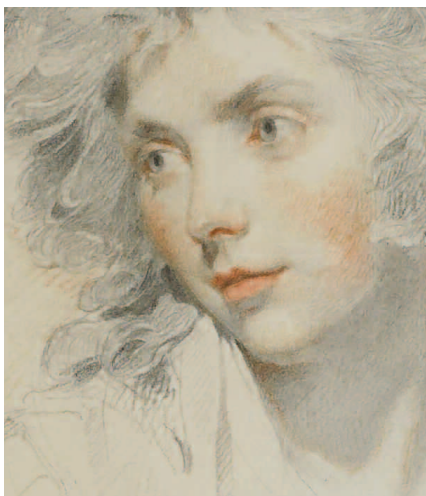


The Intimate Portrait
Drawings, Miniatures and Pastels from Ramsay to Lawrence
Private Viewing and Public Display

A Conference at the Paul Mellon Centre, 26 - 27 March 2009



Sir Thomas Lawrence
Mary Hamilton (detail), 1789, © The British Museum

The conference, to be held at the Paul Mellon Centre for Studies in British Art, will address issues arising from the exhibition *The Intimate Portrait: Drawings, Miniatures and Pastels from Ramsay to Lawrence* (Scottish National Portrait Gallery, Edinburgh, 25 October 2008 to 1 February 2009; the British Museum, Prints and Drawings Gallery, London, 5 March to 31 May 2009). Organized jointly by the National Galleries of Scotland and the British Museum and drawn from their collections, this is the first major exhibition in Britain to focus on this little-studied genre of portraits. The intimate portrait played a much greater role in Georgian and Regency Britain than might be expected at a time when visual culture was dominated by the very public art of painted and sculpted portraiture. Behind the scenes, in domestic spaces such as sitting rooms, studies, bedrooms and closets, smaller portraits on paper and ivory were at the heart of a more private conversation. But we often forget that portrait drawings, miniatures and pastels also had a role in the public sphere, as they were shown in vast numbers at the Royal Academy, often contentiously in the same rooms as the oils, and they were also the subject of reviews.

The conference will begin on 26th March with an evening walk through and critical discussion of the main themes of the exhibition by the curators Kim Sloan, Curator of British Drawings and Watercolours before 1880 at the British Museum and Stephen Lloyd, Senior Curator at the Scottish National Portrait Gallery, followed by a reception at the Paul Mellon Centre. The following day (Friday 27th March) conference speakers will raise questions of intimate vision, the intimate portrait and the erotic, methods, media, commissioning and display, and the late 19th century international art-market revival for this type of portraiture.

Full conference fee, including coffee, lunch, tea and wine reception: £40.

Student and Senior Citizen concessions are available at a reduced rate of £20.

To register for the conference please check availability with Ella Fleming at the Paul Mellon Centre Tel: 020 7580 0311 Fax: 020 7636 6730 Email: events@paul-mellon-centre.ac.uk, then send a cheque made payable to the Paul Mellon Centre to: The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London, WC1B 3JA, and include a stamped addressed envelope.

Conference Programme

Thursday 26 March

- 18.00 Viewing of the exhibition, 'The Intimate Portrait', Room 90, the British Museum. [If the Prints and Drawings Gallery (Room 90 on the 4th floor) is open that evening please meet there; if not, please gather in the North (Montague Street) Entrance to the Museum, at 18.00 sharp]
- 19.15-20.45 Wine reception for delegates and speakers at the Paul Mellon Centre, 16 Bedford Square

Friday 27 March

- 09.15 Registration
- 09.45 Welcome by Brian Allen, Director of Studies, The Paul Mellon Centre
- 09.50 Introduction to the conference by Kim Sloan (co-curator of 'The Intimate Portrait' and Curator, Department of Prints and Drawings, British Museum)
- 09.55 Morning Session introduced and chaired by Lucy Peltz (18th Century Curator, the National Portrait Gallery)
- 10.00 Hanneke Grootenboer (Lecturer, History of Art Department, University of Oxford)
'Kisses Springing from Her eye': On Intimate Vision of Eye Miniatures
- 10.40 Katherine Coombs (Curator, Paintings, Victoria and Albert Museum)
The eighteenth-century miniature as 'intimate portrait': a consideration of the diminutive and the minute
- 11.20 Coffee
- 11.50 Marcia Pointon (Professor Emeritus of History of Art at the University of Manchester, and Honorary Research Fellow at the Courtauld Institute of Art, London)
Thinking about intimacy and portraiture
- 12.30 Lunch
- 14.00 Afternoon session introduced and chaired by Peter Funnell (19th Century Curator, the National Portrait Gallery)
- 14.10 Constance McPhee (Curator of Prints and Drawings, the Metropolitan Museum of Art, New York), and Elizabeth Barker (Director and Chief Curator at the Mead Art Museum at Amherst College, Mass., USA)
Fancy Piece or Portrait Study? A Pastel Head by Wright of Derby in the Metropolitan Museum of Art
- 14.50 Ruth Kenny (University of Nottingham)
The intimate and the commercial: Hugh Douglas Hamilton and Pastel Portraiture c. 1760-1790
- 15.30 Tea
- 16.00 Jacob Simon (Chief Curator, the National Portrait Gallery)
Marketing and displaying portraits on paper in eighteenth-century Britain
- 16.40 Stephen Lloyd (co-curator of 'The Intimate Portrait' and Senior Curator at the Scottish National Portrait Gallery, Edinburgh)
Experts and Plutocrats: The revival in the international art-market for British eighteenth-century portrait drawings and miniatures c.1890-1935
- 17.15 Panel and audience discussion chaired by Shearer West (Director of Research, AHRC)
- 18.00-19.30 Wine reception