lived and worked in Britain. This would suggest that we need to rethink the whole national school of art system that has dominated the History of Art for far too long and consider an Art History that is less preoccupied with national boundaries.

**Jane Davidson-Ladd**, University of Auckland, *The Journeyman and the Academician: The Portraiture of Gottfried Lindauer and Louis J. Steele*

**Bio:** Jane Davidson-Ladd is a curator and art historian with a strong interest in nineteenth and early twentieth-century New Zealand art. A PhD candidate at the University of Auckland, her current research considers the influence of Louis John Steele (1842–1918) on New Zealand art. She was a curator at Auckland Art Gallery from 2002–12. Key exhibitions included: *Toi Aotearoa*, 2011; *Goldie and Lindauer: Approaching Portraiture*, 2010 with Ngahiraka Mason; and *Picturing History: Goldie to Cotton*, 2009. She is the author of two chapters in a book on Gottfried Lindauer to be published by Auckland University Press in 2016. One chapter examines Lindauer's Pākehā portraits; the second, written with paper conservator Ute Larsen, considers his use of photography. Jane also contributed to the book *Art Toi: New Zealand Art at Auckland Art Gallery*, 2011 and the catalogue *Eugene von Guérard: Nature Revealed*, National Gallery of Victoria, 2011. Jane was instrumental in developing [www.findnzartists.org.nz](http://www.findnzartists.org.nz), a database of New Zealand artist names and sources, which launched in 2012. She has a continuing involvement with the site. Prior to joining Auckland Art Gallery she undertook her Master of Arts at the Courtauld Institute of Art, London 2001-2002.

**Abstract:** Gottfried Lindauer (1839–1926) was trained at the Academy of Fine Arts in Vienna, and practiced for a time in his native Bohemia, before immigrating to New Zealand in 1874. When he arrived in New Zealand, there was barely any art scene. Exhibiting societies were in their infancy, public art galleries non-existent and he was one of very few professional artists. Lindauer initially exhibited in shop windows, advertised in newspapers, and moved from town to town offering his services. He quickly developed a steady stream of clientele both Māori and Pākehā (European). He seldom participated in art society exhibitions, although did send works to the ethnographic sections of international exhibitions. The size of his oeuvre attests to the popular success of his veristic portraits, although they were not always well received by connoisseurs and art historians. Louis J. Steele's (1842–1918) approach was entirely different. Trained at London's Royal Academy and Paris' Ecole des Beaux Arts, Steele settled in Auckland in 1886, and quickly established himself as a central figure in the art scene. He sought critical success, exhibiting yearly with art societies and sending paintings to international exhibitions. Steele's approach to painting was highly academic and his oeuvre includes a surprising array of genres, including portraiture. The scope of his portraiture ranged from society portraits to more intimate portrayals; portraits of colonial statesmen to horses pictured with their owners. The varying approaches of Lindauer and Steele offer insights into nineteenth-century New Zealand portraiture and reveal a surprisingly nuanced art world and market.

**Elisa de Courcy**, Australian National University, Canberra, *The Dreadnought Hoax portrait as an Affront to the Edwardian Age*

**Bio:** Dr Elisa de Courcy is a cultural historian with a research interest in the practice and compositional languages of nineteenth and early twentieth-century photography of the body. She is currently working as a Research Associate on an ARC project about lantern slides in the Photography and Media Arts Department at the ANU School of Art. In the past she has worked as the Research Officer for the Centre for Media History at Macquarie University and has undertaken research for the Photography Department of the Art Gallery of New South Wales. She received her doctorate in 2014

for a dissertation about early twentieth century English travelogue photography. She is currently working on a book about the relationship between the stilted languages of institutional and commercial photography in the British metropole with the pictures taken by early twentieth-century self-styled English explorers.

**Abstract:** On the 8 February 1910, Virginia Woolf (then, Stephen), Duncan Grant, Anthony Buxton and Guy Ridley posed for a portrait outfitted by a British theatrical costumier as 'Abyssinian' princes. Intermingled in the group stood Adrian Stephen and Horace de Vere Cole suited as professional gentlemen. The photograph, now held by the National Portrait Gallery, London (NPG P1293), was commissioned to commemorate the assembled casts' successful hoax of the previous day. The party dressed in masquerade, travelled from London to Weymouth and were entertained on the flagship vessel of the British navy as an ostensibly Abyssinian royal delegation chaperoned by Foreign Office officials. The portrait has been the subject of scholarly discussion and curatorial interest chiefly in the space of the biographies of Woolf and Cole (the notorious Edwardian prankster and brother-in-law of Neville Chamberlain). Little regard has been given to the collective efforts of the troop, the immediate ramifications of their farce or how crucial this portrait was in recording and advertising their prank. As Shearer West argues, group portraiture needs to be primarily understood as a relationship between sitters and analysed against the social context within which the work was received. This paper uses the photograph as an inroad into assessing the Hoax. It will interrogate how the portrait reveals crucial and intricate details about the event. Whether incidentally or for dramatic effect, the visuality of the Hoax directly engaged with the platform of the suffragette movement and the reductive clichés surrounding 'Africanness' prevalent in the Edwardian theatrical space. In this way, portraiture is not only able to freeze and record temporary masquerades but also, as in this instance, extend the longevity of the farce and expose its historical intricacies.

**Catherine De Lorenzo**, University of New South Wales and Monash University, *Paul Wenz: a new Australia portrait*

**Bio:** Dr Catherine De Lorenzo, an art and photo historian, is Honorary A/Professor at UNSW Art & Design, University of New South Wales, Sydney, and Adjunct A/Professor at Monash Art Design and Architecture, Melbourne. She is a co-author of *Australian art exhibitions: a new story* (forthcoming), which looks at the impact of curatorial strategies on Australian art history. Her research also examines Australian art historiography, Australian and European photographic exchange, and contemporary public art. She has served on the editorial boards of *History of Photography*, *Design and Art Australia Online*, and *Visual Studies*.

**Abstract:** Paul Wenz, the son of a wealthy wool buyer from Rheims, France, arrived in Australia for the first time in 1892. He later returned, bought Nanima, a property near Forbes, and commissioned a substantial homestead in 1898. With the latest cameras on hand, Wenz documented the construction of his new home in an album (Mitchell Library). One photograph shows Wenz (on right) with his early business partner William Dodson sharing a makeshift seat, which itself bears evidence of his long-standing friendship with childhood friend Joseph Krug of the famous Krug champagne family. Like the fledgling garden, Wenz is planting new roots as he toasts the completion of his home just prior to his wedding. These are not two old codgers waiting while the billy boils. The double portrait, with gum trees in the distance and the superior French champagne firmly in hand, is a celebration as much as a metaphor for an emerging multicultural Australia. The contrived informality of the image and the evidence of friendships and memories it contains must be read in parallel to new strivings for social cohesion, a growing empathy for the land, as well as photographic conventions of the day. The paper will examine the cross-cultural image through three filters: the material context (the album); biography (Wenz the importer/exporter, significant literary figure in

Australia and abroad, and amateur photographer); and the unusual iconography when compared to Australian photographic portraiture of the time, whether exhibited in Australia or collected in France.

**Debra DeWitt**, University of Texas at Arlington, *The Portraits of Lytton Strachey*

**Bio:** Debra DeWitt is an Adjunct Assistant Professor in Art History at the University of Texas at Arlington, where she has taught since 2003. Her PhD dissertation examined the exhibition of nineteenth-century French drawings, and she has also undertaken research on Edouard Vuillard and his patron Misia Natanson. Recent publications include: *Gateways to Art*, coauthored by Kathryn Shields and Ralph Larmann (Thames & Hudson, 2011, 2015); 'Drawings in the Salon', *The Paris Fine Art Salon, 1791-1881*, edited by James Kearns (Peter Lang, 2015); 'Vuillard's Album Series: A Mise-en-scène for Misia Natanson', *Rutgers Art Review*, 21, Spring 2006.

**Abstract:** What happens when the biographer becomes the studied? The writings by British biographer Lytton and his biographical methods have been studied by many. This paper will instead analyze one dozen visual portraits of Strachey during his lifetime, made by different artists and in a variety of mediums. A study of the methods used for these portraits is particularly intriguing because the subject was a portraitist himself, although a literary one. Strachey demonstrated in the work that made him famous, *Eminent Victorians*, that biography is inherently selective; a biographer emphasizes aspects of its subject's life, judges its subject (sometimes subconsciously), and will influence the reader by how information is ordered, underscored, or excluded. A visual portraitist has the same power. This project considers numerous levels of portraiture. How much of each portrait reflects the public persona of Strachey? Or, for those with whom Strachey had a more personal relationship, how much did the portraits made by these artists highlight Strachey's character? Are some of these portraits instead more of a reflection of the artist's style? Lastly, do any of these portraitists reinterpret Strachey's biographical methods in a visual way? This paper considers not only the artist who created each portrait, and places it within their *oeuvre*, but considers where each portrait fits within the life of Strachey and his concurrent public persona.

**Matthew Ducza**, University of Melbourne, *Dutch and Flemish Art in eighteenth-century Britain: Its Influence on Sir Joshua Reynolds*

**Bio:** Matthew Ducza graduated from the Master of Art Curatorship in the School of Culture and Communication, University of Melbourne in 2015. Before that he completed a BA (Hons) at the same institution, where he completed a research thesis on Reynolds under the supervision of Dr Gerard Vaughan.

**Abstract:** This paper presents an examination of Dutch and Flemish paintings' stylistic impact on the work of Sir Joshua Reynolds. The presentation will provide an overview of Dutch and Netherlandish art's popularity among English collectors in the seventeenth and eighteenth centuries. The paper will focus on work produced by Reynolds following his 1781 trip to the Low Countries. Scholarship has typically argued that, before this visit, Reynolds followed standard academic criticisms of Dutch and Flemish painting, dismissing their work as inferior, colourful depictions of landscapes and still-lives. It can be argued that Reynolds' actions contradicted his rhetoric, highlighting the various characteristics from Dutch and Flemish painting that he did incorporate into his own work before he visited the Netherlands. Central to the discussion will be Reynolds' portrait of Susanna Gale in the collection of the National Gallery of Victoria. Although painted approximately seventeen years before his Netherlandish journey, this portrait highlights Reynolds' long-term appreciation of the distinct portraiture style originally introduced into England by van Dyck. Reynolds' portrait of the actress Mrs

Abington, currently in the collection of the Yale Center for British Art, is also evidence of the more casual and sensual qualities that Reynolds was capable of depicting before 1781 so long as the painting was intended to be displayed in an informal or private context. When Reynolds returned from his Netherlandish journey there was a notable change in his painting, whose style became quicker and more colourful reminiscent of Rubens. Reynolds' final decade produced numerous works that hinted of his later attempts to unify academic painting with the intense visual qualities of Netherlandish art that English collectors had often enjoyed privately.

**Rebecca Edwards**, National Gallery of Victoria, *Female visions and visionaries: a portrait of Adelaide Ironside*

**Bio:** Rebecca Edwards is Assistant Curator of Painting, Sculpture and Decorative Arts to 1980 at the National Gallery of Victoria. She has also held roles at the National Gallery of Australia in Australian Art and Australian Prints and Drawings. She is currently a PhD candidate at the University of Melbourne.

**Abstract:** Adelaide Ironside (1831-1867) is one of the more intriguing artistic figures of the nineteenth century. In 1855 she was the first Australian-born artist to pursue an artistic education abroad, a decisive course of action to adopt for a twenty-four year old Sydney-born woman. At a time when colonial society looked back primarily to the British Empire as a cultural model, Ironside instead spent most of her life in Italy, immersing herself in fifteenth-century fresco painting in Rome and Perugia. Prior to her premature death at the age of thirty-six, she enjoyed the patronage of royalty, studied drawing with John Ruskin and was granted rare access to the collections of the Vatican, all the while harbouring a life-long interest in spiritualism and establishing herself as a psychic medium. The few examples of Ironside's oeuvre that are known today reflect this unusual trajectory and do not sit easily within traditional categories of colonial portraiture nor colonial art of Australia more broadly. Intended neither as commemoration, record or gestures of friendship, they are discordant with established narratives of nineteenth-century Australian art and it is tempting to brand Ironside as irrelevant and outdated. Numbered amongst these is the religious scene *The marriage at Cana of Galilee* (1861) painted while in Rome, and a group of portrait studies held in the National Gallery of Australia collection. This paper proposes to reassess this underexplored female artist, employing this small group of portraits drawings as a point of departure.

**Alex Ellem**, University of Melbourne, *First (and Subsequent) Impressions: 'Portrait of a Lady' by Sir William Beechey*

**Bio:** Alex Ellem is currently teaching in the Art Curatorship Program in the School of Culture and Communication at the University of Melbourne. In private practice she is a conservator of paintings. As a Hugh DT Williamson Foundation Fellow in Painting Conservation at the National Gallery of Victoria (2009-10), she carried out conservation treatment of Beechey's *Portrait of a Lady*.

**Abstract:** Sir William Beechey's *Portrait of a Lady*, (p.301.11-1), is the first eighteenth-century portrait to enter the National Gallery of Victoria's collection. It was purchased in 1865 after being offered to the Gallery as a *Portrait of Lady Hamilton* by Sir Joshua Reynolds. Prior to its acquisition, the painting had been exhibited in several local exhibitions, including one in Charles Summers' studio, Collins Street, in 1861, and in the 'Victorian Art Exhibition' at the Melbourne Public Library and Picture Gallery in 1864-65 when the work was owned by Mr Joseph Grundy. It was well received by local critics and artists, revealing a surprising depth of interest in and appreciation of eighteenth century British portraiture by mid nineteenth-century colonial audiences. At the time the work was

being considered for acquisition, the Gallery Committee repeatedly referred to it as being *presented as* a portrait of Lady Hamilton. However, the picture entered the Gallery collection instead as a *Portrait of a Lady* by Joshua Reynolds. The attribution would change again over the next few decades. The nineteenth-century understanding of this portrait will be considered in this paper within the framework of the colonial context, focussing on the significance of the sitter and the artists variously identified as the creator (Reynolds, Romney and Beechey). Recently, the National Gallery of Victoria's *Portrait of a Lady* by Beechey has been examined and a conservation treatment has been undertaken. This information will be combined with current research findings of other portraits by Beechey to produce new perspectives on this contested portrait.

**Helen Ennis**, Australian National University, *New Perspectives, Portraiture and Photography, 1840s-1860s*

**Bio:** Professor Helen Ennis FAHA specialises in Australian photographic history and is concerned with finding new ways of thinking, curating and writing about photographs. She specialises in Australian photographic history and is concerned with finding new ways of thinking, curating and writing about photographs. As an independent curator and writer she works closely with national cultural institutions. Major research projects include *In a New Light: Photography and Australia 1850s-2000* (2003-04), *Margaret Michaelis: Love, Loss and Photography* (2005) and *Reveries: Photography and Mortality* (2007). Her book *Photography and Australia* was published by Reaktion, London in 2007 and *Wolfgang Sievers* was published in 2011. Helen recently curated *Things: Photographing the constructed world* for the National Library of Australia. She is currently writing a biography on Australian photographer Olive Cotton, supported by the Peter Blazey Fellowship and funding from the Australia Council Literature Board. In 2013 Helen was awarded the inaugural Australian Book Review George Hicks Foundation Fellowship. Helen also researches in the areas of biography, death studies, museology and curatorship.

**Abstract:** The introduction of photography to the Australian colonies in the early 1840s was hugely disruptive to the field of portraiture, which, until then, had been dominated by painting and drawing. The democratisation of images initiated by photography was rapid and unprecedented, expanding the range and type of sitters, the uses of portraiture and the ways in which portraits were circulated. In these first decades photography worked to consolidate existing categories and conventions at the same time that it developed new areas of operation and new visual forms. This paper will focus on photographic portraits produced in the colonies in the crucial twenty-year period from the late 1840s to address the question: How did photographic portraits speak to the past, to the traditions of portraiture, as well as to the future? The photographs that will be discussed are Douglas T. Kilburn's daguerreotypes of Indigenous people, c.1847 and Freeman Brothers' portrait of artist Conrad Martens, 1856 (National Gallery of Victoria); T. S. Glaister's (attributed) portrait of James Johnson, 1857 (Mitchell Library, SLNSW) and an unattributed portrait of Mrs Palmer and Miss Carandini, 1864 (National Library of Australia). Subjects that will be explored include the relationship between photography and painting and the concerns with individual character, experience and psychological depth. The significance of the appearance of the trope of informality and a distinctly photographic pictorial space will also be addressed.

**Kate Fullagar**, Macquarie University, *Joshua Reynolds' Portraits of Empire*

**Bio:** Dr Kate Fullagar is a Senior Lecturer in Modern History at Macquarie University, Sydney. She received her PhD from the University of California at Berkeley in 2004. She was a University of Sydney postdoctoral fellow from 2007 to 2010, a British Academy Visiting Fellow at the Centre for Eighteenth-Century Studies at the University of York in 2010-11, and most recently a Fellow at Yale's

Lewis Walpole Library in 2015. Her books include *The Savage Visit: New World Peoples and Popular Imperial Culture in Britain, 1710-1795* (Berkeley: University of California Press, 2012) and (as editor) *The Atlantic World in the Antipodes: Effects and Transformations since the Eighteenth Century* (Newcastle: CSP, 2012). She is the co-editor of a forthcoming collection from University of North Carolina Press, with Michael A. McDonnell, *Facing Empire: Indigenous Experiences in the Revolutionary Age* (2017). She has also published articles and chapters on New World travellers, Pacific historiography, and Joshua Reynolds. She is currently completing a monograph on the interconnected lives of Ostenaco, Mai, and Reynolds.

**Abstract:** Joshua Reynolds's portraits hang in most of the key galleries of the western world—including, of course, the National Gallery of Victoria, which owns at least two. For many viewers, they represent the pomp and grandeur of Britain's then-ascendant empire—a celebration, indeed, of what Reynolds himself called the “opulence and power” of imperialism. Some recent scholarship and specialist exhibitions, however, have started to rethink Reynolds's relationship to his contemporary state, at least in terms of its warmongering and its internal partisan politics. This paper builds on such work to argue that Reynolds held a more ambivalent attitude to the whole infrastructure of the British Empire than is usually understood. The paper focuses especially on the works that Reynolds exhibited and undertook around the close of the Seven Years War. Britain's victory in this war, most historians agree, elevated the nation from rising imperial contender to the world's first global superpower. I build upon Mark Hallett's reading of Reynolds's *Captain Orme* (1756, ex. 1761) to suggest that Reynolds was not only representing both the magnificence and the horror of this particular war but was also offering ambivalent views about the concept of any war fought for expansionist goals. I offer a similar extension to Douglas Fordham's reading of Reynolds's Lord Bute portrait (1763). The paper situates Reynolds's imperial ambivalence in the contexts of both his awkwardly aligned neoclassical and Whiggish intellectual influences, and his somewhat contradictory friendships with Samuel Johnson and Edmund Burke. I will close with a discussion of Reynolds's little-known portrait of a Cherokee emissary, come to Britain in 1762 to broker an imperial peace. Reynolds never showed or sold this portrait of an indigenous leader, possibly because he felt that this time he had failed to contain his always-delicately-balanced ambivalence about empire's ravages.

**Patricia Fullerton**, Independent scholar and curator, *A Young Colonial Eye in Edwardian London: Hugh Ramsay Comments on the Royal Academy 1902*.

**Bio:** Patricia Fullerton is a freelance curator and writer. After majoring in Fine Arts and French at Melbourne University in 1965, she travelled extensively. Some of her activities included the Sorbonne, Paris, the Uffizi Gallery, Florence, and digging at the archaeological site of Herod's Temple, Jerusalem. Throughout her life she has continued to work in various aspects of art including commercial galleries, Gallery A and Hawthorn City Art Gallery. In the 1970s, as Promotions Officer for Philip Morris, she was involved with their renowned art collection. For 15 years she was honorary Art Advisor to the Australian Club in Melbourne.

Her definitive book, *Hugh Ramsay: his Life & Work*, was published by Hudson Publishing in 1988. In 1992 she curated *Hugh Ramsay 1877-1906*, the travelling exhibition for the National Gallery of Victoria. In 1995 she was on the curatorial committee for the AMES exhibition, *Songlines from Distant Lands*. The following year, she wrote on the Swedish mystic, Hilma af Klint for the National Gallery of Victoria's exhibition, *Beyond Belief: Modern Art and the Religious Imagination*. In 2002 she curated *The Flower Hunter: Ellis Rowan*, a travelling exhibition for the National Library of Australia. She is currently looking forward to the realization of the Hugh Ramsay Chair in Australian Art History at Melbourne University.

**Abstract:** Aged 24 Hugh Ramsay achieved what most artists might expect later in their career. In Paris in 1902 the New Salon not only accepted four of his works, but they were ‘hung on the line’, a rare honour for a youngster exhibiting for the first time, let alone an Australian! In the 1890s, at the Melbourne Gallery School, Ramsay studied under British-trained Bernard Hall, who introduced him to Velasquez and Whistler’s subtleties of tonal painting. His outstanding ability and mastery of tonal values contributed to his prize-winning record at the School. Ramsay’s letters from Paris and London to Bernard Hall reveal an ongoing respect for his former teacher, but also a cheeky disregard for some of his models, which he found out-moded. They also reveal much about his attitude to contemporary artists as well as life in Paris and London.

**Vivien Gaston**, University of Melbourne and National Gallery of Victoria, *Artist, Actress, Lover: Zoffany’s portrait of Elizabeth Farren c.1780*

**Bio:** Dr Vivien Gaston is an Australia Research Council Senior Research Fellow in the School of Culture and Communication, The University of Melbourne, working on the project 'Human Kind: transforming Identity in Australian and British Portraits 1700-1900 in the National Gallery of Victoria'. She was a lecturer in the history of art at Monash University (1998-2005) and the University of Melbourne (1997-98). She has curated *The Naked Face: self-portraits*, National Gallery of Victoria (2010-11) and *Controversy: the power of art*, Mornington Peninsula Regional Gallery (2012) and *Intelligentsia: Louis Kahan's portraits of writers*, The Ian Potter Museum of Art (2009). Her publications include *The Naked Face: self-portraits*, National Gallery of Victoria, in 2010-11, *The Long Portrait Gallery: Renaissance and Baroque Faces*, 2010, and numerous articles on subjects ranging from 16th-century Italian painting to 18th, 19th and 20th-century portraits. She is regularly invited to give public lectures and interviews to press, radio and television. She will deliver the forthcoming Rae Alexander lecture in November 2016 on illusion and delusion in portraits. She has convened and moderated seven conferences and symposia at The University of Melbourne, Mornington Peninsula Regional Gallery and the National Gallery of Victoria.

**Abstract:** While there have been important studies revealing how portraits promote actresses and generate celebrity, Zoffany’s depiction of Elizabeth Farren c.1780 in the role of Shakespeare’s Hermione is an example that enhanced the reputations and crystallized the values shared by a remarkable triad of artist, sitter and owner. By so doing it records the aspirations of late 18<sup>th</sup> century individuals at contrasting ends of the social spectrum, all in unstable circumstances; an artist restarting his career, a woman upwardly mobile and a man stemming familial decline. This paper considers Zoffany’s unique gloss on the scene of Hermione’s return to life, the portrait’s role at the start of Farren’s career and new evidence about the owner Archibald Seton. For each of these, Shakespeare’s image of a returning queen and her story of forbearance was a poignant image that evoked their own hopes for benevolent restitution.

**Joanna Gilmore**, National Portrait Gallery, Canberra and Australian National University, *‘That indefatigable artist, Mr Earle’: colonial identity in Augustus Earle’s Australian portraits, 1825–1828*

**Bio:** Joanna Gilmore is the Curator at the National Portrait Gallery (Australia). Among her previous exhibitions and publications for the Gallery are *Husbands & Wives* (2010); *Indecent exposure: Annette Kellerman* (2011); and *Elegance in exile: portrait drawings from colonial Australia* (2012); and she has twice been the co-ordinating curator of the National Photographic Portrait Prize (2012 and 2013). She oversees the twice-yearly changeovers to the Gallery’s permanent Collection Displays, and has consequently become a bit of a boffin where Australian history is concerned. Explorers, bushrangers, strumpets, mutineers, and cannibal convicts are among the topics she has explored in

floortalks and in her writing for Portrait magazine; while her fascination with the Burke and Wills story led to an interest in the prevalence of bushy beards in portraits of chaps from the 1850s and 1860s, resulting in the 2011 online exhibition *Jo's Mo Show (with beards)*. Her recent projects include *Sideshow Alley: infamy, the macabre and the portrait* – an exhibition on the subject of death masks, posthumous portraits and other evidence of late nineteenth-century Australia's taste for the fiendish and ghoulish (2015-2016).

**Abstract:** Writing in the *Art Bulletin of Victoria* of Augustus Earle's paintings of the Sydney free settlers Richard and Christiana Brooks, acquired by the National Gallery of Victoria in 1977, art historian Eve Buscombe touched on the significance of the artist's American heritage to the portraits he produced in Australia between 1825 and 1828. Taking as its starting point the predominance of portraits and views within the artistic output of early nineteenth-century Sydney – or 'the primacy of some non-aesthetic purpose' held to characterise British provincial and early colonial Australian art – this paper will expand upon Buscombe's observation, examining Earle's Australian portraits as evidence of the versatility of his practice while considering the conditions of artistic production in colonial societies. Via a discussion of Earle (1793–1838) and artists such as Charles Rodius (1802–1860), the paper will address the subject of the itinerant and adaptable provincial-style of artist, and the alignment of this model with sitters whose sense of self had its underpinnings in the increasingly mercantile, opportunistic and socially mobile temperament of Sydney in the 1820s. The paper will also consider Earle's work with reference to that of his uncle, Ralph Earl (1751–1801), a painter known for the many portraits he created in Connecticut, Massachusetts and New York during the 1780s and 1790s, and who, like Earle, successfully translated his English training and experience to an environment wherein opportunities for professional artists were supposedly limited to portraiture and other 'useful' or decorative genres.

**Ted Gott**, National Gallery of Victoria, *Augustus John's Portrait of the Lord Mayor of Liverpool, 1909*, in the National Gallery of Victoria

**Bio:** Ted Gott is Senior Curator of International Art at the National Gallery of Victoria. He has curated and co-curated 26 exhibitions, including *The Impressionists: Masterpieces from the Musée d'Orsay* (2004), *Kiss of the Beast: From Paris Salon to King Kong* (2005), *Modern Britain 1900-1960* (2007), *Salvador Dalí: Liquid Desire* (2009) and *Napoleon: Revolution to Empire* (2012). He has published widely on Australian, British and French art, and in 2013 co-authored a cultural history of the gorilla in nineteenth and twentieth-century art, literature, scientific discourse and cinema (*Gorilla*, Reaktion Press, London). His doctoral research was on the French Symbolist artist, Odilon Redon.

**Abstract:** In 1939 the Director of the National Gallery of Victoria, J. S. MacDonald, wrote forcefully about Augustus John's life-size 1909 portrait of the Lord Mayor of Liverpool: 'the painting is a bad one, and its purchase should not be entertained'. Nonetheless, the painting was subsequently purchased for the National Gallery of Victoria by the Felton Bequests' Committee. Why was opinion divided about the merit of John's painting, and how did a work that would seem to be a natural fit for a Liverpool collection end up gracing the walls of the National Gallery of Victoria in Melbourne?

**Anne Gray**, Emeritus Curator, National Gallery of Australia, Canberra  
*'The Two Titans of Australian Portraiture: Roberts and Lambert'*

**Bio:** Anne Gray has had 40 years of art museum experience. She joined the National Gallery of Australia as Head of Australian Art in February 2001, a position she held until April 2016. She was previously Director of the Lawrence Wilson Art Gallery at The University of Western Australia, Head



of Art at the Australian War Memorial, and Educator at the Art Gallery of Western Australia. She has curated around 40 exhibitions including, most recently, *Tom Roberts* (2015-16). For the National Gallery of Australia she also curated *Face: Australian portraits 1880-1960* (2010), as well as *The Edwardians: Secrets and Desires* (2003), *Constable: Impressions of land, sea and sky* (2005), *George W. Lambert Retrospective: Heroes and Icons* (2007) *McCubbin: Last Impressions* (2009), *Out of the West: Western Australian Art 1830s-1930s* (2011-12) and *Sydney Long: The spirit of the land* (2012). She was co-Curator of *Australia* (2013), at the Royal Academy of Arts, London, an exhibition of more than 200 works covering more than 200 years of Australian art. She has written widely on Australian art and artists including *George Lambert 1873-1930, Catalogue Raisonné*, and *Australian Art in the National Gallery of Australia*, (ed.). And she has presented many public lectures and conference papers, including the 2009 Mayne Centre Lecture at the University of Queensland on 'Beyond the Archibald: Aspects of Australian Portraiture 1880-1960' and 2013 Menzies Lecture in London on 'Building a Cultural Capital 1913-2013'. She compiled *Yours truly, Arthur Streeton*, a music and words performance about the relationship between Arthur Streeton and his wife Nora Clench. She has a PhD in Fine Arts from The University of Melbourne and an MA in Aesthetics from The University of Western Australia. She has been a Harold Wright Scholar in the Department of Prints and Drawings at the British Museum, London and has held fellowships with the Yale Centre for British Art, New Haven and the Menzies Centre for Australian Studies at Kings College, London.

**Abstract:** Tom Roberts was the pre-eminent portrait painter in Australia in the late 19<sup>th</sup> century and George W. Lambert was Australia's most successful portrait painter in the early 1900s. Portraits were central to both artists' work and played a major role in establishing their reputations. This paper will compare and contrast aspects of the portraits of these two artists. Many portrait painters have used themselves as a model to learn about portraiture and experiment with their approach to depicting people. Roberts, however, was not such an artist; rather, he turned to family and friends as models, and painted many friendship portraits. Lambert, on the other hand, painted numerous self-portraits. Both artists owed much to the tradition of portraiture, and particularly to the art of Velasquez, Manet and Whistler; but the lessons they learnt from looking at the work of their predecessors were very different. Roberts, however, did not like the swagger in portraits by Sargent, whereas Lambert not only admired it, but also became a master of swagger himself. Portraits of this period, rather than shaping social values, reflected them: capturing the contemporary fashion for theatricality and for historical paintings. And this interest in 'the continuing tradition' was part of a contemporary trend – in music, theatre, and literature. Both artists adopted the Edwardian 'continuing tradition', and owed their successes at the Royal Academy partially as a result of adopting this approach. Indeed, Roberts failed to prosper at the Academy until he painted a portrait in the Edwardian manner, using fancy dress costume and paying homage to earlier artists. Lambert was quicker to adopt the 'continuing tradition' in his portraits. Rather than portraiture forming a bridge between British and Australian society, many of the works by artists who worked in Britain during the Edwardian period were not understood in Australia when these artists showed their works here.

**David Hansen**, Associate Professor, Centre for Art History & Art Theory, Australian National University, '*Skin and bone: surface and substance in Anglo-colonial portraiture*'

**Bio:** David Hansen has worked as a regional gallery director, a State museum curator and an art auction house researcher; in 2014 he was appointed Associate Professor at the Centre for Art History and Art Theory at the Australian National University. With over 30 years' professional experience in the visual arts and museums sectors, Dr Hansen has curated more than 80 exhibitions, and his writings on art have been widely published in newspapers, scholarly journals, exhibition catalogues and books. He has a special interest in colonial art, particularly in the work of the Anglo-colonial Picturesque landscapist John Glover and in early settler representations of Aboriginal Australians.

**Abstract:** This paper takes an exploratory, speculative tour around physiognomies of politics and sensibility, class and race in Britain and Australia, from the late eighteenth to the mid-nineteenth centuries. It considers the relationship between the coastal profile, the silhouette and the phrenology head; between the theodolite, the pointing machine and the craniometer; between the contour map, the cameo and the death mask. It also ventures into the topology of portraiture, the geometries through which portraits and maps are presented: both quadrilateral frames and grids and oval or circular medallions. By presenting materials which are functionally and materially diverse but which are clearly related in appearance and time and place of origin, this lecture will suggest that the public and popular cultures of the British imperium spread a wider and weirder net than is conventionally supposed.

**Jill Harland**, Independent scholar, *The Elusive H.W Patterson, Nineteenth-century Portrait Artist and Colonial Painter? A micro-case study relating to the complexities of attribution and authorship*

**Bio:** Jill Harland is currently Head of History at Timaru Boys' High School which is located in the South Island of New Zealand. In this role she teaches all senior levels of History in addition to Social Studies for Junior students. Prior to taking this position a year ago, Jill was involved in a PhD programme of study at the University of Otago. Her doctoral thesis focuses on emigration from northern Scotland to New Zealand, Australia and Canada from 1848-1914. Jill has a passion for all aspects of the discipline including local and family history. While undertaking research for her thesis Jill was employed as both a Teaching Fellow and a Tutor in the Department of Classics, where she lectured on Hellenistic Art, Greek Mythology and Ancient Greece and Rome. Jill also had the opportunity at the University of Otago to further her interests in Art History by tutoring courses in Renaissance Art. Jill has a particular interest in restorative histories; she is currently involved in research on H. W. Patterson, a nineteenth-century British portrait artist.

**Abstract:** This proposed conference paper focuses on the life work of a relatively unknown nineteenth-century portrait artist who appears to have two identities in the art world. I commenced my research in New Zealand in 2008 with the purchase of a portrait entitled 'Victorian Lady with ringlets' painted by H.W Patterson in 1837. The identity of the sitter remained unknown until 2015 when my investigations led to the discovery of another Patterson painting of the same woman in Virginia. The true identity of the sitter was Mary German Elwell whose husband was an engineer on the erection of London Bridge. The couple heralded from Devonport in Plymouth England and had links with members of the British Admiralty. In November 2014, Barbara Bryant, Leader for Nineteenth Century Portraits for the 'Art Detective' web site, confirmed the true identity of another H. Patterson to be Hugh Patterson who painted a full-length portrait of Sir Edward Codrington in 1840. This work of art is currently held by Plymouth City Council Museum and Art Gallery. H. Patterson is also credited with having painted William Carnegie seventh Earl of Northesk who joined the British Navy in 1771 and eventually held the ceremonial post of Rear-Admiral of Great Britain. My proposed conference presentation seeks to argue that H. Patterson and H.W Patterson are in fact the same individual who is identified by virtue of place and provenance including the goldfields of Victoria in Australia.

**Angela Hesson**, ARC Centre of Excellence in the History of Emotions (CHE), University of Melbourne, *The stuff of love and longing: Miniatures, mourning, and the paradoxical pleasure of absence*

**Bio:** Dr Angela Hesson obtained her PhD in Art History and Literature from The University of Melbourne in 2012. Prior to her appointment at CHE, she was employed as a lecturer in Art History

and Literature at The University of Melbourne, and at La Trobe University. From 2010-2013, she worked as a curator at The Johnston Collection, a Melbourne house museum specialising in 17th-19th century fine and decorative art. She has also worked extensively as a freelance arts writer. Much of her research to date has focussed upon theories of fetishism and their relationship to femininity, as well as to practices of collection and connoisseurship. Her doctoral thesis, entitled *The Profane Interior: Decadence, Femininity, Fetishism*, examined Decadence's literary and artistic engagement with various forms of fetishism, including religious, sexual, and commodity fetishism. Angela has been appointed by CHE to curate an upcoming exhibition on the subject of art and emotion in European society in the period 1400-1800. The exhibition is a collaboration with the National Gallery of Victoria, and will focus on the theme of love and the way it has intersected and combined with other emotions to create social and aesthetic scripts that shape changing collective behaviours in the early modern period. While popular conceptions of love tend frequently to focus upon romantic love, one of the primary concerns of the exhibition is the exploration of love's varied manifestations across the realms of human experience and exchange. These include familial relationships, religious devotion, friendship, altruism, patriotism, narcissism, materialism, nostalgia etc. The exhibition will present depictions of love across these variations in a variety of media, as well non-representational and functional objects which might be perceived to be infused with emotion. Angela is also co-editing a volume of essays (with Charles Zika) on the subject of art and emotion to accompany the exhibition.

**Abstract:** Delicately slipping between emotional and physical realms, portrait miniatures, love tokens and mourning jewels maintained a profound relationship to both the imagination and the body, often worn against it, sometimes fashioned from it. The inclusion of hair, whether as a reminder of an absent loved one, or in memory of a deceased one, provided a literal sense of physical proximity to the object of affection, serving as a focus for private and public displays of feeling. Distinct from dowries or contractual gifts, these objects symbolised intimacy, and, in their inherent corporeality, desire. This paper will examine the manner in which love, loss and longing were fetishized through miniatures and mourning jewels, and ways in which their production, distribution and use served to signify, regulate and materialize emotion.

**Michael Hill**, National Art School, Sydney, *The First Monument in New South Wales: Edward Hodges Baily's portrait of Sir Richard Bourke, 1842*.

**Bio:** Dr Michael Hill is Head of Art History and Theory at the National Art School in Sydney. He lectures on modern, contemporary, and Australian art, as well as specialist subjects such as architecture and 17<sup>th</sup>-century painting. His particular interests are Baroque art, portraiture, classical architecture and art historical methodology. He is a curator and advisor to *Sculpture by the Sea* in Bondi, Cottesloe and Denmark. His publications include: 'Site Decorum' (with Peter Kohane), *Architectural Theory Review*, vol. 20, 2015; 'Steinberg's Complexity', *The Baroque in Architectural Culture 1880-1908*, Ashgate, 2015; 'The Informality, the smile and the letter in Baciccio's portrait of Cardinal Spinola', *The Italians in Australia: Studies in Renaissance and Baroque Art*, Florence, 2004.

**Abstract:** Sydney's inaugural commemorative bronze was unveiled in 1842, fifty-four years after the arrival of the First Fleet. It was dedicated to *Sir Richard Bourke*, Governor of NSW from 1832 to 1837. As there were no foundries in the colony, the work was designed and cast in England by Edward Hodges Baily, Royal Academician. Given that commemorative statues were the mainstay of sculpture at the time, why did this one take so long? Nineteenth-century sculpture's true home was in the city rather than the gallery, contributing to the making and self-awareness of the public realm: institutional buildings spoke to pedestrians via the figures decorating their walls while noted citizens were commemorated within the urban spaces they commanded when alive. Sydney was little more

than a camp in its first decades, and it was not until roads were edged, buildings faced with brick and stone, and squares set aside, that monuments began to appear. Although Baily's portrayal (from his London studio) of Bourke as an individual is worthy of comment, more significant is its orientation in public space. Contemporary observers noted that it was sited on an eminence, such that it could be seen from all points. A huge plinth raised Bourke further above the ground, allowing him to survey the Governor's domain and residence, whose construction he had initiated, and Sydney Harbour, gateway to the colony. Indeed the Bourke monument was the first point on what would develop as an axis of civic sculpture saluting the Harbour and defining the eastern edge of the city. Like the government buildings whose facades were calibrated to the variety of views had from the water, Governor Bourke faced those who entered the colony via Port Jackson; it presented not so much an image of authority directed at locals, as an ideal of order shaped to the hopes of those who arrive from afar. The proposed paper sets a largely ignored public portrait in the context of city building and the colonizing process.

**Alison Inglis**, University of Melbourne, *Imperial performance: ancestral portrait displays in colonial Australia*

**Bio:** Alison Inglis is an Associate Professor in the Art History program at the University of Melbourne. For many years, she co-ordinated the MA Art Curatorship program in the program. Her research interests include nineteenth-century British and Australian colonial art; technical art history; and museum studies. Her experience in the field of curatorial studies is reflected in her membership of several museum boards (including Museum Victoria and the Duldig Studio). Her current research focuses on two ARC-funded projects: *Australian art exhibitions 1968-2009: a generation of cultural transformation*; and *Human kind: eighteenth-century and nineteenth-century British and Australian portraits in the National Gallery of Victoria*. She also was curator (with Patricia Macdonald) of the exhibition *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation*, Art Gallery of Ballarat, 2014.

**Abstract:** The role of portraiture in celebrating family history and pedigree was widely recognised in Britain during the eighteenth and nineteenth centuries. This appreciation of ancestral displays also extended to imperial outposts like the Australian colonies. As Joan Kerr has observed: 'The English Country House tradition of covering the dining room walls with substantial paintings of one's ancestors was certainly reproduced in the antipodes and served to confirm or confer class and position'. Yet, the precise social and political significance of these colonial collections of family portraits has received little examination to date. This paper will focus on a particular example: the portrait collection amassed by the Winter Cooke family between 1850 and 1930 for their pastoral property 'Murndal' in Victoria's Western District. One of the paintings acquired for Murndal was *The Pybus Family* (c.1769) by Nathaniel Dance (1735-1811), which will be reappraised in light of its integration within this specific setting. This paper will argue that within this colonial country house, the portrait was transformed from its original function as an image of newfound success – and specifically Indian-made wealth – to become part of a larger cultural landscape celebrating dynastic pride and British Imperial patriotism.

**Laura Jovic**, University of Melbourne, *The Lashmar Family portrait, 1857-58: emigration, photography and family ties*

**Bio:** Laura Jovic is a curator and fashion historian who is completing a PhD at the University of Melbourne. Formerly a Curator of Australian Fashion & Textiles at the National Gallery of Victoria (2007-2012), and a Registrar at Auckland Art Gallery (2001-2007), Laura is now an independent

curator whose most recent exhibition, *Louis Kahan: Art, Theatre and Fashion* is currently on show at the Town Hall Gallery, Hawthorn. Her publications include (sole authored) *Linda Jackson Bush Couture* (2012); *Australian Made: 100 Years of Fashion* (2010); and co-authored): *Manstyle: Men + Fashion* (2011); *Together Alone: Australian and New Zealand fashion* (2009); *Black in Fashion: Mourning to Night* (2008).

**Abstract:** When the National Gallery of Victoria purchased a mid-nineteenth century Australian family portrait in 2004, the sitters' names were unknown. Identified by a descendent in 2010, the portrait of what we now know as the Lashmar family stands as an example of the role played by early photography in maintaining connections with emigrants' families back 'home'. Letters written between family members in Britain and the father in the portrait, Thomas Young Lashmar, after he emigrated to South Australia in 1839 attest to the power of such images in binding families divided through emigration. The portrait changed in significance over the years from one that initially provided a tangible link to the living, to one which acted as a lasting image *in memoriam*.

**John Jones**, Independent scholar, *Two Mourning Portraits from Colonial Victoria 1855-56*.

**Bio:** John Jones was a former Curator of Australian Paintings and Sculptures at the National Gallery of Australia and has worked with Chris Deutscher and Christies. He a freelance curator with interest in portraiture in colonial Tasmania and Victoria. John's most recent exhibition was *Robert Dowling: Tasmanian son of Empire*, at the National Gallery of Australia, 2010.

**Abstract:** A death in the Western District of Victoria in 1854 provides the context for these thoughts on Jane Sceales of Merrang Station's commission to Robert Dowling to commemorate her husband, Adolphus, in the two Australian National Gallery paintings, *Mrs Adolphus Sceales with Black Jimmie on Merrang Station* and its recently discovered companion painting, *Jane Sceales with her daughters Mary Jane and Christina Hilda*. This paper will offer an examination of their place, and that of related works by Dowling, in colonial Victoria's early artistic endeavours.

**Jennifer Jones-O'Neill**, Federation University, *Male sensibility in late eighteenth-century portraits*

**Bio:** Jennifer Jones-O'Neill is an Associate Professor of History and Theory of Art and Design at Federation University, Australia. She is currently Head of the School of Humanities and Social Sciences. Her research is in the area of visual culture and the history of ideas with a particular focus on the eighteenth century. This research has resulted in publications and conference presentations on the visual representation of sensibility, melancholy and genius. Jennifer is also interested in the role of research for contemporary visual artists and how this is enacted in postgraduate degrees.

**Abstract:** Abstract: A number of writers have addressed the links between the National Gallery of Victoria's portrait of Richard St George Mansergh-St George by Thomas Gainsborough and that by Hugh Douglas Hamilton in the collection of the National Gallery of Ireland. The approaches vary according to the overarching themes, which range, not surprisingly, from a focus on the military life of the sitter, to the not quite so readily apparent, impact of Gothic Romance literature. However, what unites and underpins the varied responses is the representation of manly sensibility in the late eighteenth century. Although taken as a given, this notion of manly sensibility is worth analysing in more depth specifically in how it relates to broader social values and the evolving sense of what it meant to be a man. This paper addresses how these portraits signify a correspondence of the sitter's self-fashioning, the artists' responses to the norms of contemporary portrait painting, and the social and cultural values that had to be negotiated.

**Barbara Kane**, Independent scholar, *Thomas Woolner's portrait medallions*

**Bio:** Barbara Kane is an independent scholar and free-lance curator based in Melbourne who completed her Masters in Art History (University of Melbourne) on the subject of Rupert Bunny's Symbolist Decade: A Study of the Religious & Occult images, 1887-1898. For many years an Associate of the Department of Fine Arts, the University of Melbourne, she has contributed articles on Bunny to several publications, including *Painted Women: Australian artists in Europe at the turn of the century* (1998) and *Treasures: Highlights of the Cultural Collections of the University of Melbourne* (2003). She has curated a number of exhibitions, including *Sanctity and mystery: The symbolist art of Rupert Bunny* (2001) and, together with co-curator, Caroline Clemente, is currently researching the Australian work of the pre-Raphaelite sculptor, Thomas Woolner, for *'The Power of Gold': a Pre-Raphaelite Sculptor in Australia 1852-1854*, an exhibition to be shown at the National Portrait Gallery, Canberra, opening December 2018.

**Abstract:** Thomas Woolner, the only Pre-Raphaelite sculptor and member of the Brethren to come to Australia, arrived in Melbourne during the gold rush in 1852. In 1853, he produced low relief profile portrait medallions to 'get money with', having failed at prospecting. The resulting series belongs to an historic moment in the recently created colony of Victoria, witnessed by the affixation of 'Melbourne' to the artist's inscription beneath his image of its Lieutenant-Governor, Charles La Trobe. The National Gallery of Victoria examples, all Melbourne subjects, belong exclusively to La Trobe's intimate personal circle of Port Phillip District settlers who survived the seismic gold rush years and transition to post-pastoral Victoria and self-sufficiency from New South Wales. These small, modestly priced images, capable of multiple reproduction in plaster, bronze or terracotta, also at later periods, established Woolner's success first in Melbourne and then Sydney in 1854 with portraits of public figures of the NSW Legislative Council. His extraordinary accuracy in naturalistic detail before the availability of the technology, fixed each subject with photographic clarity, creating on commission, a posthumous portrait as permanent memorial of her daughter for the miniature portraitist, Georgiana McCrae. A further advantage of profile medallions was the indelible connection in European and colonial cultural imagination with the medallions of classical antiquity, conferring on the subject a flattering aura of patrician reserve. As in Britain, colonials could acquire images of admired notables: the popularity of Woolner's portraits of La Trobe and of W.C. Wentworth of Sydney, was an indicator of a growing sense of dependence and nascent nationhood.

**Kathleen Kiernan**, University of Melbourne, *Going...Going... Gone!: Portraits of Auctioneers and Printsellers in London 1741-1800*

**Bio:** Kathleen Kiernan is undertaking a PhD in Art history at the University of Melbourne, having previously completed a Postgraduate Certificate in Art Conservation Studies and a MA of Art Curatorship. She has worked as a tutor in the undergraduate Art History program since 2014. During her PhD candidature, she has been awarded the Harold Wright Scholarship in 2007; the Macgeorge Scholarship and the Alma Hansen Scholarship in 2010. Kathleen's recent publications and exhibitions include: *Journeys and places: Landscape etchings by Jan van de Velde II*, exhibition catalogue, Ian Potter Museum of Art and Baillieu Library, 2009; *Mapping the terrain of the past: PROV's Historic Plan Collection*, Public Record Office Victoria (PROV), 2009; 'Lonely traveller in a transient world: The landscape prints of Jan van de Velde II donated to the Baillieu Library by Dr J. Orde Poynton', *Collections Magazine*, Issue 2, 2008.

**Abstract:** Auctions that were specifically for prints became more frequent in the middle of the eighteenth century. Printsellers were meeting an increasing demand for prints, and became celebrities within their circle. They were recorded in *Portraits of Printsellers*, a handwritten book by an unknown author, located in the Prints and Drawings Department in the British Museum. The biographies in the book are illustrated with portraits by the anonymous author. A series of portraits of the characters who attended print auctions were also sketched in the margins of sales catalogues by the art dealer John Greenwood. In fact, the activity of portraying the interesting characters that attended print sales was a common one. John Thomas Smith referred to the etching that was produced from the same portraits that featured in the book *Portraits of Printsellers*, in his book *A Book for a Rainy Day* (1861). This paper addresses the insight to be gained from the portraits by printsellers and dealers from this period. They chronicle the social network of the print trade in London.

**Emma Kindred**, National Gallery of Australia, Canberra, *Seven little Australians: examining late nineteenth century childhood through portraits in the National Gallery of Victoria collection*

**Bio:** Emma Kindred is Assistant Curator, Australian Painting and Sculpture pre-1920 at the National Gallery of Australia. She has previously held curatorial positions at the Australian War Memorial, and in Australian Prints and Drawings at the National Gallery of Australia. She completed her doctoral thesis in 2012 at the University of Sydney, writing on Arthur Streeton's journey to Cairo in 1897. She is currently undertaking a catalogue raisonné of Streeton's work, and is preparing a manuscript on Streeton and Australian Orientalism.

**Abstract:** With a focus on the National Gallery of Victoria's rich holdings of late Victorian and Edwardian portraiture, this paper will examine how the nature of childhood in Australia was captured and conveyed. During this period there was a clear distinction between depictions of children as little adults, or future adults, and children as active agents taking part in childhood as a distinct life stage. Through seven key portraits of children by Tom Roberts, Jane Sutherland, Frederick McCubbin, Emmanuel Philips Fox and Hugh Ramsay, this paper will tease out constructions of Australian childhood. Moving from the domestic sphere to the outside world, it will establish the way in which the subjects of these portraits embodied the figure of a uniquely Australian child as 'type'. Children, and the experience of childhood, as presented in Australian art have received limited attention to date. Addressing this lacuna, my paper presents a study of representation and the social and familial relationship narratives that emerge through both formal portraits and scenes of children in the landscape. The degree to which artists looked to European portraiture as a model, and indeed turned to the collection of the National Gallery of Victoria for instruction, will also be discussed.

**Katherine Kovacic**, University of Melbourne, *Who left the dogs out? Rethinking the canine role in human portraits.*

**Bio:** Katherine Kovacic is an independent researcher with special interests in animal behaviour, the role of animals in art and representations of the human-animal bond. She has an Honours degree in Veterinary Science, and a Master of Arts and PhD in Art History. She is currently working on several projects focusing on Australian artists of the nineteenth and early-twentieth centuries and the representation of animals in World War I propaganda.

**Abstract:** This paper will examine ways in which the presence of a dog alters the reading of a human portrait. Generally, dogs in portraits painted prior to 1914 have been viewed merely as symbols or artistic props. Here, consideration will be given to the idea of the dog as an individual personality and

as companion or more specifically, friend, to the human sitter. Drawing on portraits in the collection of the National Gallery of Victoria and other Australian institutions, discussion will focus on the bond between human and dog and the way it is represented artistically. Some of the National Gallery of Victoria paintings that will be considered include: Tom Roberts' *Blue Eyes and Brown* (1887), *Maria Elizabeth O'Mullane and her children* (c.1854) by William Strutt, and Rupert Bunny's *Portrait of the Artist's Wife* (c.1902). Research relating to the human-animal bond will underpin an examination of the relationship between sitter and animal, as well as that between audience and animal. There is evidence to suggest that the presence of an animal significantly alters viewer perception of the human sitter and impacts on the way an audience responds to the painting. Just as nineteenth-century Australia followed the artistic trends and tastes of Britain, it was also quick to adopt the Mother Country's culture of pet-keeping and self-proclaimed love of dogs. Therefore, this paper will also consider the audience, particularly individuals with knowledge of dogs and dog breeds, may make assumptions regarding both the personality and social status of a human sitter. By considering the importance of dogs in portraits, it is possible to gain additional insight into the changing sensibilities of both British and Australian society.

**Mark Ledbury**, University of Sydney, *James Northcote's Godwin: Friendship, Politics and Likeness in Radical London*

**Bio:** Professor Ledbury took his degrees at the University of Cambridge and the University of Sussex, and his first academic post was as lecturer in Cultural History at the University of Portsmouth. He then moved to the University of Manchester where he was lecturer in Art History, until he joined the Sterling and Francine Clark Art Institute in Massachusetts, in 2003. As Associate Director of the Research and Academic Program at the Clark, he oversaw the expansion of the research program's ambition and reach. He devised, planned and ran workshops, conferences and partnerships and worked to develop and oversee a lively residential scholars' program. As Director of the Power Institute, Professor Ledbury ensures that the Power furthers its research and public engagement mission through talks, conferences and the support of research and publications. Professor Ledbury's research interests are in the history of European art, particularly French Art, in the eighteenth and early nineteenth centuries, and he is specifically interested in the relationships between theatre and visual art and in concepts of genre in Enlightenment philosophy and aesthetics. He is committed to historically and archivally informed scholarship, has published widely on Boucher, Greuze, David, and on inter-arts networks and relationships.

**Abstract:** James Northcote's portrait of William Godwin in the National Portrait Gallery is one of his most accomplished paintings. It is also, to an extent, the image of a survivor, refracting a friendship that developed in some of the most uncertain political and cultural times for Britain. This paper explores Northcote and Godwin's somewhat unlikely bonds, in the context of the wider friendship networks that linked Northcote to some of the principal players in the Radical London of the 1790s.

**Michael Liversidge**, University of Bristol, *'Correct Likenesses': John William Lewin's earliest Australian portraits*

**Bio:** Michael J. H. Liversidge FSA is Emeritus Dean of Arts at the University of Bristol which he joined in 1970 to teach the history of art, specialising in English painting principally from the eighteenth and nineteenth centuries.

**Abstract:** This paper will discuss two unpublished portrait drawings of aboriginal Australians by John William Lewin, both dating from 1801 and identifiable as the works described in an account of an



expedition to the Hunter River district led by Lieutenant James Grant which was published in London in 1803. The first professional artist to emigrate to New South Wales as a settler, Lewin is known mainly for his natural history studies and landscape drawings. He also advertised himself as a draughtsman who took likenesses, but until now none from the beginning of his colonial career have come to light. Among the half-dozen portrait drawings hitherto known, five are small-scale watercolour heads of Tahitians resulting from an ill-fated victualling expedition Lewin joined in 1801-02, and one is a later portrait of an aboriginal Australian; two more figure drawings are conventionally ethnographic studies of the kind typically encountered in early colonial iconography in which indigenous peoples from around the world are subjected to a European gaze cast on the unfamiliar 'other' to record their appearance, customs, culture and manners. While this aspect is intrinsically evident in the drawings presented here for the first time, their rendering of character and type reveals the artist's sensitivity to exploring, rather than examining, his subjects' humanity and dignity, adapting to the colonial context a convention of portrait drawing practised in London at the time, and elucidating the part he played in early colonial artistic culture.

**Matthew Martin**, National Gallery of Victoria, *Fragile identities: Eighteenth-century British portraits in porcelain*

**Bio:** Dr Matthew Martin is Curator of International Decorative Arts and Antiquities in the National Gallery of Victoria. Holding degrees in Byzantine archaeology, Semitic philology and Art history, he was formerly Director of Studies at the Melbourne College of Divinity. His recent publications and exhibitions include: *Chinoiserie: Asia in Europe 1620-1803* (2009); *The Peter Wynne Morris Collection: French eighteenth-century white porcelain in the National Gallery of Victoria*, 2008; 'Relics of another age: art history, the 'decorative arts' and the museum, *Art Journal of the National Gallery of Victoria*, 49, 2010.

**Abstract:** From the earliest period of European porcelain production in the eighteenth century, porcelain was exploited as a medium for the creation of portrait sculpture. Such sculptures were often likenesses of the reigning prince who was also frequently the patron of the porcelain manufactory producing the image. A phenomenon particular to English porcelain factories in the mid eighteenth century was the production of portrait figures of popular actors from the London stage, in roles for which they were famous at the time. The collections of the National Gallery of Victoria include a number of such portrait sculptures, depicting actors like David Garrick, Kitty Clive and Henry Woodward. These works have been considered for the insight they provide into the developing culture of celebrity in eighteenth-century England. This paper will consider the role of porcelain as a medium for the production and circulation of popular imagery, like actors' portraits, paying special attention to contemporary symbolic associations of the porcelain medium with notions of alchemical transformation, notions particularly suited to the depiction of theatrical players.

**Sophie Matthiesson**, National Gallery of Victoria, *Joseph Highmore in Australia*

**Bio:** Dr Sophie Matthiesson is Curator of International Art at the National Gallery of Victoria. She has contributed to many of the Melbourne Winter Masterpieces exhibitions since 2007. A specialist in eighteenth-century French art, her doctoral research was on 'The prison-made object in the French Revolution'. Sophie was co-ordinating curator of the 2014 Melbourne Winter Masterpieces exhibition, *Monet's Garden*.

**Abstract:** This paper introduces the paintings of Joseph Highmore (1692-1780) in Australian collections, including the remarkable group of family portraits in the National Gallery of Victoria. It also presents an ivory bust of Isaac Newton by the French Protestant sculptor, David Le Marchand in the NGV collection, an object which illuminates some of Highmore's many links with the Huguenot community of early eighteenth-century London.

**Anne Maxwell**, University of Melbourne, *Mina Moore's Portrait of Nellie Stewart in the National Gallery of Victoria*

**Bio:** Anne Maxwell is an Associate Professor in the English and Theatre Studies program of the School of Culture and Communication at the University of Melbourne. She is currently researching a monograph on the history of women's photography in the Asia-Pacific. She is also researching the influence of Lavater on early portrait photography. Her most recent monograph is *Shifting Focus Colonial Australian Photography 1850-1920* (2015). She has published many journal articles and essays on British, and Australian and NZ Colonial literature, and on race theory and American Visual Cultures. She teaches Postcolonial and Global literature contemporary American literature and American literature of the nineteenth and twentieth centuries.

**Abstract:** Among the most skilful and charming paintings at the National Gallery of Victoria is a life-size portrait of Nellie Stewart dressed in one of her most sumptuous stage costumes. Painted in oils by the Melbourne-based artist W.B. McInnes in 1930, the portrait captures the popular actress's fey expression and delicate face and figure. But McInnes was not the only artist to record Stewart for posterity. The National Gallery of Victoria houses a second image of the actress from an earlier period, this one by the photographer Mina Moore, the sister of May Moore who managed a similar photographic studio in Sydney. Mina Moore's portrait of Nellie Stewart was created in 1911 at a time when the theatre was so immensely popular in Australia as art form that it influenced ladies fashions including dress styles. My paper will position Moore's portrait of Stewart within the emerging market for photographic images of Australia's stage and screen celebrities, but it will also situate it within the larger international stylistic movement of Pictorialism that beginning in Europe in the 1890s spread rapidly across the world. I will argue that the success enjoyed by the Moore sisters relative to the other photographers around them can be ascribed not just to their talent, but also to their canny ability to judge the market for portrait images that were at once both stunningly beautiful and theatrical.

**Helen McDonald**, University of Melbourne, *About Face: Settler colonialism and the archaic faces of Murujuga*.

**Bio:** Dr Helen McDonald is a writer, art historian and Honorary Fellow at the University of Melbourne. She is author of *Erotic Ambiguities: The Female Nude in Art* (London & New York: Routledge) 2001 and *Patricia Piccinini: Nearly Beloved* (Sydney: Piper Press) 2012, part of which was republished in Portuguese in 2016. She has written many catalogue essays, articles for magazines and journals and has taught art history at La Trobe University, the University of Melbourne and the Victorian College of the Arts. She is currently writing a book on art, dry country and climate change.

**Abstract:** This paper considers two roughly synchronous moments in Australia's cultural history in which representations of the human face are salient. The first moment is the 1868 massacre of the Yabburara people of Murujuga, which led to the ongoing destruction of Murujuga's rock art, including at least one highly valued archaic face. The second is Italian-born, Australian-based, Girolamo Nerli's production, between 1888 and 1892, of a series of head studies, entitled *Portrait of*

*an Aborigine*, two of which are oil-on-board paintings owned by the National Gallery of Victoria (NGV). Through the lens of historian Patrick Wolfe's theory that settler colonialism is based on the principle of the 'eliminating the native,' the paper demonstrates how Nerli's NGV portraits are structured on racial stereotypes that conform to this logic. The paper is also a call to art history to embrace Australian rock art and to seek an understanding of the cultural origins of human kind.

**Jennifer Milam**, University of Sydney, *Sympathetic Understanding and Viewing Portraiture During the Enlightenment*

**Bio:** Jennifer Milam is a Professor in the Department of Art History at the University of Sydney. She received her BA in Art History and Economics at Barnard College, Columbia University, and her MA and PhD in Art History from Princeton University. She has published articles in journals such as *Art History*, *Burlington Magazine*, *Eighteenth-Century Studies* and *Eighteenth-Century Fiction*. Her books include studies of Rococo art and architecture, the French painter Jean-Honoré Fragonard, and a co-edited volume on women artists and patrons in eighteenth-century Europe. She has held external research grants and fellowships awarded by the Australian Research Council, the Yale Center for British Art, the Australian Academy of the Humanities, Columbia University's Institute for Scholars at Reid Hall, and the National Endowment for the Humanities. Her publications include major books, such as: *Historical Dictionary of Rococo Art*, Scarecrow Press, 2011; *Fragonard's Playful Paintings. Visual Games in Rococo Art*, University of Manchester Press 2007; *Women, Art and The Politics of Identity in Eighteenth-Century Europe*, eds. Melissa Hyde and Jennifer Milam, Ashgate Press, 2003.

**Abstract:** What is the relationship between philosophical thought and the reception of portraiture during the Enlightenment? How can an eighteenth-century reception of the portrait be interpolated through philosophical writings on aesthetics? More generally, how did viewing art contribute to the perception of aesthetic value and critical philosophy during the Enlightenment? This paper takes up these questions through an analysis of visual form in British portraiture from the second half of the eighteenth century. Drawing on texts such as William Hogarth's *Analysis of Beauty* (1753) and Adam Smith's *Theory of Moral Sentiments* (1759), it considers parallels between a theoretical understanding of sympathy in aesthetic writings of the Enlightenment and a critical interest in the role of expression in painting that centred on discussions of reading character and emotion when viewing the face. Hogarth, for example, referred to the face as the "index of the mind" and observed that perceptions of the passions were formed "at first sight" before any other information was received. Smith took this one step further by proposing that the spectator did not simply read emotions in others, but was made to feel them through sympathetic understanding. My interest is in using these theoretical writings to interpret how portraiture was approached by artists and viewers alike as a sympathetic genre during the Enlightenment. Through the provocation of the viewer's imagination—stimulated by the handling of medium, expression and form—the inner workings of the human mind were not only portrayed and perceived, but also felt and experienced, in response to the image of another person. Sympathy was not simply a theoretical construct of the Enlightenment. It informed, and was informed by, the very making and viewing of art.

**Martin Myrone**, Lead Curator, Pre-1800 British Art, Tate Britain, London, '*Portrait and Autograph: Art and Identity in the Age of Reform, c.1820-40*'

**Bio:** Martin Myrone is Lead Curator, Pre-1800 British Art at Tate Britain, London. He works with the team of curators responsible for the development of and research into Tate's holdings of artworks from the sixteenth to the early nineteenth century. He has delivered a range of exhibition and display projects at Tate Britain, including *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*

(2006), *William Blake's 1809 Exhibition* (2009) *John Martin: Apocalypse* (2011–12) and *British Folk Art* (2014). He is co-editor of the forthcoming Yale University Press essay collection, *Court Country City: British Art and Architecture 1660-1735*. His current research focuses on the cultural politics of the emerging liberal state in the early nineteenth century, and he is working on book-length studies on the 'bio-politics' of art education in the period, and on the history and portrait painter Henry Perronet Briggs (1792-1844).

**Abstract:** In the late 1830s the English portrait and subject painter Henry Perronet Briggs (1792-1844) produced a group of portraits which, while executed in a well-established and fluent painterly style rooted in Reynolds and Lawrence, also incorporated elements of physical text, inscribed or even pasted on the canvas. These anachronistic elements will be the starting point for this lecture, opening up questions around authenticity, identity, illusion and the portrait-as-object, in, quite specifically, an age of political reform and industrialisation.

**Lara Nicholls**, National Gallery of Art, Canberra, *Catherine Devine and her portrait of Arthur Martin à Beckett in the National Gallery of Australia's collection*

**Bio:** Lara Nicholls is an Assistant Curator, Australian Painting and Sculpture at the National Gallery of Australia and the 2018 Curator of the Lorne Sculpture Biennale. She is a graduate of the University of Melbourne and holds a Masters of Art (Art History) awarded in 2000 for her thesis, *The Duc d'Aumale and his Orientalist Paintings*. She was formally Fine Arts tutor and curator at Trinity College, University of Melbourne. She wrote the catalogue for the College's art collection, *In a New Light*, which was exhibited at the Museum of Art in 1997. Lara is co-author of *The Art Collection of the Athenaeum Club*, Melbourne, 2011 and has held senior art specialists positions at both Deutscher and Hackett and Sotheby's.

**Abstract:** This paper examines the portrait of *Arthur Martin à Beckett as an infant* by Miss Catherine Devine. A painter of portraits, miniatures, flowers and children, Devine exhibited in the 1880s between Edinburgh and Australia before returning to London in the early 1890s. The work is a skilful rendering of the child that conveys a sense of familiarity and ease with the sitter, a naturalism if you like, as though a rapport existed between subject and painter. Miss Devine clearly knew this cherubic little boy and he appears to have been quite at home in his surrounds as she painted him. The portrait is set in a handsome gilt frame made by the prominent colonial Sydney frame maker, Callan & Sons; this is further evidence of its contemporary worth. This paper asks questions of the work and the society in which it was painted. Who was Catherine Devine and why is her name so glaringly absent from all the standard texts? If she did indeed know the sitter, who was Arthur Martin à Beckett and how did she come to paint him? The answers that unfold reside in the history of Scottish emigration to New Zealand and Australia in the 19<sup>th</sup> century, Sydney society in the late Victorian era, and in the bohemian studio culture of Chelsea, London at the turn of the last century. Social history is revealed through the art historical investigation, which in turn reveals the trials and tribulations facing women artists in the 19<sup>th</sup> century in terms of the exhibition of their work and the market for their paintings, which were predominantly restricted to the depiction of children and flowers. What became evident were society's intransigent attitudes towards the role of women, which would have deeply tragic consequences, not only for Catherine but also for her close friend and the aunt of this little boy, Caroline à Beckett.

**Julian North**, University of Leicester, *Portraits for the People: Dickens's Image and the Democratisation of Portraiture in Nineteenth-Century Print Culture*

**Bio:** Dr Julian North is a Senior Lecturer in nineteenth-century English Literature in the School of English at the University of Leicester. A graduate of the University of Oxford, her research interests include literary biography, portraits of writers, opium and literature in the nineteenth century, Jane Austen, the Brontës, Thomas de Quincey, film adaptations of nineteenth-century novels; biopics of nineteenth-century authors. Her recent publications include: *The Domestication of Genius: Biography and the Romantic Poet* (Oxford: Oxford University Press, 2009); *De Quincey Reviewed: Thomas De Quincey's Critical Reception, 1821-1994* (Columbia, S. C.: Camden House/Boydell and Brewer, 1997); 'Portraying Presence: Thomas Carlyle, Portraiture and Biography', *Victorian Literature and Culture*, 43.3 (Sept. 2015), pp. 465-88; 'De Quincey and the Inferiority of Women', *Romanticism*, 17.3 (2011), 327-339; 'Jane Austen's Life on Page and Screen', in Gillian Dow and Clare Hanson (eds), *The Uses of Jane Austen* (London: Palgrave/Macmillan, 2012), pp. 92-114; 'Literary Biography and the House of the Poet', in Nicola J. Watson (ed.), *Literary Tourism and Nineteenth-Century Culture* (London: Palgrave/Macmillan, 2009), pp. 49-62. Her current project is 'Picturing the Author', a monograph on Victorian portraits of literary authors.

**Abstract:** This paper explores the birth of a democratised conception and practice of portraiture in British print media of the 1830s and 40s. It focuses on portraits of Dickens by Margaret Gillies, Alfred D'Orsay and Daniel Maclise (whose 1833 sketch of Carlyle in the National Gallery of Victoria forms part of the discussion). Their images of Dickens, in frontispieces, prints and the periodical press, as well as more eccentric forms such as the 'Bijou English Almanac' of 1842, positioned him both as a fashionable gentleman and, in keeping with his own projections of the author-reader relationship, a man of the people. They exemplify the debates in contemporary periodical essays challenging aristocratic portrait culture and foregrounding the need for public engagement and intimacy in portraiture. Methodologically my paper extends the theme of democratisation by approaching these portraits as interactive sites, shaped by consumers as well as producers. I am particularly interested in the relatively neglected perspective of the portrait consumer. Evidence is often hard to come by here, but I suggest that we can access the significance that these portraits held for the wider Victorian public by looking at amateur fan-portraits of Dickens and at responses to his image from working people in the letters columns of the popular periodical press. By asking to what extent Dickens portraits were shaped by 'the people', both in their production and consumption, this paper raises questions about the politics and ownership of the portrait image that continue to reverberate in public portraiture today.

**Sheridan Palmer**, University of Melbourne, *William Hodges, the accidental portraitist*

**Bio:** Sheridan Palmer is an independent curator and art historian who has worked at the National Gallery of Australia and the Ballarat Art Gallery. She has published widely, with her *Centre of the Periphery. Three European Art Historians in Melbourne*, 2008, a major study of the establishment of art history in Australia, and her recent biography, *Hegel's Owl: The Life of Bernard Smith*, Power Publications, 2016.

**Abstract:** Trained under the British landscape painter Richard Wilson, William Hodges, 1744-1797, served under James Cook on his second voyage to the Pacific 1773-1776. The few portraits that he made or began during that sea voyage reveal an intensity of close contact as well as a sensitivity towards his subjects, particularly that of the Raiatian Omai and of Captain James Cook. In this paper I will consider an artist whose work revisions romanticism as he engages with the complexities and boundaries of territorialization in the South Pacific, often revealed in the gaze of native exchange and

resistance to the imperialist explorer's presence, or as the art historian Bernard Smith put it, the colonial relation between 'civility' and 'savagery'.

**Jenny Beatriz Quijano Martinez**, University of Melbourne, *Copying the Spanish master Velázquez*

**Bio:** Jenny Quijano Martinez is currently a second year PhD candidate in the Art History program, in the School of Culture and Communications at the University of Melbourne. Her research topic is "*Spanish Influence in Australian painting*". Articles based on her research have been published in journals such as *Boletín de Arte* (Spain) and *Historia Caribe* (Colombia). In 2011, she completed her MA studies in Art History at the National University of Distance Education (UNED) in Spain. Her professional career started in Colombia when I graduated as a Historian at Industrial University of Santander (UIS) in 2006.

**Abstract:** Australian artists at the end of the nineteenth century and the beginning of the twentieth century had a particular attraction to the art of Velázquez, considered as the most representative artist of the Spanish school. The Prado Museum was the place to see the art of Velázquez and a visit to this museum was for many international artists an essential journey. Even though some Australian artists were fascinated with Spanish art and especially the art of Velázquez, only some of them had the chance to visit the museum. They also admired Spanish masterpieces through prints, books, and originals kept in other European museums. London and Paris offered foreign and native artists the opportunity to admire Spanish techniques and subjects, as both cities had works of Spanish masters from the Golden Age. This paper looks at Hugh Ramsay and his *Portrait of the artist standing before easel*, and also at John Longstaff and his copy of Velázquez "*Aesopus*". My particular attention is on examining Australian artists and why they were interested in the art of Velázquez. Many European artists copied the master or used his work as a reference point. Australian artists also copied Velázquez for a variety of reasons that included a great admiration for his complex compositions in paintings such as *Las Meninas* and to depict their own self-portraits. Velázquez's *oeuvre* was clearly an inspiration that influenced the art of Australian artists and, as I argue, took them far from just straightforward copying the art of the Spanish master.

**Callum Reid**, University of Melbourne, *'Driven by Glory': British self-portraits in the Galleria degli Uffizi*

**Bio:** Callum Reid is an Art History PhD Candidate at the University of Melbourne. His research fields include museology, printmaking, Renaissance and Baroque art and decorative arts, with a particular focus on the formation of collections and their reception. Alongside working and teaching in these fields, his research interests involve the history and provenance of objects, having spent several years working in the art market. He has recently published an article in *The Burlington Magazine* on the provenance of Annibale Carracci's *Holy Family* at the National Gallery of Victoria and is completing chapters for several important books to be published in 2017. Callum is completing his thesis in Art History, which examines the programs of display at the Uffizi Gallery in Florence during the Grand Ducal era. In 2017, he will take up the Harold Wright and Sarah & William Holmes Scholarships, carrying out research in the British Museum's print collection.

**Abstract:** In 1774, Sir Joshua Reynolds sent a letter to Florence, offering his self-portrait for entry into the Galleria degli Uffizi's 'Room of the Artists,' initiating a chain of correspondence amongst the Grand Ducal administration. The gallery was in the process of expanding, and was overwhelmed with artists from all over the world wishing for their faces to be placed on the walls alongside those of Raphael, Titian or Michelangelo, leading to a new rule that only posthumous portraits would be hung

on the walls. For Reynolds, this rule would be broken, as it was “for very few painters,” and in the years that followed, the same restrictions would be curiously loosened for a number of other British painters of varying prominence. This paper will examine this group of letters stimulated by Reynolds’ submission, and the qualities that the gallery administration sought in an artist self-portrait. I will also analyse the works of the unusual group of British painters who earned entry into the great pantheon of artist self-portraits, including Jacob More, Joseph Richardson and Mary Benwell.

**Dr Kate Retford**, Senior Lecturer, Department of History of Art, Birkbeck, University of London  
*‘Conversing in and with the Landscape: Edward Haytley’s portraits of The Brockman Family at Beachborough’*

**This keynote lecture is supported by the Macgeorge Bequest.**

**Bio:** Dr. Kate Retford is Senior Lecturer and Head of the History of Art department at Birkbeck College, University of London. She has published widely on eighteenth-century British art, particularly the portraiture of the period and the country house art collection. Her work includes *The Art of Domestic Life* (2006) and *Placing Faces: The Portrait and the English Country House in the Long Eighteenth Century*, co-edited with Gill Perry et al. (2013). She has recently completed a book manuscript on the eighteenth-century British conversation piece.

**Abstract:** In the mid 1740s, a now little-known painter named Edward Haytley spent some time at the residence of Squire James Brockman in Kent, England, working on pendant canvases which have been in the collection of the National Gallery of Victoria since the early 1960s. These two intriguing paintings chart place and time, showing the Squire, his extended family, friends and neighbours enjoying the grounds around his house at Beachborough, at different times of the day. Brockman had recently had these grounds redesigned; made more ‘à la mode’ in emulation of fashionable developments at great gardens such as Stowe or Chiswick. In this lecture, I will explore how these paintings developed the recently established conventions of ‘the conversation piece’: an innovative mode of small group portraiture, in which the polite classes of eighteenth-century England were pictured engaged in genteel diversions, undertaken in elegant settings. Haytley’s key contribution was to meld this tradition (already much indebted to estate portraiture) with the similarly recently established art form of the ‘multiple gardenscape’. Gardenscapes served to chart the spaces and experiences of new landscape designs through successive images, unfolding in a manner akin to a visit, emphasising the variety of set pieces and accordant responses. As well as exploring the blurred boundaries of portraiture, landscape and genre in Haytley’s pictures, this paper will thus also consider themes of space and temporality, and – with a focus on the resonant theme of fishing which unites the two paintings – conclude with some reflections on their engagement with traditional ideals of hospitality.

**Rebecca Rice**, Museum of New Zealand Te Papa Tongarewa, *William Strutt as a ‘N.Z. Bushman’: picturing the self and the other across the Tasman*

**Bio:** Dr Rebecca Rice is Curator Historical New Zealand Art at Museum of New Zealand Te Papa Tongarewa in Wellington, New Zealand. Her recent publications include ‘A red-letter day: evaluating progress in New Zealand’s art at Dunedin’s international exhibitions 1865 and 1889’, in Marta Filipova (ed) *Cultures of International Exhibitions 1840-1940: Great Exhibitions in the Margins*, Ashgate 2015; ‘Unanswered prayers: the failure of W. F. Gordon’s self-promotion’, in Annabel Cooper, Lachy Paterson and Angela Wanhalla (eds) *The lives of colonial objects*, Dunedin: Otago University Press, 2015; ‘Colonialism versus conservation: a colonial view’, in Jessica Hubbard, Ann

Shelton and Alice Tappenden (eds) *Enjoy Occasional Journal: The Dendromaniac*, March 2015; Rebecca Rice and Caroline Jordan, 'Cultural propaganda' and the politics of taste: The Carnegie Corporation's cancelled *Art of New Zealand* Exhibition, 1941', *AAANZ Journal*, December 2014; 'Making tracks: photography and trade in the nineteenth century', in *Early New Zealand Photography: Images and Essays*, edited by Angela Wanhalla and Erika Wolf, Dunedin: Otago University Press, 2011, pp. 86-91; 'Nineteenth century Auckland', in Ron Brownson (ed) *Art Toi: New Zealand Art in Auckland Art Gallery Toi o Tamaki*, Auckland: Auckland Art Gallery Toi o Tamaki, 2011, pp. 25-32.

**Abstract:** In the National Library of Australia, a pen and wash self-portrait presents the English artist, William Strutt, as a New Zealand bushman. In it, he poses as the experienced pioneer: his hand rests nonchalantly on an axe, while his foot is placed in a conquering manner upon a fallen trunk, providing evidence of his labours. William Strutt's fifteen months in New Zealand seldom register as more than a passing comment in accounts of his Australian residency, yet I argue that they offer a distinctive aspect to his oeuvre. As he did elsewhere, Strutt sketched compulsively in New Zealand, but there is a focus on self-representation, on his own activities and his 'boys-own' adventure that is absent from his Australian material. In this paper I investigate the idea that Strutt's New Zealand sojourn offered him a freedom to explore his romantic idea of pioneering life in the colonies. Freed from the challenge of surviving in a colonial market, his recording of events took on a more personal tone. But these self-portraits are complemented by drawings depicting local Māori – arguably a more sustained series of studies than he made of Australian Aborigines. I contrast Strutt's self-portraits with his representations of the 'other' paying attention to the long term use of this material, which was only fully realised by Strutt once he left New Zealand and returned to Australia. Central to this was the transformation of named Māori into anonymous actors in a drama, crucial to Strutt's ambitions as an academic artist but revealing in terms of the colonial/indigenous dynamic that underpins picture-making in the colonies.

**Megan Richardson**, University of Melbourne, *The Unwanted gaze: Two Cases of Royal Portraits*

**Bio:** Megan Richardson is a Professor of Law and Co-Director Centre for Media & Communications Law and Intellectual Property Research Institute of Australia, Melbourne Law School, The University of Melbourne. Her research interests lie in privacy and personality rights, intellectual property and law reform. Recent publications include *Fashioning Intellectual Property: Exhibition, Advertising and the Press, 1789-1918* (Cambridge University Press, 2012), co-authored with Julian Thomas, and *Breach of Confidence: Social Origins and Modern Developments* (Edward Elgar, 2012), co-authored with Michael Bryan, Martin Vranken and Katy Barnett. She is currently writing a book on *The Right to Privacy, Origins and Influence*.

**Abstract:** Two English cases of royal portraits decided in the first half of the 19<sup>th</sup> century helped to formulate the right to privacy. The first is the little-known case of *Wilson v Wyatt* (1820), concerning the printer Effingham Wilson's post-mortem circulation of prints of the ill secluded King George III, based on an engraving designed by Matthew Cotes Wyatt in 1817 but attributed to another artist Henry Meyer. The second is the famous case of *Prince Albert v Strange* (1849), still considered a 'seminal case' on the right to privacy in England and Australia, centred on the printer William Strange's proposed public exhibition of family etchings created by Queen Victoria and Prince Albert together with his descriptive catalogue. This paper will explore the circumstances, reasoning and conclusions of the cases using original archival documents. It will be noted that versions of King George III's portrait are held in the National Portrait Gallery and Royal Collection, still variously attributed to Wyatt and Meyer, while examples of Victoria and Albert's family etchings from the



period of the case are held in the National Gallery of Victoria, donated by Queen Victoria after an exhibition of the Royal Anglo-Australian Society of Artists in 1892 (see Vaughan, 2011).

**Gillian Russell**, University of Melbourne, *Emma Hamilton's Performance Art: 'screening' the Attitudes*

**Bio:** Until recently, Gillian Russell was the Gerry Higgins Chair in Irish Studies, The University of Melbourne. She is also the former Professor of English in the School of Cultural Inquiry, at the Australian National University. She holds a BA Hons from The Queen's University Belfast and a PhD from the University of Cambridge. Her first monograph, *The Theatres of War: Performance, Politics and Society 1793-1815*, appeared with Oxford University Press in 1995 and she has published widely on such diverse topics as military camps in the eighteenth century, gambling by upper-class women, adultery in Jane Austen's fiction, and the behaviour of servants in the Georgian theatre. She was an associate editor of *An Oxford Companion to the Romantic Age* (gen.editor Iain McCalman, Oxford, 1999) and co-editor, with Clara Tuite, of *Romantic Sociability: Social Networks and Literary Culture in Britain, 1770-1840* (Cambridge, 2002). Her monograph *Women, Sociability, and Theatre in Georgian London* was published by Cambridge University Press in 2007. Since 2010 she has been working as an Australian Research Council professorial fellow on a project concerning print culture and sociability in Romantic period Britain and Australia.

**Abstract:** Emma, Lady Hamilton (1765-1815) became famous throughout Europe in the late 1780s and 90s for her 'attitudes', private entertainments that were part of her role as hostess for Sir William Hamilton in Naples. The attitudes consisted of imitations of heroines from classical mythology in a sequence of rapid, dazzling, transformations. Before Naples, as Emma Hart, Hamilton had a career as an artist's model for painters such as George Romney and, before that, as the impoverished lower class Emy Lyon, she had sought attention for her beauty by displaying herself on the street corners of Soho. The attitudes were a formative influence on the imagination of poets and visual artists, making Emma Hamilton a key figure in the fusion of neo-classicism with sensibility that characterises European Romanticism. Hers was a sophisticated form of performance art that anticipates, by two centuries, the work of contemporary artists such as Marina Abramovic or Cindy Sherman. This paper will examine representations of the Attitudes in illustrations by Frederick Rehberg and others, addressing in particular her use of the shawl as a property and a scenic device in the context of the significance of the cashmere shawl as a fashionable accessory for women.

**Sue Russell**, Independent scholar, *The dealer as artist: Robert Bragge's portrait of his father, the Reverend Robert Bragge*

**Bio:** Susan Russell, BA (Hons), MA (La Trobe), PhD (Melbourne) is an Independent Scholar. From 2003-2011 she was Assistant Director at the British School at Rome and has taught Art History at Monash University (Clayton campus), La Trobe University and the University of Melbourne. She wrote her MA on Pietro da Cortona and her PhD on the fresco friezes of Palazzo Pamphilj in Piazza Navona. Her publications include articles on Pietro da Cortona, Pamphilj art and patronage, Pirro Ligorio and the Dutch Italianate landscape painter Herman van Swanevelt in *Master Drawings*, *Bollettino d'Arte*, *The Burlington Magazine*, *Melbourne Art Journal*, *Storia dell'Arte* and *Papers of the British School at Rome* amongst others, as well as essays in collections of conference papers. She was co-editor, with David Marshall and Karin Wolfe of '*Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-century Rome*' (2011). The article 'Dr Robert Bragge (1700-1777), Gentleman Dealer' is in press with *British Art Journal*.

**Abstract:** The many satirical prints of Dr Robert Bragge (1700-1777) document both his idiosyncratic appearance and his successful, if at times outrageously parodied, career as an art dealer in eighteenth-century London. Bragge was one of the pioneers in establishing art dealing as an independent profession, creating a prototype for a previously unknown phenomenon, the gentleman dealer and connoisseur. Many of the first independent dealers had begun in the business as practising artists, and are thus credited with an artist's eye and expertise, but Bragge's status as *virtuoso* has instead been seen as bogus, used only to inflate the reputation and success of his suspect business practices. Yet the address on John Faber's mezzotint of Bragge's father, the Reverend Robert Bragge (1665-1738), a copy of which is held in the National Gallery of Victoria, records that it was made after a painting by Robert Bragge, suggesting that Bragge, like his pioneering colleagues, also had artistic training. This paper discusses the Faber print, its authors, its subject and its style, and considers how a previously unknown artistic training serves to qualify our knowledge of Robert Bragge's activities. At the same time, questions are raised about the veracity of the imputations made by Bragge's critics, in particular the artist John Sandby (1731-1809) whose satire, *The Vertù Scavenger or Duper* has, more than any other caricature, affected the critical reputation of one of the most notable figures in the development of the art market in Georgian London.

**Mark Shepherd**, University of Melbourne, '*The servile drudgery of copying faces*': *Batoni's Italian portraits through British eyes*

**Bio:** Mark Shepherd completed his MPhil in Roman History & Archaeology at the University of Oxford and is currently completing his PhD at the University of Melbourne. His thesis is a study of musician portraits in early modern Italy and of the personal and professional relationship between musicians and painters in this period. His research interests include Italian seventeenth- and eighteenth-century painting, portraiture and music iconography; he has published on aristocratic portraiture in eighteenth-century Rome and on the portraits of composer Luigi Boccherini. He is a director of the Melbourne Art Network and the Melbourne Portrait Group and for the past fourteen years has produced the Early Music Experience for Melbourne's Classical radio station 3MBS Fine Music.

**Abstract:** The National Gallery of Victoria owns two fine paintings by Batoni, his double portrait of *Sir Sampson Gideon and companion* (1767), and his portrait of *Duke Gaetano II Sforza Cesarini* (1768). Together, these two works epitomize two distinct and unequal aspects of Batoni's career as a portrait painter: his portraits of British Grand Tourists and his portraits of Italian—and especially Roman—aristocrats. Of Batoni's approximately 225 known sitters, 175 were British but only thirty were Italian. The small proportion of Italian sitters is frequently said to reflect the low esteem in which portraiture was held in eighteenth-century Italy. But was this really the case? Eighteenth-century inventories of aristocratic Roman families such as the Sforza Cesarini, the Rospigliosi, and the Colonna clearly show that they all owned numerous portraits, both old and new. The notion that the Italians seldom sat for their portraits can be traced directly to the travel writings of Dr John Moore, first published in 1781. Moore's comments on Italian portraiture have been taken at face value but a close reading of his text reveals that they are in fact part of an impassioned critique of portraiture and its central place within British art. Moore also makes inaccurate assumptions about the context within which Italian portraits were displayed, assumptions that are based on his familiarity with British traditions of portrait display. This paper will examine the extent to which the uncritical acceptance of Moore's commentary has distorted our understanding of eighteenth-century Italian portraiture, tending to view the subject solely from a British perspective. It will compare Batoni's portraits of British and Italian sitters and demonstrate how the artist adopted different formal devices and colouristic effects to better suit the diverse requirements of an international clientele.

**David H. Solkin FBA**, Walter H Annenberg Professor of the History of Art, The Courtauld Institute of Art, *'English or European? Portraiture and the Politics of National Identity in Early Georgian Britain'*

**Bio:** One of the world's leading authorities on the history of British art, David Solkin is Walter H. Annenberg Professor of the History of Art at The Courtauld Institute of Art, where he has taught since 1986. In addition to numerous articles, Solkin has published four important books: *Richard Wilson: The Landscape of Reaction* (London, Tate Gallery 1982); *Painting for Money: The Visual Arts and the Public Sphere in Eighteenth-Century England* (New Haven & London, Yale University Press 1993); *Painting out of the Ordinary: Modernity and the Art of Everyday Life in Early Nineteenth-Century Britain* (New Haven & London, Yale University Press 2008); and *Art in Britain 1660-1815* (New Haven & London, Yale/Pelican History of Art series, 2015). Solkin was the guest curator of the exhibition *Art on The Line: The Royal Academy Exhibitions at Somerset House 1780-1836*, which took place at The Courtauld Gallery in 2001-2002. He also edited and co-authored the collection of essays that accompanied the exhibition, for which he was awarded the inaugural William M.B. Berger Prize for British art history. More recently David curated *Turner and the Masters*, the hugely successful exhibition which opened at Tate Britain in the autumn of 2009, before going on to the Grand Palais in Paris and the Museo Nacional del Prado in Madrid. Having just completed his monumental Pelican History, Solkin is now turning his attention to an exhibition of Thomas Gainsborough's portraits of the artist and his relations, entitled *Gainsborough's Family Album*, which is scheduled to open at the National Portrait Gallery in autumn 2018. David was elected a Fellow of the British Academy in 2012, and will be retiring from The Courtauld at the end of the current calendar year.

**Abstract:** My paper examines a fundamental shift in British portraiture during the reign of George II, which saw painters and patrons turn away from the established native heritage of Van Dyck, Lely, and Sir Godfrey Kneller, in favour of embracing the latest trends in Continental art practice. Spearheading this development were several immigrant European portraitists, led by Jean-Baptiste Van Loo, who found himself overwhelmed with business after moving to London in the later 1730s; here his rivals included a small number of English and Scottish 'face-painters' (notably Allan Ramsay) who had gone abroad to acquire a patina of cosmopolitan polish, as well as others who staunchly adhered to the tradition of their forefathers. No one championed the cause of *English* portraiture more stoutly than William Hogarth, who did his utmost to try and stem the foreign invasion. But in the end even Hogarth came to appreciate that a combination of the English and the European offered the best of all possible worlds.

**Olivia Spiers**, University of Adelaide, *On location: stereotypes in early Australian photographic portraits*

**Bio:** Olivia Spiers is a graduate of Flinders University where she studied Screen Studies and English. She is currently completing an MA of Art History and MA of Curatorial and Museum Studies at the University of Adelaide. Her recent research has included an examination of exhibition catalogues, resulting in her thesis entitled 'Exhibition Catalogues: An Inventory of Innovation'.

**Abstract:** Australian photographic portraiture from the mid-nineteenth century reveals a battle between fiction and reality in the depiction of national stereotypes. In particular, marginalised groups like Australian 'natives', Outback pioneers and the working poor were romanticised through staged studio portraits. These photographs followed the tradition of painted allegorical portraits using models and props to construct simulated realism. Real individuals from socially excluded, isolated and displaced demographics were rarely the subject of early studio photographic portraits, or were dramatically staged for the occasion. Improvements in photographic technology during the

nineteenth century finally liberated portraiture from the studio and into the Australian landscape. This enabled photographers to document real individuals in their genuine surroundings. The authenticity of these portraits legitimised the power of photography as a documentary medium. Photographers with anthropological interests exploited this capability, providing valuable insight into the lifestyles of marginalised groups at the time. However, the attraction of stereotypes remains apparent as portraitists fought the urge to stage props and scenarios. This paper will compare and contrast photographs from the National Gallery of Victoria collection to demonstrate the changing nature of Australian photographic portraiture during the nineteenth century. Some works from other Australian collections may also be referenced. Australian aboriginals, Outback pioneers (prospectors, timbermen and swagmen) and the working poor of urban Australia are the primary focus. Featured photographers will include John William Lindt (1845-1926), Fred Kruger (1831-1888), Nicholas Caire (1837-1918) and Harold Cazneaux (1878-1953).

**Ingrid Steiner**, California State University, *Likenesses for William Byrd II at Westover*

**Bio:** Ingrid Steiner is a Lecturer in Art History at California State University and at the Gnomon School of Visual Effects. Her research centers on portraiture from colonial Virginia and British portraiture from the late 17th and early 18th centuries, particularly the collection of William Byrd II. Her education interests are the intersection of emerging technologies and pedagogy. Her recent publications include "Maximizing Student Success in an Online Peer Review Community: A Case Study at Gnomon School of Visual Effects," Conference Proceedings of the Advancement of Computing in Education (in press).

**Abstract:** William Byrd II (1674-1744) of Virginia amassed one of the largest, privately held portrait collections in early southern colonial America. It was a unique collection of his Royal Society friends, his London acquaintances and his extended family. Produced by the leading British portrait studios of the day, the collection, which eventually resided at Byrd's Westover Virginia estate, has been largely ignored in scholarly research. Introduced to the great traditions of European collecting at a young age, Byrd began to exchange, request and collect portraits of his British network during his many travels across the pond. Recognizing that a literal ocean existed between Virginia and London, Byrd employed portraits as "physical representatives" of his London networks. Byrd's portrait collection was more than just mere likenesses. His collection represented a formal social bond and testified to a personal relationship between the owner and the sitter. These portraits were both a public and private display of his affection, ambitions and memory. This presentation will discuss how Byrd II's collection embodies his various political and social networks and extended family. Using Byrd's own diaries, letters and scholarly materials, the portraits become a window into transatlantic relations during the colonial era. The portraits themselves, the way Byrd displayed his portraits, controlled access to them, his activities and his reminiscences are a testament to the fact that his collection was more than mere likenesses.

**Jack Tan**, University of Melbourne, *Portraits of Oliver Twist – memorialising the homeless Victorian-era boy*

**Bio:** Jack Tan is Dean of Studies at Whitley College, the University of Melbourne. He is also completing a thesis on Dickens and nostalgia in the Faculty of Arts, University of Melbourne. He has spoken on his work at the Universities of Melbourne, Queensland, Sydney and Western Australia, as well as at UCLA.

**Abstract:** Melbourne surgeon-turned-photographer Dr Julian Smith's portrait of an iconic Dickensian moment, *Oliver asks for more* (1930s), continues a line of visual representations of Oliver Twist

begun by George Cruikshank in the original 1846 illustration for Dickens' novel. In this paper, I argue that the staginess of these visual representations of Oliver, where the titular subject assumes an expression of righteous melancholy and deprivation, echoes Dickens' text, where Oliver is "the principle of Good surviving through every adverse circumstance". That this photographic portrait of Oliver is meticulously staged is evident in Russell Grimwade's description of Smith's *modus operandi*, where "the model was by sheer force of the master will made to contribute to the final result...until the promise of a preconceived ideal was realised". That the visual glossing of literary work is often highly fashioned is also asserted by Helen Groth, who writes of photographic models who "perform in front of the camera...[producing] a new gestural repertoire of poses and theatrical backdrops". I argue in this paper that in Smith's and Cruikshank's visual representations of Oliver Twist, their striking and carefully worked out mode of treating their subject make them co-creators of Oliver alongside Dickens. The three artists become "collaborators" in their representation and memorialisation in portrait of the poor orphan child Oliver, using word, paint, and photograph in turn.

**Elena Taylor**, National Gallery of Victoria, *Portrait of the Artist as Hero: Margaret Thomas and Charles Summers*

**Bio:** Elena Taylor is Curator of Australian Art at the National Gallery of Victoria and was previously Curator of Australian Painting and Sculpture at the National Gallery of Australia. She has written widely on many aspects of Australian art with a particular interest in modernism. Her exhibitions include *Lurid Beauty: Australian Surrealism and its echoes* (NGV 2015), *Australian Impressionists in France* (NGV 2013), *Grace Crowley: Being Modern* (NGA 2006) and the portraiture exhibition *Upfront: faces of Australia at War* (AWM and NPG 1998).

**Abstract:** In 1881 Margaret Thomas's painting of sculptor Charles Summers became the first portrait of an Australian artist to be acquired and placed on display in the National Gallery of Victoria and the first painting by a female Australian artist to be acquired and exhibited in the Gallery. Although little-known today, in the late nineteenth century Thomas was well-known in Melbourne as an artist and writer. She had trained with Summers in the 1860s and went on to establish a successful career in London, exhibiting numerous times with the Royal Academy and receiving major commissions. A published poet and author, Thomas also wrote two books on art history addressed to the general reader. Thomas and Summers had a close relationship and she is known to have made at least three painted and one sculpted portrait of him, as well as publishing his biography following his death in 1878. This paper will discuss the circumstances surrounding the creation of Thomas's c. 1880 portrait of Summers, its acquisition by the NGV in 1881 and the status of the artist in colonial Victoria. Thomas emerges as a significant nineteenth century Australian artist and her portrait of Summers (now in the collection of the State Library of Victoria) a major work of late colonial portraiture.

**Arabella Tenniswood-Harvey**, University of Tasmania, *The artist's piano in Hugh Ramsay's Parisian Self-portraits*

**Bio:** Arabella Tenniswood-Harvey is a pianist and art historian, lecturing at the University of Tasmania. Her PhD research considered James McNeill Whistler's interest in music and how this influenced his creation of art. She has published articles on this topic, and on music in Australian visual culture, in journals including *The Burlington Magazine*, *The British Art Journal* and *Music in Art: International Journal for Music Iconography*; and has presented lecture-recitals at Colby College Museum of Art, and the Freer Gallery of Art, USA, and at the University of Glasgow's Hunterian Art Gallery. She has recorded a number of CDs on the Move Records label.

**Abstract:** This paper will explore the role of the piano as a visual device in fashioning artistic identity in the self-portraits made by Hugh Ramsay during his years in Paris. It will discuss Ramsay's *Self-portrait (smoking in front of piano)*, 1901/02 (National Gallery of Victoria) and *Portrait of artist standing before easel*, 1901/02 (National Gallery of Victoria); along with his painting (*Interior of artist's studio*), 1901 (National Gallery of Victoria). Considering Ramsay's musical interests and abilities in relation to place (Australia, London and Paris) and artistic context, the paper will analyse the ways Ramsay constructs an identity in which music is seen as an integral part of his studio practice. His admiration for Whistler is pertinent to a discussion about the interrelationships between art and music, and the importance placed on music by artists of this period; while the musicianship of his compatriot Rupert Bunny, as captured in the National Gallery of Victoria's portrait of Bunny at the piano by Alistair Cary-Elwes, c.1887, provides an interesting point of comparison. Whilst Ramsay scholar Patricia Fullerton has written eloquently of the compositional complexities explored by Ramsay in his two self-portraits with piano, noting the formal qualities contributed by the instrument, this paper proposes that for Ramsay, the piano also plays an important role in conveying a particular self-image.

**Angus Trumble**, National Portrait Gallery, Canberra, *The Edwardian Swagger portrait revisited*

**Bio:** Angus Trumble was appointed Director of the National Portrait Gallery of Australia in February 2014. A former student of Fine Arts and History at the University of Melbourne, he graduated in 1986. In summer of 1987, he was an intern at the Peggy Guggenheim Collection in Venice. He studied for a year at the Bibliotheca Hertziana in Rome, graduating MA (University of Melbourne) in 1993. From 1987 to 1991 he served as aide to Dr J. Davis McCaughey, AC, Governor of Victoria. In 1994 Angus won a Fulbright Scholarship for further study at the Institute of Fine Arts at New York University. In 1996 Angus was appointed Associate Curator of European Art at the Art Gallery of South Australia in Adelaide, and was promoted Curator in 1998. He curated and wrote the catalogue of a number of exhibitions, including *Bohemian London: Camden Town and Bloomsbury Paintings in Adelaide* and *Love & Death: Art in the Age of Queen Victoria*, which toured to Sydney, Brisbane, and Auckland, New Zealand, in 2002. Angus was appointed Curator of Paintings and Sculpture at the Yale Center for British Art in May 2003, and served in that capacity until January 2014 (and from 2008 as Senior Curator). He is the author of *A Brief History of the Smile* (2003), and *The Finger: A Handbook* (2010). His latest book (co-edited with Professor Andrea Wolk Rager of Case Western Reserve University, Cleveland, Ohio), *Edwardian Opulence: British Art at the Dawn of the Twentieth Century*, was shortlisted for the 2013 Spears Book Awards in London. He is a regular contributor to *The Times Literary Supplement*, *The Burlington Magazine*, the *Paris Review*, *Esopus Magazine*, and the *Australian Book Review*.

**Abstract:** One of the unexpected by-products of the current wave of centenary commemorations connected with the Great War is that these have brought home just how much human destruction was compacted into an astoundingly brief span of time. It is exactly fifteen years since the World Trade Center in New York was destroyed. The period between the assassination of Archduke Franz Ferdinand of Austria-Hungary in Sarajevo and the Armistice of November 11, 1918 was less than four years and five months. It might seem as though George Lambert's *Self-Portrait with Gladioli*, 1922 (NPG, Canberra) pretended that the Great War simply never happened, so completely does it adhere to Edwardian social, sartorial and other conventions. But Lambert was not by any means alone. It is sometimes suggested that the decades following the end of the Great War were all about forgetting, and to some extent that is true. However, the stubborn persistence of the Edwardian swagger portrait might suggest that those decades were also an exercise in somewhat startled and selective remembering, a forlorn attempt to close the chasm of the Great War.

**Clara Tuite**, University of Melbourne, *Dandy Kind: The D'Orsay-Byron Silhouette*

**Bio:** Clara Tuite is Associate Professor of English at the University of Melbourne. Her most recent book is *Lord Byron and Scandalous Celebrity* (Cambridge University Press, 2015). With Gillian Russell, she is currently working on an ARC-funded project on Regency Romanticism in Ireland, Britain, and Australia, 1788-1848, entitled "Regency Flash."

**Abstract:** This paper considers an ink and gilt silhouette of Lord Byron produced in 1823 by Count Alfred D'Orsay, the French artist, dandy and sexual adventurer, who travelled with the so-called "Blessington Circus," a tight little proto-Jamesian entourage of idler-adventurers, featuring the Irish author and hostess, Marguerite, Countess of Blessington, and her husband, Lord Blessington, that cast its web of social magic and intrigue across Ireland, England and Europe. D'Orsay's silhouette commemorates a two-month festival in Genoa of expatriate sociability and Byronic celebrity presence (marked as much by the lows of disappointment as by the highs of fannish expectation); it commemorates as well the superimposition of one generational dandy style upon another: an eloquent if enigmatic meeting between Byron's late style of decadent celebrity and D'Orsay's coltish embodiment of, as Byron put it, "what sort of an animal a dandy of the present day is," which turned out to be a Regency re-fashioning of "an ideal of a Frenchman *before* the Revolution."

My paper uses the D'Orsay-Byron silhouette to connect genealogies of masculine style and self-fashioning, and print-visual form, with social arenas of fashionability, respectability, exile and convictism, across Britain, Ireland, Europe and early colonial Australia. Traditionally regarded as the poor man's portrait miniature, dealt its death-blow by the popularization of photography, the silhouette was a versatile medium with a neoclassical pedigree that exemplified the new media ecology of the nineteenth century in which letterpress texts and printed images circulated and intermediated in increasingly complex and adaptive ways. Tracing the Brummell-Byron dandy type inaugurated in Regency Mayfair — that iconic silhouette of modern urban masculinity — alongside other dandy kinds (buck, swell, and flashman), I consider how the dandy silhouette was transmitted and transported both through visual media and social processes, such as the liminal yet transformative Regency cultures of scandalous celebrity, exile and convictism. The early Australian colonial passage of D'Orsay's dandy kind is registered by William Romaine Govett, the surveyor of New South Wales. An album of Govett's held at the ANL includes a copy of an 1834 sketch of D'Orsay by the Irish painter and caricaturist, Daniel Maclise, published in *Fraser's Magazine*. Other D'Orsay-Byron dandy kinds of colonial Sydney and Hobart include Thomas Griffiths Wainewright, the artist, suspected poisoner and convicted forger, who was transported to Van Diemen's Land in 1837, where he became a noted society portrait painter.

**Gerard Vaughan**, National Gallery of Art, Canberra, *The Public Profile of Portraiture in Colonial Victoria*

**Bio:** Dr Gerard Vaughan became Director of the National Gallery of Australia in November 2014. A graduate of the universities of Melbourne and Oxford, his career has been divided between academia and the world of museums and galleries in both Australia and the United Kingdom. As an art historian his interests are broad, concentrating on the social history of art and specialising in the study of taste and art collecting, both private and institutional. In 1994 he became inaugural Director of the British Museum Development Trust in London, where he was closely involved in planning, and funding, the rebuild of the British Museum with Norman Foster's Great Court at its centre. He returned to Melbourne in 1999 to become Director of the National Gallery of Victoria with a brief to oversee the gallery's complete redevelopment, also undertaking new programs for major exhibitions

and collection development. After stepping down from the National Gallery of Victoria in 2012 he returned to academia for two years at the Australian Institute of Art History at Melbourne University.

**Abstract:** This paper will investigate the significance of portraiture in colonial Victoria during the nineteenth century. It will demonstrate that the Victorian public was able to view a surprisingly wide range of contemporary portraits – from imported works portraying eminent figures of the British Empire to locally produced images of colonial worthies. The paper will consider the extent to which the Trustees of Victoria’s early National Gallery sought to fulfil the role of a national portrait gallery by adopting such traditions as ‘the hall of fame’. The great international exhibitions will also be evaluated as important sites for the display of portraits, often organized with deliberate national and imperial agendas. It is hoped that this paper will provide fresh insights on the contribution of public portraiture to the construction of cultural identity in the colony of Victoria.

**Eugene Barilo von Reisberg**, University of Melbourne, *Reflecting Social Mobility: F.X. Winterhalter’s Portrait of Mrs Philip Vanderbyl*

**Bio:** Eugene Barilo von Reisberg is currently completing a doctorate on Franz Xaver Winterhalter at the University of Melbourne. He regularly contributes articles and lectures on the artist worldwide. His essay, “Winterhalter’s Italian Interlude”, was published recently in the exhibition catalogue *High Society: The Portraits of Franz Xaver Winterhalter* (edited by Dr Helga Aurisch, Dr Tilmann von Stockhausen, and Laure Chabanne, Freiburg-im-Breisgau: Augustinermuseum; Houston TX: Museum of Fine Arts; Compiègne: Musée National du Château, 2015-2016).

**Abstract:** Mrs Philip Vanderbyl (née Sarah Alexander) appears to have been the only sitter of Australian ancestry among the clients of Franz Xaver Winterhalter, the famous nineteenth-century elite portrait specialist who is best known for his glamorous portraits of Europe’s royalty and aristocracy. The paper examines the portrait as a social document and places it in the context of Winterhalter’s *oeuvre*. It will propose that the portrait represents the visual completion of the sitter’s transformation from a convict’s grand-daughter to the quintessential *grande dame* of Victorian high society.

**Matthew Watts**, University of Melbourne, *Reynolds’ Lady Frances Finch: The Female Form as a Site for Social Meaning*

**Bio:** Matthew is a Masters of Art Curatorship student at the University of Melbourne, having completed a Graduate Diploma in Art History in 2015. Matthew’s undergraduate studies in History and Politics (hons) account for his interest in the nexus between artistic production and the political milieu, particularly in relation to architecture and landscape design. Matthew will complete his Masters dissertation on the garden of Isola Bella, focusing on baroque iconography and the constructed spatial experience.

**Abstract:** In 1782, Sir Joshua Reynolds completed a portrait of the twenty-one year old Lady Frances (1761-1838), set within a wood and devoid of the classical allegory that was his trademark. Less concerned with aggrandisement, the relatively unusual outdoor setting for a female has been attributed to the contemporary literary emphasis on the virtuous aspects of nature as a representation of social harmony. Much of the current literature on Reynolds’ portraiture relates to his more recognisable allegorical works in the Grand Style. Elsewhere the Augustan theoretical context of Reynolds’ artistic practice has also attracted much scholarship. This paper seeks to depart from this conventional reading, a timely undertaking considering the portrait’s recent restoration. I



will argue that Reynolds' portrait of Lady Frances is charged with a representational programme prejudiced by the artist's cultural assumptions and biases. Less an attempt at a singular solution to the multivalent nature of Augustan portraiture, this article takes as its primary concern a critical engagement with the work derived from a social history standpoint. This study re-engages with the discursive context in which the portrait is sited to understand and interpret the conflicts and conceptions represented therein. As the object of the work, but not the subject, we see the female form imbued with elements of desire, social anxiety and as an ornament of possession. Lady Frances thus becomes a means to challenge the unacknowledged male bias of art historical meaning making.

**Nat Williams**, National Library of Australia, *Famous and infamous: The portrait collection of Rex Nan Kivell*

**Bio:** Nat Williams is the National Library of Australia's first James and Bettison Treasures Curator, appointed in 2013. Prior to this he was the Library's Director of Exhibitions (1998-2013), and before that Head of Public Programs at the Art Gallery of South Australia (1988-1998). Nat's research interests include the Australian, New Zealand and Pacific material as represented in the extensive collection Sir Rex Nan Kivell; Australian colonial art and early settlement records and accounts; the history of cartography. His recent publications and exhibitions include: *Treasures of the World's great libraries*, NLA 2001-02; 2005-07 (touring); *Library of Dreams: Treasures from the National Library of Australia*, NLA, 2011; *Handwritten: Ten centuries of manuscript treasures from the Staatsbibliothek zu Berlin*, NLA, 2011; *Mapping our World: Terra incognita to Australia*, NLA, 2013; *Portraits of the famous and infamous: Rex Nan Kivell Collection*, NLA, 2015.

**Abstract:** My paper will examine how Sir Rex Nan Kivell (1898-1977) used his substantial collection of portraits to add depth to his remarkable holdings but also to give himself the provenance he lacked. Reginald Nan Kivell, born illegitimate in Christchurch in 1898, died as Rex de Charembac Nan Kivell Esq., knighted for his services to culture in London in 1977 and left part of his extensive estate to Queen Elizabeth II. Fleeing New Zealand and reinventing himself in England, he built an extensive collection of portraits which is the source for his mammoth publication *Portraits of the Famous and Infamous Australia New Zealand and the Pacific 1492-1970*. Nan Kivell was intrigued by the process of reinvention that led to someone like James Cook, a modest Yorkshire lad, becoming the most famous mariner and explorer of the 18th century, and by the fame and acclaim that such people could attract. From Shakespeare and William Dampier's painted Prince, Giolo, via Cook, Banks and Omai and up to celebrated missionary John Williams and the notorious Tichborne Claimant, Nan Kivell's portrait collecting was catholic in taste, encyclopaedic in scope and, perhaps unintentionally illustrative of the disruptive processes of colonising the Pacific. Embellishing his colonial roots, Nan Kivell invented stories of his family's illustrious pioneering past in the Canterbury area. He collected images of them, or of people that might be them and he included these images in his book, thereby publicly proclaiming his pedigree or provenance and placing himself and his family in good company.

**Emily Wubben**, Australian War Memorial, Canberra, *Portraits by Violet Teague*

**Bio:** Emily Wubben is currently an Assistant Curator at the Australian War Memorial; before that she was an Exhibitions Research Officer for Melbourne's Shrine of Remembrance. She has also been a Digital Content Officer for the academic art database Design & Art Australia Online (DAAO). Emily holds a Master of Art Curatorship and a Bachelor of Arts (Hons) from the University of Melbourne. She is a co-author of *Architectural ornament: The history and art of Wilson Hall at the University of Melbourne*, published by the University's Cultural Collections (2012), and a contributor to the National Gallery of Victoria's recent exhibition catalogue *Medieval moderns: the Pre-Raphaelite*

*Brotherhood* (2015). In 2011, Emily was awarded the Dwight Final Assessment Prize in Art History at the University of Melbourne; in 2015, she was awarded an Ursula Hoff Fellowship to undertake research in the print collections of the Ian Potter Museum of Art and the National Gallery of Victoria. Her recent publications include: 'Artistic souls: Edward Burne-Jones and his portrait of Baronne Deslandes', *Art Journal*, 54, National Gallery of Victoria, Melbourne, 2015; 'Will Dyson: A legacy', *Remembrance*, official magazine of the Shrine of Remembrance, Melbourne, vol. 5, no. 2, November 2015.

**Abstract:** In this conference paper I intend to address the topic of how portraits shape social values and invent new possibilities for defining 'human kind' by looking at the work of Australian artist Violet Teague (1872-1951). I intend to discuss the inspiration she acquired in portraiture from her early art studies in Europe, where she saw portraits by well-known European masters such as Thomas Gainsborough (1727-1788). Indeed, her work is representative of the sophisticated and striking technique in the grand tradition of portrait painting that continued in the late nineteenth century through the work of artists such as James McNeill Whistler (1834-1903) and John Singer Sargent (1856-1925). Focussing on Teague's grand manner in portraiture, I will provide an analysis of the painting of her stepmother Sybella Teague (1901), which is in the collection of the National Gallery of Victoria. Comparisons with other portraits, such as Teague's portrait of Colonel Robert Rede (1898) in the City of Melbourne collection, and *Dian Dreams* (Una Falkiner) (1909) in the Art Gallery of New South Wales, will also provide useful insight into Teague's approach to figurative painting. Throughout this paper, Teague's portraits will be interpreted with attention given to the social values that are conveyed, for example in regards to gender. Overall, this paper is proposed to contribute to a discussion of the public construction of 'identity' and how artists contribute to or perhaps alter perceptions of 'identity' through portraiture.