Keynote presentations

Geoffrey Batchen (University of Oxford)

A New Power: The dissemination of photography 1800-1850

Histories of early photography tend to be something else entirely: usually, just a chronological parade of the best surviving photographs. But photography encompasses far more than just photographs. To make that apparent, photography's historians need to set aside their product-fixation and instead attend to questions of process; in this case, the process of the medium's rapid dissemination within a burgeoning traffic in image reproductions. To that end, this lecture will investigate the ways in which the demands of commercial publishing shaped early photographic practice in Britain. Drawing on a recent exhibition presented in the Bodleian Library at the University of Oxford, my paper will argue that this shift in focus reveals what existing histories of this period cannot: the degree to which early British photographers represented signs of racial and class difference. If nothing else, a study of this kind is thereby able to reveal another facet of photography's new power as a social and political phenomenon within nineteenth-century British life.

> **Dr Geoffrey Batchen** is the Professor of History of Art at the University of Oxford. He recently curated two exhibitions for the Bodleian Library: *A New Power: Photography in Britain 1800-1850* and *Bright Sparks: Photography and the Talbot Archive*. His books include *Burning with Desire: The Conception of Photography* (1997), *Apparitions: Photography and Dissemination* (2018), *Negative/Positive: A history of photography* (2021), *The Forms of Nameless Things: Experimental photographs by William Henry Fox Talbot* (2022), and *Inventing Photography: William Henry Fox Talbot in the Bodleian Library* (2023).

Julie Gough (Trawlwoolway Artist & Tasmanian Museum and Art Gallery)

Through a Glass Darkly: the dearticulation of Aboriginal Tasmania.

From the 1840s colonists of Van Diemen's Land worked to future-focus on economic sustainability and colonial respectability, through production and trade of timber, crops, animals, and their byproducts, and by diligent reformation from the disreputable status of a convict colony, to that of a pious and learned society - evidenced by active publication and participation in various societies, ministeries and international expositions. A decade after the forced deportation of most Tasmanian Aboriginal people to offshore exile on Flinders Island, there was much at stake for the colonising British to edit the brutality enacted on the island's First People into another narrative, of inevitable Aboriginal demise, maintained by careful control during this period, of Aboriginal narratives, visual representation, and cultural objects. This presentation offers some examples of what was undertaken with Tasmanian Aboriginal people and culture, by outsiders, during the 1840s-1850s, and what glimpses might actually be possible, despite this, of the actual lives and perspectives of Tasmanian Aboriginal people during this period.

> **Dr Julie Gough** is an artist, writer and a curator of First Peoples Art and Culture at the Tasmanian Museum and Art Gallery. Gough's art-research involves uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Her Briggs-Johnson-Gower family have

lived in the Latrobe region of Lutruwita/Tasmania since the 1840s, with Tebrikunna their Traditional Country. In 2021 *Tense Past*, responding to the exhibition of the same name, was published by Tebrikunna Press (and will be reprinted in 2023). Gough's artwork is held in most state and national collections, following more than 160 exhibitions, that include: Tarnanthi, AGSA, 2021; Eucalyptusdom, Powerhouse Museum, NSW, 2021; TENSE PAST, TMAG, 2019; Divided Worlds, Adelaide Biennial, 2018; Defying Empire, NGA, 2017; THE NATIONAL, MCA, NSW, 2017; With Secrecy and Despatch, Campbelltown Arts Centre, 2016; UNDISCLOSED, NGA, 2012; Clemenger Award, NGV, 2010; Biennale of Sydney, 2006; Liverpool Biennial, UK, 2001; Perspecta, AGNSW, 1995.

Panel 1: Expanded Portraiture

Emily Eastgate Brink (University of Western Australia)

The Body as Paperwork: Alternative anatomies and the bureaucratisation of flesh

This presentation considers how the body manifested as paperwork in mid-nineteenth-century France. Building on the empirical aims and advances of the late eighteenth century, both medical and political institutions sought to harness the body as a site of experimentation, categorisation, and control. By the middle of the nineteenth century, the cumulative effects of industry and empire had reshaped the body through new modes of visualisation and the bureaucratisation of flesh, altering how the human form itself was experienced and seen. As a result, throughout France's Second Empire, the body is captured in paper like never before, reconfigured and dissected through anatomical models, prints, photographs, and archives to become a new repository of somatic data. Beginning with the proliferation of Dr. Louis Auzoux's revolutionary papier-mâché models, this presentation charts how the body became more visually accessible and more easily regulated through its manifestation in paper and will consider how anatomical specimens inform other iterations of the body as paperwork. By examining a variety of visual forms, this presentation will trace the tension between the populism of paper bodies and bodily paperwork as a means of control. While Foucauldian biopolitics undergird this analysis, this presentation will also bring contemporary theories of biometrics and the body-as-archive to bear on the interpretation of the human form in the nineteenth century. Pliable, portable, disposable, and easily reproduced, paper transforms the modern body and provides key material insights into how nineteenth-century flesh was visualised and understood.

Dr Emily Eastgate Brink is Associate Professor in the History of Art at the University of Western Australia, where she focuses on the art and visual culture of the global eighteenth and nineteenth centuries. Her work has received recognition and support from a variety of organisations, including: The Australian Institute of Art History, the National Library of Australia, the Mellon Foundation, and the Stanford University Humanities Center and has appeared in *Word and Image*, *Ésprit Créateur*, *Architectural Theory Review*, the *Australian and New Zealand Journal of Art*, and *Antennae*.

Alisa Bunbury (Ian Potter Museum of Art, University of Melbourne)

Silhouettes in colonial Australia: Fernyhough, Macredie and their context

A silhouette portrait of Aboriginal people Punch and Mickie has recently been acquired for the University of Melbourne Art Collection. Clearly based upon silhouettes by Sydney-based artist and draughtsman W.H. Fernyhough, this lithograph was, unexpectedly, printed in Calcutta (Kolkata). This discovery has reawakened my interest in the use of the silhouette, known then as 'shades' or 'profile likenesses', in colonial Australia. A popular and accessible format of portraiture, silhouettes were carried with members of the First Fleet; the only known image of Yemmerrawanne, who travelled with Bennelong to London is 1792, is a silhouette. This paper will explore the use of this medium in its various permutations, from drawn to cut paper to lithography, and the use of mechanical tools such as the physiognotrace. Within this survey, I will focus in particular on the output of two artists: Fernyhough, who produced portraits of Sydney officials in the 1830s and 40s, but is best remembered for his lithographed Aboriginal identities, and Andrew Macredie, a pastoralist in the Western District of Victoria and amateur artist, who produced intricate silhouettes of his friends, neighbours and their families, in the mid 1850s to early 1860s. By this late stage, professional silhouettists and miniaturists were few, with the rise of increasingly affordable photography.

Alisa Bunbury specialises in Australian colonial settler art, in particular works on paper. For many years she was Curator of Prints and Drawings at the National Gallery of Victoria; since 2017 she has been Grimwade Collection Curator at the University of Melbourne. She was lead curator for the NGV's important *Colony* exhibition (2018), and is currently advising the selection of colonial art for the forthcoming '65,000 years: A short history of Australian art' (Ian Potter Museum of Art, 2024).

Julia Lum (Scripps College, California)

Casting Shadows: Speculative Impressions of a Captain Cook Memorial

In mid-June, 2020, in the midst of a movement in defense of Black and Indigenous lives, law enforcement stood duty in Sydney's Hyde Park to protect the safety of a bronze sculpture: the 1879 memorial to navigator James Cook by Pre-Raphaelite sculptor Thomas Woolner. At that very moment, visitors to the Biennale of Sydney beheld the memorial's ghostly echo in Shadow on the Land, an excavation and bush burial by Nicholas Galanin (Tlingit/Unangax̂, Sitka, Alaska). An act of future anterior resistance to colonial "discovery" narratives, Galanin's work imagines an archaeological excavation of the memorial's shadow. This paper, itself a speculative gesture, describes select episodes in the life history of Woolner's sculpture by way of its material castings: in bronze, in photography, and in this contemporary earthwork. It asks: how does colonial memory get re-cast? In addition to pointing up this fraught history of Indigenous and European relations, Galanin's work asks us to reframe sculpture's ontology. The place of casting in this episode, points us, or so I speculate, to questions about the place of material history in the monuments debate. The verb, to cast, itself suggests a semiotic multivalency. To cast a sculptural object is both additive and subtractive, a process of forming a positive out of a negative space, a void. Casting in bronze creates a permanence that depends, paradoxically, on the ephemerality of the model and mold that are its foundations. To cast can also imply a distance abridged. From England's shores to its colony of New South Wales, Cook's surrogating gaze held taut the long reach of imperialism across the oceans. Rather than placing singular emphasis on an artist or sitter, this paper explores intermedial contingency as a function of colonial monumentality.

Dr Julia Lum is a 2023-2024 Getty/ACLS Fellow in the History of Art and Assistant Professor of Art History at Scripps College (Claremont, CA; Tongva Homelands),

where she teaches courses in the history of photography, visual cultures of empire, and the art of Pacific voyaging. Her writings have been published in *Eighteenth-Century Studies*, *Journal 18*, *British Art Studies*, *Visual Studies*, and *Shift*, as well as *C Magazine* and *Canadian Art*. Her dissertation "Art at the Meeting Places of Britain and Oceania" (2018) was awarded Yale University's Theron Rockwell Field Prize and Frances Blanshard Prize.

Panel 2: Colonial Science and the Visual Imaginary

Kathleen Davidson (University of Sydney)

'Citizen Scientists and the Colonial Illustrated Press'

The visual culture of colonial science has gradually been revealed in recent years as a rich and diverse area of investigation. Yet, within this domain, the representation of colonial science in the illustrated periodicals remains an acutely understudied subject. This paper investigates the complex role of illustrated magazines in Australia and New Zealand in both publicizing and evaluating colonial science for general audiences from the mid nineteenth century. Taking the acclimatization movement as a case study, the paper examines how the illustrated magazines directly addressed this 'paradigmatic colonial science' and also skilfully deployed it to satirize, parody and allegorize wide-ranging contemporary practices, ideas and issues ranging from citizen science and environmental concerns to domestic advice and political reforms and controversies. Notably, the illustrated periodicals became a prominent arena for discourse between government decision-makers, the emergent professional class of museum- and university-based scientists, avocational practitioners and the general public. As a conspicuous visual medium – employing illustrations as a complement to text or, very commonly, as stand-alone single or sequential images – illustrated periodicals presented scientific initiatives and discoveries through the most accessible means, often probing them for their broader and longer-term effects and not simply proffering them to an equally sceptical colonial public for unqualified approval.

Dr Kathleen Davidson is an Honorary Associate at The University of Sydney. Her research addresses the intersections of nineteenth-century visual art and science, focusing on intellectual and professional networks and exchanges. She has been awarded fellowships at the Yale Center for British Art (2014) and University of Texas, Austin (C.P. Snow Visiting Fellow, 2012–13). Recent publications include an edited collection, *Sea Currents in Nineteenth-Century Art, Science and Culture: Commodifying the Ocean World* (2023) with Molly Duggins, and monograph: *Photography, Natural History and the Nineteenth-Century Museum: Exchanging Views of Empire* (2020; 2017).

Rebecca Rice (Museum of New Zealand Te Papa Tongarewa)

Sentimental or scientific?: Reconsidering the contributions of colonial women botanical artists

The contribution of women 'flower painters' to the histories of botany and art have often been considered peripheral, their work readily dismissed as being of a 'sentimental rather than a scientific nature'. But what if the characteristics of their work that have readily been understood as limiting – the sentimental, the domestic, the amateur – actually lend themselves to alternative ways of relating to the natural world?

At a time when we are re-assessing our relationship to nature with a degree of urgency, this paper proposes that there may be different ways of thinking about these women and their work, especially in the colonial context. Focussing on women such as Emma Jones, Fanny Charsley, Emily Harris and Isabella Sinclair, I consider how their watercolours, prints and associated texts register the intimacy of their encounters with flora, landscapes and peoples, a position from which they advocated for more meaningful engagement with the natural world.

In this paper, I consider how a reconsideration of these women, marginalised by both science and art, and their contributions to our understanding of natural history, might in turn open up space for other marginalised voices, for others whose understandings and representations of the natural world have been repressed by the dominant, often singular, systems of western knowledge.

> **Dr Rebecca Rice** is Curator Historical Art at Te Papa, where she researches, curates and publishes in the field of colonial New Zealand Art. Rebecca has curated several exhibitions at Te Papa, including Hiahia Whenua |Landscape and Desire (2022), Tamatea: Legacies of Encounter (2019) with Megan Tamati-Quennell, and Featon's Flowers (2020). She is currently working on two major interdisciplinary publications with Te Papa Press Pua |Flora: Celebrating our botanical world and The Shadow of Tūmatauenga: The New Zealand Wars collections of Te Papa (both forthcoming 2023).

Panel 3: Photography and Absence

Elisa deCourcy (Australian National University)

*Writing a history of the arrival of photography to colonial Australian *almost* without photographs*

This paper interrogates three episodes: a shipwreck outside Valparaiso harbour in June 1840; a letter written in Menang Noongar Country in 1841, and a selection of engravings sent in the post around the same time, which I argue precipitated, or constitute, three different stories of photographic arrival to the Australian colonies. Beginnings and arrivals are often glossed over in histories of Australian photography with a set of rearticulated facts and dates. Indeed, the first few decades of colonial photographic practice are commonly positioned as unproductive because of the cumbersome technology used and on account of so few extant surviving images. In this paper I will re-examine not just one but three accounts of arrival. In doing so, I will suggest that the excavation of each episode holds implicit lessons for how we can more productively write histories of photography. Rather than being configured around oldest or first photographs, I make a case for thinking about photographic arrival as a series of *experiences* with the technology: from taking, sitting for, looking at, receiving and collecting photographs. The photographic experience brings photography into accord with a variety of other modes of visual culture and firmly situates it as part of a broader mid-nineteenth century visual world in flux.

> **Dr Elisa deCourcy** is Australian Research Council DECRA Fellow in the Centre for Art History and Art Theory at the Australian National University. She is co-author, with Martyn Jolly, of *Empire, Early Photography and Spectacle: the global career of showman daguerreotypist J.W. Newland,* and is currently is working on a monograph about early photography in colonial Australia contracted with Miegunyah/ Melbourne University Press. Alongside ARC funding, Elisa's research

has been supported The Harry Ransom Center, at the University of Texas at Austin (2018), the Australian Academy of Humanities (2019) and The Bibliotheca Hertziana Max Planck Institute of Art History, Rome (2023).

Helen Ennis (Australian National University)

Issues in authorship: Charles Bayliss and the B.O. Holtermann Collection

A modest carte de visite (1872) of a woman, child and a man holding a horse, is the springboard for this paper, simply for the fact of its inscription: the initials 'C B'. Their likely 'author' was the Australian photographer Charles Bayliss whose introduction to photography was via the American & Australasian Photographic Company, and the tutelage of one of its chief employees Henry Beaufoy Merlin. The photograph probably dates from 1872 when Bayliss was working for/with Merlin during their travels on horseback through Victoria and NSW.

However, nothing about the inscription is certain. Is it Bayliss's own handwriting? Why would he have claimed this image in particular, and so conspicuously? What did it mean to either claim or ascribe 'authorship' in the early 1870s? Who of the potential and multiple contenders 'owned' this photographic object and image which are part of the B.O. Holtermann archive in the National Library of Australia's collection? Was it Bayliss, Merlin, the A & A, B.O. Holtermann, the subjects themselves?

What I see as the carte de visite's fidgetiness – within its archive, within Bayliss's oeuvre, within a history of photography – is for me an attractive phenomenon. By exploring the (mostly unanswerable) questions about authorship and ownership generated by this little photograph, it is hoped that yet another perspective on the construction of photography's history in Australia in the 1870s will emerge.

Professor Helen Ennis is one of Australia's leading photography curators, historians and writers. She joined the ANU in 1995 and was the Director of the Centre for Art History and Art Theory and the Sir William Dobell Chair of Art History between 2014-18. She has published widely on Australian photography, most recently authoring *Olive Cotton: A Life in Photography* (2019) which was awarded the Magarey Medal for Biography and the Queensland Literary Awards non-fiction prize in 2020. She is currently working on a biography of Max Dupain.

Panel 4: Practice-led Approaches to researching Nineteenth-Century Visual Culture

Yvette Hamilton (University of Sydney and University of New South Wales)

On the ground, at the sun: A practice-led investigation of the attempt to photograph the 1874 Transit of Venus.

The attempt to photograph the 1874 Transit of Venus and its subsequent catastrophic failure, is an under-represented moment in the history of the photographic medium. The "biggest international effort ever made to observe a single astronomical phenomenon1" included the observation site in the small village of Woodford in the Blue Mountains, west of Sydney, NSW, which became internationally significant due to its favourable climactic conditions. This paper outlines my practice-led research that began with an artistic residency at the original 1874 observation site, now the National Trust property 'Woodford Academy', and

ended with the exhibition, Space, Time, Light exhibited at the Blue Mountains Cultural Centre in 2022. The development of this body of work included national and international archival research and material investigation of the new and bespoke optical, telescopic, and photographic technologies developed in the 1870's that expanded nineteenth century worlds of vision. To examine this historical moment alongside the body of creative work allows a comparison of how material photographic methodologies over time affect concepts of objectivity, vision, and knowledge. This paper aims to highlight these points of connection from the nineteenth century to today, where worlds of vision and knowledge continue to be shaped by the seen and the unseen in photography.

> **Yvette Hamilton** is an artist and researcher who is a current practice-led PhD candidate in the School of Art History and Theory at The University of Sydney, and Associate Lecturer in Photography and Moving Image at UNSW Art and Design. She recently published her paper 'Beyond Ocular Vision' in OVER: The Critical Journal of Photography and Visual Culture for the 21st century and convened the Light Matter symposium – an Australian Centre for Photography and UTS collaboration. Her ongoing thesis, Photography and the Black Hole: The Appearance and Disappearance of a Medium materially investigates invisibility within the theory and practice of photography.

Martyn Jolly (Australian National University)

A practice-led research investigation into the role of the box-type camera obscura in colonial visual culture from the 1830s to the 1880s

There is evidence that colonial artists, including Conrad Martens, Robert Russell, John Rae, T. J. Lempriere, and Samuel Jackson used camera obscuras for portraits, views and panoramas. I think that perhaps the camera obscura manifested itself in a slightly different way in the Australian colonies compared to Europe. In the case of Robert Russell, for instance, I think that some tentative tracings from camera obscura images which had been 'taken' in the 1830s were returned to fifty years later (around the time of the centenary of colonisation and the first international exhibitions) to be worked up into new panoramic ink drawings on oil cloth, where they became verified evidence of colonial progress. In the case of John Rae, I suspect, not only have earlier camera obscura tracings been worked up into watercolours of 'old Sydney', but new groups of figures have been superimposed on the traced 'base plate'. The analogies to photographers returning to their old negatives for 'history', or the compositing of images in animation and computer graphics for 'scenography', are intriguing, but so far evidence is fragmentary, and my thoughts are speculative. Besides conventional archival research, I have examined the surface materiality of some drawings in the SLV and the SLNSW, and have made a camera obscura of my own, with various lenses, with which I will collaborate with artists to see what mark making techniques they discover which are amenable to the apparatus.

> **Dr Martyn Jolly** is an Honorary Associate Professor at the Australian National University School of Art and Design. He is an artist, writer, performer, and curator. His books include *Faces of the Living Dead: The Belief in Spirit Photography*; *The Magic Lantern at Work: Witnessing, Persuading, Experiencing and Connecting*, and *Empire, Early Photography and Spectacle: The global career of showman daguerreotypist J. W. Newland* (co-authored with Elisa deCourcy)*;* and *Installation View: Australian Photography Exhibitions 1848-2020* (co-authored with Daniel Palmer).

Jane Brown (University of Melbourne)

Vitrum et lux: Contemporary reflections on the evolution of photography through glass

The application of photosensitive emulsions on glass, and the role of glass generally, has been a preoccupation of my photographic practice of late. Glass played a transformative role in making photography the popular medium it is today. Before the discovery of celluloid, as a flexible film-base, glass-plates were widely used for photography, including glass-plate negatives. In 1871, Dr. Richard Leach Maddox's patent free discovery of gelatin silver on glass quickly paved the way for the global manufacture of dry plate negatives, including in the colony of Victoria, by chemist and dry plate entrepreneur, Thomas Baker. But like many an invention, it had a slow build – it is this nexus, that period between photography's invention in 1839 and Maddox's discovery, that I explore in my latest exhibition There's a certain Slant of light with Jane Brown. The exhibition utilizes several photographic techniques from the nineteenth-century, including daguerreotypes, wet collodion and glass-plate negatives. Research for the exhibition investigates the colonial use of photography and the significance of glass in photography's development. Furthermore, the exhibition delves deeper into the relationship between glass and photography by incorporating nineteenth-century museum objects into the display, such as an 1855 souvenir of the Crystal Palace; a Victorian lusterware candleholder (its prisms a reminder of Isaac Newton's experiments with refracted light) and a viewing apparatus in the form of a graphoscope – an optical device whose design pre-dates the invention of photography but which was nonetheless enthusiastically embraced by the new medium, particularly for the viewing of reproductions of artworks.

> **Jane Brown** is a visual artist and Director of the Visual Cultures Resource Centre at the University of Melbourne. She is a skilled darkroom practitioner with a particular focus on nineteenth and early-twentieth-century photographic processes. Her work has been recognised by institutions such as the National Gallery of Victoria, Art Gallery of New South Wales and the Southeast Museum of Photography, Florida, USA, who have included her works in their collections. In 2013 she received the Art and Australia/Credit Suisse Contemporary Art Award and in 2023 she will be an invited speaker at the Foundation for Advancement in Conservation (FAIC) at the National Gallery of Art, Washington DC.

Panel Five: Sprawling Lives; Contained Forms

Helen Hughes (Monash University)

Painting Human Cargo: Knut Bull's Wreck of George the Third (1850)

This paper addresses the 1850 oil painting The Wreck of George the Third by Norwegian convict artist Knut Bull. The painting depicts the wreck of a convict transport, George the Third, off the south-eastern coast of Van Diemen's Land on 12 April 1835, one of the worst maritime disasters in Vandemonian history. 133 of the total 308 people on board died in the wreck. 128 of the 133 dead were convicts, 60 of whom were ill with scurvy in the ship's hospital, 10 being so ill that they could not themselves get out of bed. Governor Arthur's official inquiry into the wreck further revealed that at least one soldier open fired on the convicts imprisoned below deck to prevent them from rushing the long boat. Composed from second-hand accounts of the wreck fifteen years later, Bull's is a rare oil painting to depict

the convict system. It offers valuable insights into convict self-expression and suggests a critique of transportation itself, which distinguishes Bull's painting from the popular 1837 lithograph of the shipwreck by H.E. Dawe, The Power of Maternal Affection. In this paper, I situate The Wreck of George the Third in relation to visual representations of slavery in England – specifically to JMW Turner's renowned Slavers Throwing Overboard the Dead and Dying, Thyphon Coming On (1840), inspired in part by the Zong massacre of 1781 and which subsequently became an icon of English abolitionism. I compare the visual representation of convicts and slaves, highlighting political and economic continuities between the project of slavery and that of transportation, whilst emphasising the irreconcilable differences between the two.

Dr Helen Hughes is the Deputy Head of the Fine Art Department at Monash University, where she is Senior Lecturer in Art History, Theory, and Curatorial Practice. Her recent research focuses on the art made by convicts transported from Britain and Ireland to Australia in the late eighteenth and early nineteenth centuries. This research project has been supported by the Getty/American Council of Learned Societies through a 2019/20 Postdoctoral Fellowship in Art History, and more recently by a Mid-career Fellowship from the Paul Mellon Centre for Studies in British Art (2023/24).

Molly Duggins (National Art School, Sydney)

Museum in Microcosm: Major James Wallis' Album of New South Wales

The album was one of the most ubiquitous forms of nineteenth-century visual culture in which men, women, and children preserved, arranged, and displayed artworks, photographs, texts, and ephemera. Compiled and performed in the social arena of the drawing room, albums were employed to create visual narratives that commemorated personal experience and relationships, represented identity, and demonstrated taste. A product of Romanticism, album-making was an amateur artistic practice in its own right: the skills of selection and composition were valued in the nineteenth century as signifiers of a cultural education. An intimate vehicle for assessing a world expanding through colonialism, trade, and industry, the album also responded to contemporary institutions of collection and display, mirroring in microcosm the museum, gallery, and exhibition.

This paper will focus on an album compiled in the 1830s and 40s by Major James Wallis to memorialise his time in colonial Australia, where he was the commandant of the Newcastle penal settlement from 1816 to 1818. Bound together with a copy of his *Historical Account of the Colony of New South Wales* (1821), Wallis' grangerised album contains watercolours and collages of colonial scenery, flora, fauna, and Awabakal culture. Its subject matter is closely related to the Macquarie collector's chest, a cabinet of curiosities featuring an artful arrangement of Australian natural specimens and landscapes by convict artist, Joseph Lycett, which was commissioned by Wallis for Governor Lachlan Macquarie. Reading the album as a miniature museum, this paper considers its role as a counterpart to the chest that augments and animates its contents.

Dr Molly Duggins is a lecturer in the Department of Art History and Theory at the National Art School. Recent publications include *Sea Currents in Nineteenth Art, Science, and Culture*, co-edited with Dr. Kathleen Davidson (Bloomsbury Academic, 2023) and a 'Historiography of Australian Art', in *A Companion to Australian Art*, edited by Christopher Allen (Wiley & Blackwell, 2022). Her research has been

supported through fellowships at the State Library of New South Wales (2023), the Yale Center for British Art (CT, USA, 2020), and the Winterthur Museum, Garden and Library (DE, USA, 2019).

David Hansen (Independent Curator, Writer and Art Historian)

Accompanying with numerous Friends': Charles Rodius, Port Jackson and colonial reiteration

In 1829 a German-born, Paris-trained young artist, Charles Rodius, was convicted in London of stealing a lady's handbag at the opera. Transported to New South Wales, Rodius worked as a draughtsman for the Colonial Architect before obtaining his ticket of leave and building a local livelihood as a portraitist and teacher.

Rodius's oeuvre is remarkable for the technical quality of his drawing, for the works' immediacy as 'speaking likenesses.' His wide range of subjects – Aboriginal Australians and hostage Māori, members of the civil establishment, lawyers, and politicians, emancipist traders and criminals, churchmen and sportsmen – has immense historical value, the works' forensic precision clearly illustrating the complexity of early colonial society.

Equally complex is the economy of art in that historical setting. Rodius was an experienced lithographer, and prints by or after him can tell us much about the circulation of images in the pre-photographic period. One particular image, a view of Port Jackson from Tallawoladah/The Rocks was repeated no fewer than ten times over as many years, and in a variety of media, with prints being made in Sydney, London and Dublin.

This paper will begin with a brief introduction to the artist, but it will focus on this particular view of Sydney Cove, introducing its subject, site and initial generation, the subtle but distinct variations in iconography to be discovered in its several iterations, the likely markets targeted by the several printed versions, and the artists and printers and publishers involved in their production and distribution. It will demonstrate something of the fabric of the early colonial image-world, the ways that pictures were copied and circulated in the generation between Macquarie and FitzRoy, between convictism and the gold rushes.

A/Professor David Hansen spent 25 years as a director and curator of public galleries, worked as Senior Researcher for Sotheby's Australia (2007-2014), and was Associate Professor of Art History and Art Theory at ANU (2015-2022). He has initiated, curated and managed some 80 exhibitions and is widely-published, being awarded (inter alia) the Alfred Deakin Prize in the Victorian Premier's Literary Awards, and the William M.B. Berger Prize for British Art History. He is guest curator for the State Library of New South Wales's current exhibition *Charles Rodius.*