

Don't Stare It's Rude Symposium

28 May 2015 11:45 – 16:30

Bath School of Art and Design
Bath Spa University

Corsham Court

PROGRAMME

Introduction	Anita Taylor	11:45
Context	Charlotte Hodes	12.05
Session 1	Stephen Farthing and Ian King	12:15
	Felicity Allen	12:30
	Gavin Turk	12:40
	Isabel Seligman	12:50
Break		13:00
Session 2	Jennifer Scott	14:00
	Eileen Hogan	14.10
	Sarah Jaffray	14:20
	Dominic Janes	14:30
	Colin Wiggins	14:40
Summary and next steps	Anita Taylor	14.45
Tour		16:00

Presenter Details
&
Abstracts

Anita Taylor:

Biography: Professor Anita Taylor is currently the Dean of Bath School of Art and Design at Bath Spa University, a practicing artist and founding Director of the Jerwood Drawing Prize project.

Charlotte Hodes

Biography: Charlotte Hodes is Professor in Fine Art at London College of Fashion. Solo exhibitions include 'Fragmented Images' The Wallace Collection (2007) as Associate Artist at the Museum (2005-2007) supported by ACE, 'Drawing Skirts' (2008) University of Northumbria supported by ACE and AHRC and 'Grammar of Ornament' jaggedart London and New Hall Art Collection, University of Cambridge 2014.

Stephen Farthing and Ian King: *Portraiture - identity, responsibility and ownership.*

Abstract: Our contribution will be a conversation on the portraits of three US presidents. To enable our discussion we would like to provoke responses to three themes, these are:

1. ***Identity and portraiture*** = in choosing art over photography - does this demonstrate our preference for interpretation over close representation?
2. ***Responsibility and portraiture*** = responsibility of the artist and their interpretation to both current and future audiences
3. ***Ownership and portraiture*** – is it the artists' image? (the hand that made it) or is it peoples' image? - should we need to consider the position of the sitter in society or merely the commissioners' expectation?

Biographies: Professor Stephen Farthing is the Rootstein Hopkins Chair of Drawing at University of the Arts London, a Royal Academician where he is Honorary Curator of the Collections and an Emeritus Fellow of St Edmund Hall, University of Oxford.

Dr Ian W.King is Professor of Aesthetics at LCF/UAL and possesses a background in fine art, theatre, organizational studies and philosophy.



Felicity Allen: *Dialogic Portraits*

Abstract: *Begin Again* was a project whose terms I developed throughout its duration in response to its 76 sitters. It has informed two subsequent Dialogic Portraits projects, *Six Encounters* and *Life Painting*, whose themes have included time, place, recognition, and performativity, and through which I have sought possibilities for a feminist portraiture.

Biography: Felicity Allen is an artist and writer. Since 2009 she has been making Dialogic Portraits using watercolour, text, audio and video recordings. The chapbook *Begin Again Chronicles (Verisimilitude)* came out in 2014, and the video, *As If They Existed*, in 2015, co-directed with Tom Dale for Turner Contemporary. As well as teaching in art schools, adult education and community projects, for the decade beginning 1999 Felicity ran the education departments first at London's Hayward Gallery and then at Tate Britain. She has published widely on art and education.



Gavin Turk:

Biography: Gavin Turk is Professor of Art and Design at Bath School of Art. His oeuvre deals with issues of authenticity and identity, engaged with modernist and avant-garde debates surrounding the 'myth' of the artist and the 'authorship' of a work of art.



Isabel Seligman: *Face Value*

Abstract: Examining the role of the face in portraiture, I will explore different types of non-facial portrait in the British Museum collection. From Annibale Carracci and Artemisia Gentileschi to Edgar Degas and Avigdor Arikha, I will examine instances of blurring, obstruction and substitution, all of which question the assumed site of the self.

Biography: Isabel Seligman is the Bridget Riley Art Foundation Exhibition Curator at the British Museum, a project which encourages artists and art students to draw from the museum's graphic collection. Her research interests include drawing as a method of enquiry and the relationship between word and image.



Edgar Degas,
Heads of a Man and a Woman, c.1877-80, monotype,
British Museum, 1949,0411.2422

Henri Fantin-Latour,
Self-portrait, study for 'L'Anniversaire',
1876, black chalk, British Museum, 1927,1112.1



Jennifer Scott: *Informal portraiture - an oxymoron*

Biography: Jennifer Scott is the Director of the Holburne Museum. Before this she was a curator at Royal Collection Trust since 2004. Prior to this she worked at the National Gallery, London and National Museums, Liverpool and has curated a number of major exhibitions for The Queen's Galleries in London and Edinburgh, The Bowes Museum County Durham and The Royal Museum of Fine Arts, Brussels.



Eileen Hogan: *All portraits are traces that speak in a past tense*

Abstract: *A portrait is the creature of a confrontation, a meeting. A kind of progeniture. Yet what remains, what hangs there on a wall afterwards, is not a presence but a trace. All portraits speak in a past tense. All sitters have walked on.* - John Berger in a letter to John Christie – 5 February 2011.

My presentation will look at the notion of a sitter “walking on” and whether, as the sitter is passing by or on their way somewhere else, portraits, however smoothly “polished” are always unfinished. I will explore these ideas through my own work focusing on the relationship between portraiture and the act of walking, the relationship between portraiture and oral history and the relationship between portraiture and empty or abandoned clothes.

Biography: Eileen Hogan is a Professor in Fine Art at the CCW, UAL. Her most recent, exhibition was shown at the NewArtCentre, Roche Court, Wiltshire, the Fleming Collection London and the Yale Center for British Art, USA. The film *Tate Masterclass: Life Drawing with Eileen Hogan* is part of the display *Reception, Rupture and Return: The Model and the Life Room* in Tate Britain.





Self-Portrait through Wardrobe, oil on paper, 60 x 66cms 2015

Exhibition of paintings at the New Art Centre, Roche Court , Wiltshire 2013

Sarah Jaffray: *Process and Portraiture*

Abstract: “I should like to paint portraits which would appear after a century to people living then as apparitions.” – Vincent Van Gogh in a letter to his sister Wilhelmina, 5 June 1890.

Van Gogh believed the imposition of his subjective vision on his human subject could alter the subject into an apparition, a trace, an ‘intensification’ of their character. This act of creation, as Bataille explains, is the act of dominating the limits of experience – the moment sitter and artist are engaged. Is then portraiture ever the representation of a person, or is it the limited experience of being ‘re’presented? Imposed upon by time and memory is portraiture only ever *inframince*: the palpable presence of absence? This short talk will explore notions of presence and absence (trace) in portraiture through the works of Eileen Hogan, touching upon the ‘anti-aesthetic’ theories of Marcel Duchamp, Alain Badiou and Jacques Rancière.

Biography: Sarah Jaffray is currently Project Officer for the Bridget Riley Art Foundation drawing exhibition at the British Museum. Her art historical work focuses on European Modernism and artistic process.



Dominic Janes: The personal photograph as portrait and the role of time in LGBT lives

Abstract: It has taken the best part of fifty years to move from the partial decriminalisation of homosexuality in England and Wales in 1967 to the introduction of same-sex marriage. The politics of visibility was of enormous importance in gay and lesbian liberation because of the understanding of closet secrecy as a structure of oppression. Some of those involved in the ensuing cultural struggles embraced radical forms of queer identity that were based on the assumption of powerfully counter-cultural attitudes to issues such as relationships, commerce and personal presentation. Visibility was a key element of the demands of gay and lesbian rights activists and battles over self-expression on the part both of artists and members of the public in general played a crucial role of the culture wars of the later twentieth century in Britain, as in the United States and elsewhere. I propose to share some of the thoughts I have been developing about the way in which my wider research project into queer visibility might be focused around the issue of portraiture. I will be thinking about the issue of photography, the personal photo album and the way in which the self is displayed in the moment of the photograph and on an ongoing basis over time.

Biography: Dominic Janes is University Chair of Cultural and Visual Studies based at LCF. He researches visual culture in Britain since the eighteenth century with a focus

on the topics of religion and sexuality. His latest books, 'Picturing the Closet' and 'Visions of Queer Martyrdom' were published this spring.



Colin Wiggins: This presentation was prompted by the exhibition at the National Gallery, 'Inventing Impressionism' and the uncredited role played by artist Suzanne Valadon, in two of the most important paintings that were on display. Valadon often posed for Renoir and several of his contemporaries. I would like to consider the nature of the contribution, generally unacknowledged, made to many celebrated artworks by those people we generally describe as 'models', a word which implies passivity and fails to recognize their significance.

Biography: Colin Wiggins is Special Projects Curator at the National Gallery. Before taking up this post in 2011 he worked in the Gallery's Education Department where he had special responsibility for the Associate Artist scheme. This has enabled him to work with artists such as Paula Rego, Peter Blake, Ana Maria Pacheco and, most recently, Michael Landy.

He has also curated exhibitions at the National Gallery of, amongst others, Frank Auerbach, RB Kitaj, Ed and Nancy Kienholz and Bridget Riley. He began his career in the British Museum, where he worked as a Research Assistant in the Department of Prints and Drawings. He is a practicing printmaker and has work in various collections including the Los Angeles County Museum and the Fitzwilliam Museum, Cambridge.

