BRITISH ART NETWORK NEWSLETTER
ISSUE 13

Next British Art Network event

An introduction to the next British Art Network seminar by the event's organiser Gill Hedley.

John Deakin - Before Bacon, Beyond Soho
Thursday 25 May 2017 10.00-18.00 Tate Britain

The John Deakin – Before Bacon, Beyond Soho Seminar is being held on the 45th anniversary of Deakin’s death both to celebrate his life and to try to discover more about it.

"Being fatally drawn to the human race, what I want to do when I photograph it is to make a revelation about it. So my sitters turn into my victims. But I would like to add that it is only those with a daemon, whose faces lend themselves to be victimised at all. “ John Deakin, in unpublished manuscript

John Deakin (1912-1972) is very well known as a photographer of Soho and for Vogue; his portraits of Francis Bacon and other artists, writers and Soho celebrities are definitive images. But there is a risk that they are a barrier that prevents us looking closely at his other work, works described by Robin Muir as “affectionate and sympathetic, taken just for himself, the opposite of his occasionally brutal portraits.”

Details of his life, before he met Bacon and when he lived away from Soho, are being pieced together through new research and the seminar will be the opportunity for findings to be presented and discussed.

The seminar will be a new and wider examination of Deakin 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. The impetus for the seminar is current research being undertaken by Paul Rousseau of the John Deakin Archive (which is owned by James Moores), advised by Gill Hedley. The long term aim of the current project is to have the first full career overview exhibition in the UK, and the first Deakin exhibition outside UK.

Speakers include: Professor David Mellor, University of Sussex; Professor Jean Wainwright, University of the Creative Arts; Dr Hilary Roberts, Imperial War Museum; John Christie, artist and film director; Dominic James, Keele University; Paul Rousseau, the John Deakin Archive.

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

Explore photographer John Deakin through the following resources:
The John Deakin Archive includes James Moores’ Collection and Bruce Bernard Collection of 100 Photographs.
Deakin: Double Exposures, James Boaden and Paul Rousseau
Using the digital format of the British Art Studies Journal, these films represent a visual and collaborative article investigating Deakin’s work. Five films are available to view including ‘Queer Looks’, ‘Double Exposures and Modernism’ and ‘Exchanges with Francis Bacon’.
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. Explore the photograph albums of Barbara Ker Seymair via Tate’s archive which feature John Deakin

Resources relating to recent seminar:

Queer British Art

Queer British Art 1861-1967
Tate Britain 5 April – 1 October 2017

Several of John Deakin’s photographs are included in the current Tate Britain exhibition Queer British Art curated by Clare Barlow. The exhibition explores a wide range of sexualities, gender identities and queer perspectives during a century long period 1861-1967 bringing together artwork by a range of artists including the Pre-Raphaelites, English impressionists, Bloomsbury Group and British modernists. 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.

The recent British Art Network Queer British Art seminar which took place on 10 April programmed by Clare Barlow featured presentations from speakers Jonathan Katz, Matt Smith, Clare Barlow, Jason Edwards, Topher Campbell, Jen Grove and Caroline Gonda. The seminar explored Queer art history, theory, exhibitions and museum approaches. We will upload selected recordings from the day to the British Art Network pages of Tate’s website in due course.

From Then to Now: Contemporary Artistic Perspectives on Making Queer Visible
Tate Britain 3 June 2017

In conjunction with the Queer British Art, 1861-1967 exhibition, this conference looks at the push for greater LGBTQ+ visibility that emerged within Britain’s creative community following the partial decriminalisation of male homosexuality in England and Wales on 27 July 1967. Artists, activists and creative practitioners will discuss the ways in which artists and curators represent and articulate queer identities, communal spaces and the impact of regeneration, mainstreaming and the commodification of queer culture.

The event is convened by Clare Barlow, Tate; Reina Lewis, London College of Fashion, University of the Arts London and Andrew Stephenson, University of East London.

Around the British Art Network:
LGBTQ Events, Exhibitions & Resources in 2017

Walker Art Gallery, Liverpool
Coming Out: Sexuality, Gender and Identity
28 July – 5 November 2017

Coming Out: Sexuality, Gender and Identity will bring together a diverse range of artists who have used their work to explore sexuality and gender identity since 1967 bringing together work from the Arts Council Collection its own collections. The exhibition will reveal the findings of over two years of research by the Gallery into LGBT history, visual culture, its collection and the Arts Council Collection, revealing hidden queer histories and institutional blind spots that will be addressed through the exhibition’s programme of events and performances.

The show will include artists David Hockney, Steve McQueen, LINDER, James Richards and Sarah Lucas amongst many stunning and important works by artists that explore themes of sexuality, gender and identity in their work, as well as new acquisitions to the Walker’s collection, generously funded by the Art Fund New Collecting Award scheme.

The exhibition will travel to Birmingham Museum and Art Gallery in December 2017. At Birmingham Museum & Art Gallery, Coming Out
will include ambitious new loans, artworks from Birmingham’s modern and contemporary art collection and an innovative engagement programme.

Coming Out: Sexuality, Gender and Identity is a touring exhibition conceived by National Museums Liverpool, in partnership with Birmingham Museums Trust as part of the Arts Council Collection National Partners Programme 2016-19.

Historic Royal Palaces
Palace Pride
Spring-Summer 2017

To mark the 50th anniversary of the partial decriminalisation of homosexual acts in England and Wales, Historic Royal Palaces reveals the intriguing and little known LGBTQ+ stories of the royal courts through a season of special programming. Events at the Tower of London, Hampton Court Palace and Banqueting House will bring together storytelling, performance and expert talks to explore ideas of gender and sexuality from across centuries of royal history.

Victoria and Albert Museum LGBTQ Tours 2017

On the last Saturday of the month, join this one hour tour which explores gender and sexual identities through a selection of lesbian, gay, bisexual, transgender and queer (LGBTQ) related objects in the V&A’s rich collections.

For more information contact LGBTQ@vam.ac.uk

English Heritage
London Pride: LGBTQ stories from History
Throughout 2017

Blue plaques celebrate the links between figures of the past and the buildings in which they lived and worked. Many of the figures honoured with a blue plaque lived radical private lives outside the sexual norms of the time. Explore the LGBTQ stories associated with some of London’s LGBTQ Blue Plaques, including the Bloomsbury Group.

Forthcoming British Art Network Sub Group Events

British Women Artists 1750-1950

Female Networks
University of Glasgow
Friday 30 June.

The focus of the Fifth Meeting of the British Women Artists group will be the informal networks that women created (or reinvented) for themselves in the pursuit of their practice as artists, designers and craft workers.

We invite proposals for short (15 minute) presentations on this theme. We are particularly interested in papers focusing on informal/private networks of women. How did women organise themselves? What did they achieve? How did they secure the resources they needed? What kind of spaces did they occupy? Were these temporary or permanent? Were there ready-made networks that could be adopted and reinvented to make them productive? To what extent, and in what ways, did these clusters/networks of women intersect? To register/submit a proposal for a paper please reply directly to Patricia de Montfort by Friday 26 May.

British Mural Painting, 1600 – 1750

The planned study day and visit to the painted hall of the Old Royal Naval College, Greenwich is taking place on Friday 28 April 2017. Thanks to the ORNC’s current conservation project, members will be able to study James Thornhill’s painted ceiling first hand, the first time that the ceiling has been accessible at such close quarters since the last conservation programme, in the early 1960s. You can find out more about the conservation project and future tours here.

To join the British Mural Painting, 1600 – 1750 Sub Group, or to find out about planned activity in 2017/18 please contact Brett Dolman.
Historic Royal Palaces

Sculpture in Britain, c. 1850 – 1930.

In 2017, the Sculpture in Britain, c. 1850 – 1930 Sub Group is working towards a joint event later in 2017. If you would like to join the group or find out more please contact Anne Pritchard, National Museums Wales.

British Drawings

Plans are underway for a series of workshops, the first of which is to be held at Tate Britain in June. This will focus on topographical drawings, exploring current strategies of research, interpretation, collecting and access. A further three workshops will be held in Birmingham, London and Manchester over autumn / winter 2017 - 2018. Contacts: Amy Concannon, Tate Britain and Jessica Feather, Paul Mellon Centre.

Black British Art since the 1980’s

The Black British Art network are currently making plans to host a one day networking event at Tate Britain in September in order to discuss the relationship between exhibitions, collections and audiences for black art in Britain. If you are interested in joining the network please do email Dorothy Price, University of Bristol as soon as possible.

Landscapes, c.1800-1850

This new Subgroup will focus on British landscape art – with a particular emphasis on the period 1800-1850. The group’s proposed activities will reconsider the history of landscape art in Britain in the context of 19th century scientific discoveries, the rise of photography and reshaping of aesthetic ideas. Following the landscape sub group’s call out for members, a reminder that day events (symposia) currently being planned are:
- July 2017 at Bristol Museum & Art Gallery: 19th century landscape and contemporary geology
- September 2017 to be hosted in Ipswich/Colchester: antiquarianism and archaeology in landscape
- November 2017: Landscape and 19th century photography

January 2018 at Bristol Museum & Art Gallery: 19th century landscape outside Britain (not only Continental European, but global – capitalizing on the encyclopaedic collections at Bristol, which include prints and drawings from China, Japan and India). The benefit might be – rather than just looking at hypothetical contemporary influences – that we change our way of speaking about regional British landscapes as compared to metropolitan ones.

We hope that the project will lead to new research and its dissemination through publication, display and new partnerships. It will be a chance to allow local audiences to appreciate the landscape traditions of their areas.

For more information contact Jenny Gascke, Bristol Museum and Art Gallery

Contemporary Art in Scotland

There is a rich history of modern and contemporary art in Scotland, yet there are many stories that remain still to be researched and told, with various artistic, curatorial and collective projects and practices at risk of being overlooked by established critical and historical frameworks. The Contemporary Art in Scotland Sub Group aims both to unite and initiate these new histories of contemporary practice. Our primary objective is to provide a structure for research-driven collaboration and exchange between academics, artists and curators.

In particular, we seek to draw links between the focused historical material being generated by curators and researchers in relation to marginalised, alternative and oppositional artworks, broader histories of contemporary art production, and current artistic practices.

Our first event, currently being planned for Thursday 22nd June 2017, will be structured around the theme of ‘Scottish identity and Transnationalism’. Future themes for examination include new media and technology; installation and performance; and institutional networks and deviations from them.

The Sub Group is led by Dr Sam Rose, Dr Stephanie O’Rourke and Dr Catherine Spencer. If you have a specialist interest in...
Contemporary Art in Scotland and would like to enquire about joining the Sub Group and attending our first event, please contact Dr. Sam Rose, Lecturer, University of St Andrews.

ASPIRE: NATIONAL NETWORK FOR CONSTABLE STUDIES

Aspire
Constatble’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.

National Galleries of Scotland
Salisbury Cathedral From the Meadows, is currently on display in Edinburgh at the National Galleries of Scotland (8th April 2017 – 25th March 2018). Here it is exhibited 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 explores the transformative influence of his artistic practice and technique on the ‘Father of Scottish Painting’.

Find out more about Constable and McTaggart in this 15 minute read.

During the exhibition, the National Galleries of Scotland will host the forthcoming British Art Network Seminar Landscapes which has been rescheduled to 14th September 2017 (due to the clash in date with the General Election) more details to follow in the next Newsletter.

Should you have any comments or wish to contribute to the content of the next newsletter please email mailto:BritishArtNetwork@tate.org.uk

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: John Deakin, Portrait 1930s © John Deakin Archive
Second image: Keith Vaughan, Drawing of Two Men Kissing, 1958-73, Purchased by the archive from Thos. Agnew and Sons Ltd in November 1990 © The estate of Keith Vaughan
Third image: John Walter, From Sodomity to Intimacy, 2015, © the artist
Fourth image: Women teachers and pupil teachers’ drawing class, early 1900s. Art School Archive in the University of Brighton Design Archives
Fifth image: 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

To ensure our emails reach your inbox add BritishArtNetwork@e.tate.org.uk to your address book.
2011 Tate e-bulletinSP. We will never sell, rent or exchange your details with any other organisation.
Our full privacy policy is available on www.tate.org.uk

Click here to unsubscribe