BRITISH ART NETWORK NEWSLETTER
ISSUE 12

QUEER BRITISH ART
Next British Art Network event

Tate Britain
Monday 10 April 2017 10.00-18.00

Featuring works from 1861–1967 that connect in a wide variety of ways with same-sex desire and gender variance across this period, Queer British Art marks the 50th anniversary of the partial decriminalisation of male homosexuality in England and Wales. It explores different approaches of artists and audiences in a time when established assumptions about gender and sexuality were being questioned and transformed.

This seminar will bring together contributions from artists, art historians and curators to investigate museological challenges and sensitivities involved in putting on an exhibition of this kind and to explore these with the audience.

The seminar will present a series of short papers, provocations and breakout sessions followed by a panel discussion and opportunities for networking as well as the opportunity to visit the Queer British Art and David Hockney: 60 Years of Work exhibitions.

Confirmed speakers include: Jonathan Katz, Art Historian and Curator of Hide/Seek: Difference and Desire in American Portraiture 2014; Matt Smith, Artist; Clare Barlow, Tate, Curator of Queer British Art; Caroline Gonda, University of Cambridge.

To reserve your place, and request travel funds from the British Art Network to support your attendance, please email BritishArtNetwork@tate.org.uk

JOHN DEAKIN – BEFORE BACON, BEYOND SOHO
Forthcoming British Art Network event

Tate Britain and Rochelle School
Thursday 25 May 2017 10.00-18.30

This one day seminar will examine the work and career of photographer John Deakin focussing on the period before he met Francis Bacon and the work that he produced beyond his strong association with Soho, especially during the Second World War and in Europe.

On the forty fifth anniversary of Deakin's untimely death, the seminar will bring together contributions from artists, art historians and curators to discuss new and wider research into John Deakin's photography.

The seminar will present a series of short papers, films, a panel discussion, the opportunity to visit the 'Queer British Art' exhibition at Tate Britain (featuring work by Deakin) and a rare chance to see work from the John Deakin Archive at the Rochelle School.

Contributors to the event include: Paul Rousseau, John Deakin Archive; Gill Hedley (chair); Professor David Mellor, Professor of History of Art (Art History, Centre for the History of War and Society,
Centre for Photography and Visual Culture) University of Sussex; Professor Jean Wainwright, Professor of Contemporary Art and Photography, University of the Creative Arts; Dr Hilary Roberts, Curator of Photography, Imperial War Museum; John Christie, artist, film director and collaborator with John Berger; Dr Sarah Victoria Turner, Deputy Director for Research, Paul Mellon Centre, London.

Proposed timings for the day:
10.00-16.00 Tate Britain
17.00-18.30 Rochelle School, Club Row, London E2

To reserve your place, and request travel funds from the British Art Network to support your attendance, please email BritishArtNetwork@tate.org.uk

FORTHCOMING BRITISH ART NETWORK
Sub Group Events

British Women Artists 1750-1950

Pioneering women: the first 100 years of women artists at the Slade School of Art (1871-1975)
Art Historians’ Annual Conference, Loughborough University
Thursday 6 April, 2017
This event is being organised by Sub Group Members Alice Strickland and Anna Liesching. It will take place from 10am-11.10am on Thursday 6th April at the Art Historians’ Annual Conference, Loughborough University (6-8th April 2017).
More details here

Slade Women Artists: or How to curate your own exhibition on women artists for 2018
UCL Art Museum
Tuesday 9th May 2017, 10:00 – 17:00
Members of the British Women Artists 1750-1950 BAN Sub Group are invited to participate in a research workshop organized by UCL Art Museum. The aim is to help curate an exhibition on Slade Women Artists for display in 2018, the centenary of the Representation of the People Act, an important milestone for women’s suffrage.
The deadline for registering your interest in attending our 4th Meeting entitled Slade Women Artists; or how to curate your own exhibition on women artists for 2018 has been extended until 17th March so there is still time for you to contact Helen Downes at ucewstow@ucl.ac.uk and secure a place at the event.

For more information, please contact Katie Tyreman Herrington:
katie.tyreman.herrington@york.ac.uk
http://www.york.ac.uk/history-of-art/british-women-artists/

British Mural Painting, 1600 – 1750

Visit to painted hall of the Old Royal Naval College, Greenwich
Friday 28 April 2017
Thanks to the ORNC, members will be able to take advantage of the access made possible by the current conservation project to study James Thornhill’s painted ceiling. It is the first time that the ceiling has been accessible at such close quarters since the last conservation programme, in the early 1960s. The day will combine an informal seminar in the morning, followed by a ‘walking workshop’ in the afternoon around the ORNC site and onto the scaffolding. The event is free, but because part of the day will take place on the scaffolding, numbers are limited, so please contact Richard Johns as soon as possible, if you would like to reserve a place:
richard.johns@york.ac.uk. You can find out more about the conservation project and future tours here

British Art Network Sub Group proposals 2016/17

This initiative is designed to enable network members, who work within specialist subject areas and have relatable research interests, to come together and continue conversations and collaborations around specific topics beyond a one-day network event.

We are pleased to announce that the three existing network Sub Groups have successfully applied for renewed funding for a second year of activity.
British Women Artists, 1750 – 1950. Sub Group lead contact: Katie Tyerman Herrington, University of York
katie.tyerman.herrington@york.ac.uk

British Mural Painting, 1600 – 1750. Sub Group lead contact: Brett Dolman, Historic Royal Palaces
Brett.Dolman@hrp.org.uk

Sculpture in Britain, c. 1850 – 1930. Sub Group lead contact: Anne Pritchard, National Museums Wales
Anne.Pritchard@museumwales.ac.uk

We are delighted to announce four new Sub Groups for 2017. Activity for the new Sub Groups is currently in development and we will use future editions of the British Art Network Newsletter to share events and updates from the Sub Groups.

British Drawings. Sub Group lead contact: Amy Concannon, Tate Britain
amy.concannon@tate.org.uk

Black British Art since the 1980’s. Sub Group lead contact: Dorothy Price, University of Bristol
d.price@bristol.ac.uk

Landscapes, c.1800-1850. Sub Group lead contact: Jenny Gascke, Bristol Museum and Art Gallery
jenny.gaschke@bristol.gov.uk

Contemporary Art in Scotland. Sub Group lead contact: Catherine Spencer, St Andrews University
catherine.spencer@st-andrews.ac.uk

RESOURCES AND EVENTS RELATING TO THE UPCOMING SEMINARS:

Queer British Art
& John Deakin - Before Soho, Beyond Bacon

Curator’s Tour: Queer British Art, 1861-1967
8 May 2017 at 18.30–20.30
If you are unable to join the seminar on 10th April, curator Clare Barlow will lead a tour of the exhibition on 8th May with the aim of contextualising both the art and artists’ identities within the history of British attitudes towards the LGBTQ+ community.

The Black Flamingo Open Studio, Learning Gallery, Tate Britain
3 May – 11 June 2017 at 10.00–18.00
Collaborate with an artist and poet as they make new works exploring queer identity. Poet Dean Atta and visual artist Ben Connors take The Black Flamingo, a metaphor used within Atta’s work to explore identities of queer people of colour, as the starting point for this collaboration. Responding to both their own conversations and those with visitors, they will create new work in the space on a couple of days per week over the course of the project, exploring identity through poetry and visual art.

The John Deakin Archive
During the forthcoming seminar, Paul Rousseau, Curator of the The John Deakin Archive will explain how the archive came about and share the ongoing research into Deakin’s life and work.
The John Deakin Archive is part of James Moores Organisation and includes James Moores’ Collection and Bruce Bernard Collection of 100 Photographs.
http://thefjohndeakinarchive.co.uk/aboutdeakin.html

Deakin: Double Exposures
In this series of short films made by Jonathan Law, the art historian James Boaden, and the curator of The John Deakin Archive, Paul Rousseau, discuss the double-exposure images made by the photographer John Deakin (1912-1972) in the 1950s and 1960s.
British Art Studies is the joint publication of the Paul Mellon Centre for Studies in British Art (PMC), London, and the Yale Center for British Art (YCBA), New Haven. The journal provides an innovative space for new research on all aspects of British art, architecture and visual culture.
http://wwwbritishartstudies.ac.uk/issues/issue-index/issue-1/deakin-double-exposures
John Deakin: Tate archive
John Deakin is featured in the photograph albums of Barbara Ker Seymour which are able to view via the Tate Archive pages and at Tate and feature some fascinating images from the 1930’s-40’s era.

BEYOND THE BRITISH ART NETWORK:
LGBTQ Events, Exhibitions & Resources in 2017

Themes of gender and sexuality will be explored and celebrated by museums, galleries, arts and heritage organisations in 2017 as part of the nation’s commemoration to mark 50 years since the partial decriminalisation of homosexuality.

National Trust: Prejudice and Pride, 2017, UK wide
Through the ‘Prejudice and Pride’ programme, the Trust will tell the stories of the men and women who challenged conventional notions of gender and sexuality and who shaped the properties in which they lived. Venues include Sutton House, London; Kingston Lacy, Dorset; Knole House, Kent; Smallhythe Place, Kent and Hanbury Hall, Worcestershire.
The National Trust are working in partnership with University of Leicester Research Centre for Museums and Galleries who are bringing their expertise to the Trust in researching and sharing LGBTQ histories in a heritage context.
To find out more about the National Trust’s themed programme of talks, debates and performances that explore queer life before the Sexual Offences Act of 1967 visit the National Trust's website.

Never Going Underground: The Fight for LGBT+ Rights, People’s History Museum, Manchester
25 February 2017 — 3 September 2017
The exhibition curated by members of the local LGBT+ community at The People’s History Museum details the development of an LGBT+ movement, showing the internal and external struggles, the different party political approaches to equality, and the social and historical context of the last sixty years of activism. This is the complex and compelling story of a long and often bumpy journey.

Pride and Prejudice, National Museums Liverpool
National Museums Liverpool have been researching their urban history collections at the Museum of Liverpool, and the fine and decorative art collections at the Walker Art Gallery, Lady Lever Art Gallery and Sudley House, in order to identify items with an LGBT connection.
http://www.liverpoolmuseums.org.uk/collections/lgbt/pride-and-prejudice

LGBT Trail, Brighton Museum
An LGBTQ trail through Brighton Museum, curated by Robert White and Kelly Boddington, is available online and when visiting the museum.

AROUND THE BRITISH ART NETWORK:
Exhibitions and events

Spring 2017 sees three exhibitions featuring the work of artist Lubaina Himid (in Nottingham, Oxford and Bristol). BAN Sub Group ‘Black British Art since the 1980’s’ will bring together curators, academics and artists to further explore themes, research and artistic practice raised in the exhibitions and events programme.

The Place Is Here, Nottingham Contemporary
04 Feb 2017 - 30 Apr 2017
The starting-point for this exhibition is a pivotal decade for British culture and politics: the 1980s. Spanning painting, sculpture, photography, film and archives, The Place Is Here brings together a wide range of works by more than 30 artists and collectives. The questions they ask – about identity, representation and what culture is for – remain vital today.
http://www.nottinghamcontemporary.org/art/place-here

Lubaina Himid: Invisible Strategies, Modern Art Oxford
21 January – 30 April 2017
Modern Art Oxford presents the first major survey exhibition by British artist Lubaina Himid. One of the pioneers of the British Black Arts Movement, Himid first came to prominence in the 1980s when she began organising exhibitions of work by her peers, whom she felt were under-represented in the contemporary art scene. Himid’s work challenges the stereotypical depictions of black figures in art history, foregrounding the contribution of the African diaspora to Western culture.

https://www.modernartoxford.org.uk/event/lubaina-himid-invisible-strategies/

Talk: Navigating Invisible Strategies: The Art of Lubaina Himid, Modern Art Oxford
16 March 2017
Dr Dorothy Price discusses works from Lubaina Himid’s Kangas series, with a particular focus on the artist’s work with collage and its relationship to some of the strategies of European modernism.

https://www.modernartoxford.org.uk/event/navigating-invisible-strategies-art-lubaina-himid/

Lubaina Himid Navigation Charts, Spike Island, Bristol
20 January – 26 March 2017
This exhibition draws together paintings and installations by Himid from the late 1990s to the present day to consider issues of labour, migration and creativity.


Works from the exhibitions at Nottingham Contemporary, Modern Art Oxford and Spike Island will later tour to firstsite, Colchester and Harris Museum and Art Gallery, Preston.

Monumental Murals and A Life in Art: G F Watts 1817-1904, Watt’s Gallery
28 February – 5 November 2017
Discover a selection of Watts’s beautiful drawings from our collection which demonstrate the artist’s endless fascination for the human form over his seventy-five year career. Take the opportunity to experience for the first time ever, two of Watt's colossal, sculptural and highly admired frescoes, painted for private homes in 1850s.

Wynford Dewhurst: Manchester's Monet, Manchester Art Gallery
9 December 2016 - 23 April 2017
Manchester Art Gallery presents Wynford Dewhurst: Manchester’s Monet, the first retrospective of the English impressionist painter and art theorist since his death in 1941, which will include many works that have not been on public display before. A controversial figure on the Anglo-French art scene at the turn of the twentieth century, Wynford Dewhurst is most famous for his 1908 work Thé Picnic. The show displays key works from the collection of Manchester Art Gallery by Dewhurst alongside significant loans from private collections which have not previously been seen in public. They range from works from his students days through to post World War One. The exhibition is accompanied by a full programme of events.

ASPIRE: NATIONAL NETWORK FOR CONSTABLE STUDIES

Tate In Focus Papers
John Constable may have added the rainbow in his six-foot masterpiece Salisbury Cathedral from the Meadows exhibited 1831 after it was first exhibited, to mark the death of his friend Archdeacon John Fisher in 1832. New material supporting this theory has been published online today in Tate’s In Focus series in one of a group of scholarly texts about the artist’s celebrated painting. The research has been generated through Tate Research and in association with Aspire: National Network for Constable Studies, part of the British Art Network.

http://www.tate.org.uk/research/publications/in-focus/salisbury-cathedral-constable

Aspire
Constable’s Salisbury Cathedral from the Meadows, exhibited 1831, was secured for the British public though major grants from the Heritage Lottery Fund, the Manton Foundation, Art Fund (with a contribution from the Wolfson Foundation) and Tate Members. The acquisition was part of a five-year partnership project, Aspire.
Aspire is a partnership project between Tate Britain, National Galleries of Scotland, National Museum Wales, The Salisbury Museum and Colchester and Ipswich Museums Service, supported by the Heritage Lottery Fund and Art Fund, which will enable this work to go on almost constant view at these venues.

Each partner will display the work in the context of their collection, alongside an inspiring programme of activities enabling audiences of all ages to enjoy and learn more about the work of John Constable.

**Salisbury Museum**

*Salisbury Cathedral from the Meadows*, exhibited 1831, is currently on display at [The Salisbury Museum](http://www.salisburymuseum.org.uk/whats-on/events/salisbury-cathedral-from-the-meadows), until Saturday, March 25, 2017. Salisbury’s exhibition ‘Constable in Context: Salisbury Cathedral from the Meadows in perspective’ is a fantastic opportunity to experience the work in its historical and artistic context.

**Events during the final weeks include:**

**The Fisher Letters:** A rehearsed reading directed by Samantha Holland

**Saturday 18 March 2017 14.30-16.00**


**Turner, Constable and the French Impressionists in Britain:** A talk by Nicholas Alfrey

**Thursday 23 March 2017 18.00-20.00**


**Constable Walks: Step into Salisbury Cathedral from the Meadows**

**25 March 2017 10.30 - 12.30**


**National Galleries of Scotland**

*Salisbury Cathedral From the Meadows*, exhibited 1831, will then travel up to Scotland to be displayed at the National Galleries of Scotland (8th April 2017 – 25th March 2018). Here it will be shown in dialogue with one of the most powerful and celebrated of all Scottish landscape paintings: William McTaggart’s *The Storm*, 1890. Constable’s work was a source of profound inspiration for William McTaggart throughout much of his career, both on an artistic and personal level, and the display will explore the transformative influence of his artistic practice and technique on the ‘Father of Scottish Painting’.


During the exhibition, the National Galleries of Scotland will host the forthcoming British Art Network Seminar Landscapes on 8th June 2017, more details to follow in the next Newsletter.

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Should you have any comments or wish to contribute to the content of the next newsletter please email [mailto:BritishArtNetwork@tate.org.uk?subject=Newsletter](mailto:BritishArtNetwork@tate.org.uk?subject=Newsletter).

The British Art Network is supported using public funding by Arts Council England.

If you have any questions or want to update your contact details please contact Fran Laws, Network Coordinator for British Art, via Fran.Laws@tate.org.uk.

Top image: Simeon Solomon, Sappho and Erinna in a Garden at Mytilene 1864, Watercolour on paper, Support: 330 x 381 mm, Purchased 1980, frame: 511 x 558 x 46 mm © Tate
Second image: John Deakin, Portrait 1930s © John Deakin Archive
Third image: Dora Carrington, Farm at Watendlath, 1921 Oil on canvas 611 x 669 (24 1/16 x 26 5/16) Presented by Noel Carrington, the artist's brother 1987 © Tate
Forth image: Eileen Agar, Angel of Anarchy, 1936-40, Plaster, fabric, shells, beads, diamante stones and other materials, Object: 520 x 317 x 336 mm, Presented by the Friends of the Tate Gallery 1983 © Tate
Fifth image: The Painted Staircase in the Hall at Hanbury Hall, Worcester, National Trust Images, Dennis Gilbert © National Trust
Sixth image: Lubaina Himid, Metal / Paper, Beach House, 1995. Courtesy the artist & Hollybush Gardens © Lubaina Himid
Last image: John Constable, Salisbury Cathedral from the Meadows, exhibited 1831, Oil paint on canvas, frame: 1800 x 2187 x 105 mm unconfirmed: 1537 x 1920 mm,
Purchased by Tate with assistance from the National Lottery through the Heritage Lottery Fund, The Manton Foundation, the Art Fund (with a contribution from the Wolfson Foundation) and Tate Members in partnership with Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, and The Salisbury Museum 2013

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