**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**

**THURSDAY 8 SEPTEMBER**

**Registration**Opens at the Ian Potter Museum of Art, University of Melbourne from 3.00 pm after Book Launch

Activities during day

**University of Melbourne** (Parkville campus)

Visit the University’s Ian Potter Museum of Art, the Grainger Museum, the Baillieu Library and the new Arts West Building

**2.00-3.00 pm** **Book Launch**

Ian Potter Museum of Art, University of Melbourne

**Speaker: Professor Rex Butler, Monash University**

***The Legacies of Bernard Smith: Essays on Australian Art, History and Cultural Politics***,

eds J. Anderson, C. R. Marshall and A. Yip, Power Publications/Art Gallery of NSW, 2016.

**National Gallery of Victoria** (International)

Visit the Eighteenth-century and Nineteenth-century European Art galleries before 5.00 pm

National Gallery of Victoria (Australia)

Visit the permanent collection of Australian art before 5.00 pm

**6.00 pm Keynote Lecture**

Clemenger Theatre, National Gallery of Victoria (International)

**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’***

**7.30-9.30 pm Conference Opening Reception**

Garden Restaurant, National Gallery of Victoria (International)

**FRIDAY 9 SEPTEMBER**

University of Melbourne, Arts West

**Registration**Opens at Arts West, University of Melbourne from 8.15 am

**9.00-11.00 am** **Parallel sessions**

**Indigenous Australians and Portraits**

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

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

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

**The British Portrait and Europe**

Mark Shepheard, University of Melbourne, ‘*The servile drudgery of copying faces’: Batoni’s Italian portraits through British eyes*

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

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

Sophie Matthiesson, National Gallery of Victoria, *Joseph Highmore’s Portrait of David Le Marchand*

**11.00-11.30 pm Morning Break**

**11.30-1.00 pm Parallel sessions**

**Collecting Portraits**

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

Gerard Vaughan, National Gallery of Art, Canberra, *Collecting Portraits in Australia*

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

**The Theatre of the Self**

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

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

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

**1.00-2.00 pm Lunch**

**2.00-3.30 pm Parallel Sessions**

**Place and Face: Multiple identities**

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

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*

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

**Portraits, prints and the business of art**

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

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

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

**3.30-4.00 pm Afternoon Break**

**4.00-5.30 pm Parallel Sessions**

**Portraits and Empire**

Deirdre Coleman, University of Melbourne, *Joshua Reynolds’ Susannah Gale in the National Gallery of Victoria*

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

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

**The Child and the Dog**

Katherine Kovacic, University of Melbourne, *The Dog in Portraits from the NGV collection*

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

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*

**6.30 pm Keynote Lecture**

Clemenger Theatre, National Gallery of Victoria (International)

**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’***

**7.45 pm-10.00 pm Late Night National Gallery of Victoria (International)**

Visit *Degas: A New Vision*: Melbourne Winter Masterpieces exhibition, 2016

National Gallery of Victoria (International)

**SATURDAY 10 SEPTEMBER**

University of Melbourne, Arts West

**Registration**Opens at Arts West, University of Melbourne from 9.00 am

**9.30-11.00 am Parallel Sessions**

**Literary Portraits**

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

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

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

**Identity and influence across the oceans**

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*

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

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

**11.00-11.30 am Morning Break**

**11.30-12.30 pm Keynote Lecture**

University of Melbourne (Arts West)

**David Hansen**

**Associate Professor, Centre for Art History & Art Theory, Australian National University**

***‘Skin and bone: surface and substance in Anglo-colonial portraiture’***

**12.30-1.30pm Lunch**

**1.30-3.00 pm Parallel Sessions**

**Empathy**

Angela Hesson, University of Melbourne, *Eighteenth-century portrait miniatures as love tokens*

Gillian Russell, University of Melbourne, *Emma Hamilton’s attitudes*

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

**Authorship, Attribution, Artifice**

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

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*

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

**3.00-3.30 pm Afternoon Break**

**3.30-5.00 pm Parallel Sessions**

**Artists and Sitters**

Mark Ledbury, University of Sydney, *James Northcote’s portrait of William Godwin*

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

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

**Colonial Identities**

Helen Ennis, Australian National University, *New Perspectives, Portraiture and Photography, 1840s-60s*

John Jones, Independent scholar, *Robert Dowling’s Portrait of Mrs Sceales c1855*

Caroline Clemente and Barbara Kane, Independent scholars, *Thomas Woolner’s portrait medallions*

**6.00 pm Keynote Lecture**

Clemenger Theatre, National Gallery of Victoria (International)

**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’***

**7.30-10.00 pm Conference Dinner**

Garden Restaurant, National Gallery of Victoria (International)

**SUNDAY 11 SEPTEMBER**

University of Melbourne, Arts West

**9.30-11.30 am Parallel Sessions**

**Victorian and Edwardian Lives and Afterlives**

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

Barbara Bryant, Independent scholar, *From Little Holland House to Australia: G.F. Watts, Portraiture and the Familial Connections of the Prinseps and Tennysons*

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

Eugene Barilo von Reisberg, University of Melbourne*, F. X. Winterhalter’s portrait of an Australian sitter*

**Women artists, at home and abroad**

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

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

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

Elena Taylor, National Gallery of Victoria, *Portraits by Margaret Thomas*

**11.30-12.00 pm Morning Break**

**12.00-1.00 pm Keynote lecture**

University of Melbourne, Arts West

**Anne Gray**

**Emeritus Curator, National Gallery of Australia, Canberra**

***‘The Two Titans of Australian Portraiture: Roberts and Lambert’***

**1.00-2.30 pm Lunch**

**2.30-4.00pm Parallel Sessions**

**National Identity: portraits as public performance**

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

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

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

**Hugh Ramsay**

Patricia Fullerton, Independent scholar, *Hugh Ramsay: a young colonial artist in Paris and London*

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

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

**4.00-4.30 pm Afternoon Break**

**4.30-6.00 pm Parallel Sessions**

**Controversy: portraits and public dispute**

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

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

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

**Photographic portraits: the democratization of images?**

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

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

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

**6.15-7.00 pm Panel Discussion and Debate**

University of Melbourne

**7.00 pm Closing Event**

University of Melbourne