

Overlooked Victorian Artists Seminar British Art Network

Thursday 16 January 2014, 11.00 – 16.45
Manchester Art Gallery, Lecture Theatre

The British Art Network brings together professionals working with British art from the 16th century to the present day. The aim of the network is to contribute to the sharing of expertise, research and ideas across cultural organisations; to enable improvements in curatorial skills and collection knowledge; and to foster greater collaboration between partners leading to enriched understanding and enjoyment of British art for audiences across the UK.



Arthur Boyd Houghton
Lady with a Book circa 1860
Oil on canvas
support: 241 x 190 mm
Presented by Mrs E.C. Davis 1926

Today's seminar will look at the case of Victorian artists, male and female, who were well-known in their day but have since come to occupy a marginal position in the history of British art. We will examine the historiographic and museological reasons for their neglect and consider how far new approaches to curating and research may help rehabilitate reputation.

Programmed by Professor Liz Pettejohn, Head of Department and Professor of History of Art, University of York and Rebecca Milner, Curator: Collections Access (Fine Art), Manchester Art Gallery in collaboration with Alison Smith, Lead Curator, 19th Century British Art, Tate.

We will select a number of attendees to complete evaluation forms following the event. Once you have completed an evaluation form you will not be asked again at future events.

Programme

10.30-11.00 Welcome tea and coffee

11.00-11.15 Welcome and introduction to the seminar by Ruth Shrigley, Principal Curator: Collections Access, and Rebecca Milner, Curator: Collections Access (Fine Art), Manchester Art Gallery.

11.15-12.30 **Session 1:**

Tour of *A Highland Romance: Victorian Views of Scottishness* with Hannah Williamson, looking at key works by neglected Victorian artists such as Richard Ansdell, Peter Graham and Henry Liverseedge.

Tour of Victorian art displays with Rebecca Milner, exploring works by neglected artists with national and/or local reputations in their own time, such as marine painters Samuel Bough and Clarkson Stanfield, animal painter Briton Riviere and Manchester artist Susan Isabel Dacre.

(Please note: we will split into two groups for the tours and swap over half way so that everyone gets the opportunity to do both.)

12.30-13.30 Lunch will be served

13.30-15.00 **Session 2:**

13.30-13.40 Dr. Susanna Avery-Quash
Sir Charles Eastlake

Sir Charles Eastlake's greatest contribution to the Victorian art world was as an arts administrator. His reputation as a painter, which he had hoped to make his profession, has dwindled since his lifetime. However, his oeuvre deserves re-examination because it exemplifies aspects of subject-matter, sentiment and technique, which were characteristic of his day.

13.40-13.50 Christiana Payne
John Brett

Christiana Payne will talk about the research for her recent book on John Brett, and the twofold problem she faced: Brett was well known (almost too well known) for his work in the 1850s and his friendship with John Ruskin, but his output post-1860 and especially post-1870 had never been properly evaluated.

13.50–14.00 Katie Tyreman
Annie Louisa Swynnerton, A.R.A.

In 1922, close to the end of her career, Annie Louisa Swynnerton (1844-1933) became the first woman to be elected as an Associate of the Royal Academy, but today little scholarship pertains to her. The significance of her work in painting does not lie, however, merely in this belated accolade. Consideration of the varied facture of her paintings provides an understanding of how actively and rigorously women artists contributed to the development of styles and movements of painting in the second half of the nineteenth century.

14.00-14.10 Dr. Patricia de Montfort
Louise Jopling

The art and life of Louise Jopling (1843-1933) is unusually well documented for a 19th century female artist through her private papers, public pronouncements on art matters and through the press. She also wrote a glossy, opinionated memoir, 'Twenty Years of My Life 1867-1887' that was published towards the end of her life. This paper considers who was the 'real' Louise Jopling? How can research on her help to bring the work of other neglected artists (especially women) to a wider audience?

14.10-14.20 Simon Toll
Herbert Draper

Simon Toll is the author of *Herbert Draper – a Life Study*. He was lucky enough to meet descendants of the artist's sister who had inherited the personal papers, sketchbook and collection of several hundred figure drawings, most of which had never been looked through – even by his widow.

14.20-14.30 Dr. Laura MacCulloch
A Woman in the Shadows: The Art of Christiana Herringham

On arriving at Royal Holloway just over a year ago I discovered that the College hold half of the art collection of Christiana Herringham (1852-1929). There was very little information about her or the collection and its existence was almost unknown among the College and further afield. Having begun to research Herringham it appears that she was a remarkable female artist. In addition to setting up the Society for Painters in Tempera, she was a suffragette, wrote for *The Burlington Magazine*, set up The Art Fund, chaired the Women's Guild of Arts and travelled to India to make copies of the Ajanta cave paintings. This presentation will briefly explore the research I have undertaken so far as part of a project to hold an exhibition on Herringham and her work.