

Romantic Illustration Network

<http://romanticillustrationnetwork.wordpress.com/>

Fourth Event

‘The Art of Quotation and the Miniaturized Gallery’

Supported by: the University of Roehampton, the Bibliographical Society, and The House of Illustration



Saturday 6th June 2015, 10am – 5pm

**House of Illustration,
2 Granary Square, King's Cross, London N1C 4BH**

Programme

10.00 Registration

10.10 Opening remarks (*Alessandra Mariani, Visitor Assistant, House of Illustration*)

10.15 (*Chair: Ian Haywood, Roehampton*)

David Worrall (Roehampton/Nottingham Trent)

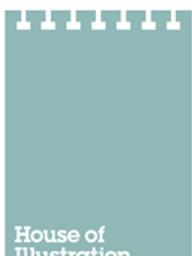
'Theatres, Prints and Performers in Role'

This will be (including a quick theatre history tutorial!) an examination of the extent of the prints associated with theatre. This will include some play book frontispieces, but then getting on to how the prints were then formed into ceramics (three dimensional figures) but also 1770s wall tiles (through transfer printing techniques), and then finally ending with the 'toy theatre' prints of performers in role (which form pretty well the only archive of pictures of performers in role for the illegitimate theatres in the 1820s).

11.00 tea and coffee



Supported by The Bibliographical Society



11.30 (Chair: Mary L. Shannon, Roehampton)

Susan Matthews (Roehampton)

'Fuseli's illustrations to Cowper's *The Task*: The pains and pleasures of illustration'

Fuseli's 1806 illustrations offer a subversive reading of the text which focus on interior images of domesticity. In doing so, Fuseli by implication offers a commentary on the pains and pleasure of book illustration. The small format of book illustration which increasingly took his time after the failure of the Milton Gallery gave rise to what he at times saw as 'puny' productions. Yet the power of these images reveals the complex meanings carried by the form.

Peter Otto (Melbourne)

'Visionary archaeology and visual quotation in 'The Book of Urizen'.

Through a discussion centred on the seventeenth plate of The Book of Urizen, this paper explores Blake's use of visual quotation to construct an archaeology of the present. As I will suggest, this archaeology recalls the primary gothic trope of disinterment and its aftermath—the shocked recognition that the dead, buried, and forgotten still haunt the space of the present.

1-2.25 Lunch (attendees to make own arrangements; recommendations will be provided). Opportunity to make use of our FREE exhibition entry.

2.30 (Chair: Ian Haywood, Roehampton)

Kate Heard (Royal Collection)

'Taste in High Life"? George IV and reproductive printmaking'

George IV was famously a lavish patron of the arts. He formed an important collection of paintings, some of which were published in the form of reproductive prints. What was the impetus for the production of these prints and what do they tell us about the King and his interests? Could interested purchasers acquire a 'royal gallery', or was the King reluctant to encourage this form of quotation?

3.15 tea and coffee

3.40 (Chair: Susan Matthews, Roehampton)

Bethan Stevens (Sussex)

'The Illustration as Image: the albums of the Dalziel Brothers'

Sometimes, quotation is most marked in its absence. This paper explores what happens to book, periodical and commercial illustrations when they are collected and displayed divorced from the texts to which they belong. I examine albums of proofs by the Dalziel firm of wood engravers, focusing on the late 1850s. The exclusion of words affects the status, form and narrative of illustration, and provokes a new attention to illustrations as images. I consider the professional album alongside the idea of the 'miniature gallery', thinking through the album's creation of collaged or curated narratives, which re-makes illustration in a very singular and private context.

4.25 Open Discussion (Chair: Susan Matthews). Presentation of Studentships.

5.00 Close. Please join us for a drink at the [Betjeman Arms](#). The galleries close at 6pm.

