**11am**

**Frances Fowle**

**Location??**

**NGS CURATOR- Frances Fowle**

Today we’re going to start with Rosetti’s painting Beata Beatrix…

* Frances introduces herself with her title / role
* History and context of its creation (DG Rosetti's namesake and parallels with Dante’s La Vita Nuova)
* Description, symbolism and images
* The relationship between Rossetti and and Siddal… overview of their artistic partnership and the muse she became.
* The myths that centre around this partnership (perhaps reference some other paintings, such as Ophelia / the Wedding of St George and Princess Subru, How They Made Themselves): Her power and passivity, the damsel in distress, his infidelity, his marriage to her after 10 years, the picture painted of this ghastly man for exhuming his wife)
* What was Siddal’s significance for the other Pre-Raphaelites? And beyond?

**1pm?**

**Keith Hartley – Modern One?**

**PART 2 THEY STAND BEFORE US**

***Keith*** introduces himself and explains where we are i.e. gallery collection, archive

With each piece, explore the below questions in conversation:

* Can identity be captured in a single moment, or is permanence only another narrative choice?
* Do portraits only reflect the present experience of the sitter and artist?
* How do portraits transport the viewer to a shared experience of another moment in time?
* How have artists sought to immortalise aspects of identity?
* How have artists of the past manipulated perceptions of their legacy beyond death?
* Is “likeness” as important as narrative legacy?

**Rembrandt - Self-Portrait (1655)** Mention this briefly and look at the self-portrait on loan. Why did he so often put his own image into paintings? Is there a sense of the artist and their time being irrevocably linked then?  How does it allow for introspection? With regards the self-portrait, point out how he recorded his life, from this depiction of age and struggle back to the soft-focus, fluffy-haired studies of his youth.

**Cindy Sherman - Untitled #410 (2003)**- Discuss her role as an artist concerned with representation of herself and women. Here’s an artist who doesn’t do self-portraiture, instead playing with stereotypes and tropes and archetypes. Perhaps discuss her ‘untitled film stills’ as her early project and the movable parts of identity such as wigs, prosthetics, masks etc., the clown as a mask. Then describe (look through together) the grotesque Instagram selfies of the modern day. Is she mocking the narcissism of the Instagram habit or making a defiant statement about the warping of female identity through the digital image? Discuss how you might interpret this! Also touch on the personal-private boundary: she chose to make the account public. Does any artist anticipate their self-portrait will be viewed only by a select few or is their intended audience those who have no prior knowledge? Does this allow the image to speak independently?

Include quote: *Everyone thinks these are self-portraits but they aren't meant to be. I just use myself as a model because I know I can push myself to extremes, make each shot as ugly or goofy or silly as possible.*

*Cindy Sherman*

**Douglas Gordon and Phillipe Parreno - Zidane (2005-6)** Explain the film then discuss these questions:

How is the identity of Zidane just a moment in time / place here? When is a man not a man? When he’s an icon! Even without the accoutrements of dress-up, individuals can represent less of a human person and more of an accumulated identity when in public. Zidane as the sum of his playing style - an illogical re-telling of the game that focuses on form and the essence of his play.

**4pm**

**Becky Howell**

**Location???**

*Becky Howell, an archivist at the National Galleries of Scotland came across a remarkable portrait which led her to delve into the story further.*

***BECKY HOWELL:***

* Becky introduces us into Dadd’s portrait of Sir Alexander Morrisson, 1852.
* Explains the context of its creation.
* How did Morrisson and Dadd become friends
* When did Morrisson leave Bethlem and why?
* Can we talk about Dadd’s other work here?
* Am I right in thinking Becky uncovered some archive material that we can explore?
* According to the later Broadmoor report in 1866, Dadd reportedly "*occupies much of his time in painting. Makes no complaints and seems pretty contented."*