

Notes on Contributors

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Laurie Benson is Curator of International Art at the National Gallery of Victoria. He completed a BA Honours in Art History at La Trobe University, and postgraduate studies in Art Curatorship at the University of Melbourne before joining the National Gallery of Victoria. He has curated numerous exhibitions, including, more recently, *Medieval Moderns: The Pre-Raphaelite Brotherhood* (2015), *The Horse* (2015, with Ted Gott), and was the coordinating curator of the Winter Masterpiece exhibition for 2014, *Italian Masterpieces from Spain's Royal Court*, Museo del Prado.

Dr Vivien Gaston, Honorary Research Fellow at the University of Melbourne, has published on subjects ranging from 16th-century Italian art (*Journal of the Warburg and Courtauld Institutes*) and 19th-century portraits (*Art Journal*, National Gallery of Victoria) to contemporary Australian art and design (*Australian and New Zealand Journal of Art*), with a focus on cultural formation and the history of ideas. Her reviews have appeared in *Meanjin*, *Australian Book Review* and *The Age*. She has lectured and supervised at the University of Melbourne, Monash University and the Royal Melbourne Institute of Technology. In 2014-17 she was Australia Research Council Senior Research Associate working on British and Australian portraits, 1700-1900, in the National Gallery of Victoria. She has given numerous invited guest lectures and interviews on radio and television and curated four major innovative exhibitions: "The Naked Face: self-portraits," National Gallery of Victoria, 2010-11, on the evolution of self-depiction in Western art from the 16th century to today; "Controversy: the Power of Art," Mornington Peninsula Regional Gallery, 2012; "Sublime Sea: rapture and reality," Mornington Peninsula Regional Gallery, 2019-20, tracing the history of the sublime and its environmental impact, and Hamilton Gallery 60th Anniversary Exhibition, Hamilton Gallery, 2021-22, revealing little-known aspects of major portraits in the collection.

Barbara Kane is an independent scholar and free-lance curator based in Melbourne who completed her Masters in Art History (University of Melbourne) on the subject of Rupert Bunny's Symbolist Decade: A Study of the Religious & Occult Images, 1887-1898. For many years an Associate of the Department of Fine Arts at the University of Melbourne, she has contributed articles on Bunny to several publications, including *Painted Women: Australian Artists in Europe at the Turn of the Century* (1998) and *Treasures: Highlights of the Cultural Collections of The University of Melbourne* (2003). She has curated a number of exhibitions, including "Sanctity and Mystery: The Symbolist Art of Rupert Bunny" (2001) and, together with co-author Caroline Clemente, is currently researching the Australian work of the Pre-Raphaelite sculptor, Thomas Woolner.

Dr Rebecca Rice is Curator Historical Art at the Museum of New Zealand Te Papa, Wellington. She specialises in the field of colonial New Zealand Art, with a focus on histories and networks of collecting and display. Rebecca has curated several exhibitions at Te Papa, including "Rā Maumahara | New Zealand Wars" with Matiu Baker (2017), "Terracotta Warriors: Guardians of Immortality" (2018), and "Tamatea: Legacies of Encounter" with Megan Tamati-Quennell (2019). Recent publications include: "From Aide-mémoire to Public Memorial: The 'Gordon Collection' of Photographic Portraits Relating to the New Zealand Wars," *New Zealand Journal of History*, 2018; "'My dear Hooker': the botanical landscape in colonial New Zealand," *Museum History Journal*, 2020, and, with Matariki Williams, *Ngā Tai Whakarongorua Encounters*, Te Papa Press, 2021. Her current

research focuses on nineteenth-century female botanical artists, the visual culture of the New Zealand Wars, and the impact of impressionism on New Zealand artists at home and abroad.

Angus Trumble FAHA (d. October 2022) was Senior Research Fellow in Australian History at the National Museum of Australia in Canberra. He was a former director of the National Portrait Gallery in Canberra. Previously he was senior curator of paintings and sculpture at the Yale Center for British Art in New Haven, Connecticut, and before that curator of European art at the Art Gallery of South Australia. In 2015 he was elected a fellow of the Australian Academy of the Humanities. His new book about Helena Rubinstein's hidden years in Australia and New Zealand (1896-1907) will be published next year in Melbourne by La Trobe University Press (Black Inc.).

Emily Wubben holds a Master of Art Curatorship and a Bachelor of Arts (Honours) from Melbourne. This article builds upon research completed for her Honours thesis, which was awarded the University's Dwight Final Assessment Prize in Fine Arts (2011). Emily was the University of Melbourne's inaugural recipient of the International Museums and Collections Award (IMAC)(2011), whereby she completed an internship with the Cultural Collections Department at the University of Birmingham, England. She was also the recipient of the 2015 Ursula Hoff Fellowship, during which she investigated prints by Australian etcher John Shirlow (1869–1936) in the collections of the University of Melbourne and the National Gallery of Victoria (NGV). Emily has contributed to several print and online publications, including the NGV's *Art Journal*. For the past eleven years, Emily has worked as a curator for several institutions, including the University of Melbourne, the Shrine of Remembrance, the Australian War Memorial, the National Sports Museum (Melbourne Cricket Club), and the Royal Children's Hospital Foundation. She is currently Curator and Collections Management Officer for Nillumbik Shire Council.