



DISPLAYING ART IN DOMESTIC SETTINGS

An introduction to the next British Art Network seminar, Mark Bills, Director, Gainsborough's House

The issues around displaying art in domestic settings arise from the meeting of public and private spaces. In an age where cultural tourists usually consume their art within the context of a gallery where the focus is the object and its interpretation, exhibiting art in domestic interiors raises a number of conundrums and approaches for the curator. Certainly much art, particularly historical, was produced with the understanding that it was for private consumption in a domestic setting. In this we have an ideal context, perhaps, for showing many works of art. The difficulty arises when this space becomes public and brings with it all the issues of visitor numbers, how they move through the space, how the work is interpreted, never mind all the issues of environmental control and security. Such considerations can transform such spaces and make them very different from their original context.

One approach has been to make the domestic setting as neutral as possible, effectively making the domestic space as close to a gallery as possible. Another approach has been to mask all visible curatorial interventions and make the context as close to a private experience as possible as if the visitor is entering an authentic domestic space. At Gainsborough's House the approach has been to take a middle line of acting as a public gallery for the display and interpretation of Thomas Gainsborough within a setting that evokes a sense of domesticity. As the House considers its future, it is thinking again how it will redisplay the whole of its interior spaces and the next British Art Network seminar, details below, will be useful in informing our thinking on this.



NEXT BRITISH ART NETWORK SEMINAR

Displaying Art in Domestic Settings

Gainsborough's House, Monday 13 July 2015, 11.00 – 17.00

Historic house museums and galleries face the shared challenge of how to display their collections to the visiting public. Ensuring that these kinds of spaces are used to their best advantage – both practically and intellectually – is not always straightforward. Organisations like Gainsborough's House, which are recognised as the birthplace or home of an artist, face the additional question of how to display and interpret that individual's work in a space implicitly connected with their life, or what we know of their biography. Potential strategies may include the re-creation of period rooms or domestic studios to create an immersive visitor experience; alternatively, the historic setting may be approached more neutrally, as a more conventional museum or gallery space.

This British Art Network seminar will bring together curators and academics who have had to deal with some of these issues in a variety of contexts, across an array of British art historical periods and disciplines. Confirmed speakers include Martin Myrone, Lead Curator pre-1800 British Art at Tate Britain; Michael Huijser, Executive Director of Rembrandt House, Amsterdam; Giles Waterfield, Independent author and curator; Kate Retford, Senior Lecturer in eighteenth and early nineteenth-century art, Birkbeck; Kim Clayton-Greene, PhD student, University of Melbourne, Australia; Jenny Hand, Director of the Munnings Museum; Nigel Walsh, Curator (Contemporary Art), Leeds Art Gallery.



To reserve your place, and request travel funds from the British Art

Network to support your attendance, please contact [Helen Lewandowski](#), Network Coordinator for British Art, Tate.

CALL FOR CONTRIBUTIONS

Overlooked Women Artists, 1851-1918

A British Art Network seminar at The Hunterian, University of Glasgow, 7 December 2015, programmed in collaboration with Dr. Patricia de Montfort and Prof. Clare A.P. Willsdon, School of Culture and Creative Arts, University of Glasgow.

Nan West...Jessie Keppie...Beatrix Whistler...Mary Hill Burton...Florence Chaplin...Sylvia Lawrence... Marie Egner...Mrs. Bernard Darwin...Who is she? From the lone watercolourist to the Arts and Crafts partner, or the exhibitor under her husband's name, this question echoes through the history of art and design, and despite modern interest in women artists, many remain little known. Focusing on a period when women benefited from a wealth of new opportunities for training, patronage, and exhibition, this seminar forms a sequel to Dr. Patricia de Montfort's *Louise Jopling in-focus* display currently at The Hunterian, and will complement the Scottish National Gallery of Modern Art exhibition on Modern Scottish *Women: Painters and Sculptors 1885-1965*, which opens in November 2015. In asking 'Why invisible?', it will reflect on these and other exhibition and research projects, giving attention to methodological issues raised by women artists' work, as well as its analysis, display, and popular or critical reception.



It is hoped to give attention not only to 'fine' but also to applied art, and to discuss examples from beyond as well as within Scotland, such as the training or work in Britain of foreign women artists. Specific themes and topics are expected to include: art school education and the female student; women and the art market; women and the 'media of men' (mural painting and monumental decoration); 'nation and region'; curating women artists and designers; and women artist' networks of professional practice.

Proposals for papers (10 minutes each) should be sent by the deadline of 1 October 2015 to [Dr. Patricia de Montfort](#).

SEMILAN AUDIO RECORDINGS

Past British Art Network Events

The British Art Network seminar *British Sporting Art* took place at The Palace House Mews, Newmarket on the 6 February 2015. The seminar explored how the parameters of the genre have come to be defined, both chronologically and thematically, through a series of short case study presentations. Speakers included Nicholas Price; Alison Wright, UEA and Tate Britain; Hannah Clarke, Universities of Exeter and Bristol; Professor Anne Massey, Middlesex University; Hannah Williamson, Manchester Art Gallery; Cicely Robinson, National Horseracing Museum; Dr Sarah Victoria Turner, Paul Mellon Centre for Studies in British Art; and Adam Chadwick, MCC Museum, Lords. To listen to a selection of the audio recordings from the event please follow this [link](#).



The Joint Subject Specialist Network seminar *Audiences, Authority and Collaboration in Museum Research* took place at Tate Britain, The National Gallery and the National Portrait Gallery on the 12-13 March 2015. This two-day seminar represented a collaboration between three Subject Specialist Networks; the [British Art Network](#); [European paintings pre-1900](#); and the [Understanding British Portraits](#) network. A selection of audio recordings from the seminar can be found on the [Tate](#) and the [Understanding British Portraits](#) websites.

WILLIAM HOGARTH IN BRISTOL

An update from Jenny Gaschke, Curator of Fine Art, Bristol Museum & Art Gallery

William Hogarth: Painter and Printmaker
16 May – 31 August 2015
Bristol Museum & Art Gallery

In 1756 the vestry of St Mary Redcliffe in Bristol paid William Hogarth £525 for the delivery of a new altarpiece depicting the Ascension of Christ. Although it has been deemed 'one of the most splendid pieces of religious art to have been executed by an Englishman since the Reformation' (Edward Croft-Murray), Hogarth's enormous triptych has suffered a chequered history and a lack of affection and public recognition.

Thanks to the generous support and steady commitment of our colleagues at Tate Britain, we are now able to celebrate Hogarth at Bristol Museum & Art Gallery and hopefully raise the altarpiece's profile in Bristol and beyond. The exhibition [William Hogarth: Painter & Printmaker](#) (open until 31 August) brings together Tate's collection of oil paintings by the artist with representative prints from our own holdings, such as the *Rake's Progress*. Excitingly, this is the most comprehensive show of Hogarth's work to be held in the South West to date.

From portraiture and satire to history painting, the display introduces the diverse range tackled by the artist. Paintings like [Sigismunda Mourning over the Heart of Guiscardo](#), 1759 (Tate N01046), in particular broaden the context of Hogarth's approach to the 'grand manner' which also produced the altarpiece.

The altarpiece itself is too large to be moved from its current location in [St Nicholas Church](#) in Bristol's historic centre, but the exhibition's public programme includes tours to the site. Related material, including the original receipt for Hogarth's work, is included in the show.



BASIC DESIGN RESEARCH PROJECT

Rob Airey, Keeper of Art, Hatton Gallery

In partnership with Tate a successful funding application was made by TWAM to the John Ellerman Foundation to support further research into the important subject of Basic Design and the broader Fine Art Archive which holds key information on this and the unique history of the Hatton.

Following the successful *Basic Design: A Revolution in Art Education* exhibition at the Hatton at the end of 2014 and [British Art Network seminar](#) in November, the current focus of the research project is the Hatton's exhibition history and related archival material. Currently all exhibition files, installation photographs, catalogues, private view cards and posters are being separated, sorted, placed in chronological order and cross-referenced so as full and complete a record as possible of all exhibitions post-1950 can be achieved. All this information has been placed in the first instance in a master spreadsheet, which could be developed into a searchable database. The actual material is now stored in a more ordered and archival manner. This collection of material and related information will form the core of the 'Public Study' collection. Once this sorting phase is complete, a more focused study of the 'Basic Design' era (c.1954-65) will be undertaken to examine in more detail the impact of teaching in the department on the exhibition programme in the Hatton Gallery, and the involvement of teachers in the department in developing exhibitions. A Collaborative Doctoral Award through the AHRC has just been announced, through which Newcastle University and TWAM will host a PhD candidate focused on the Basic Design material, and supervised by the Hatton Keeper of Art.



The Basic Design exhibition and several oral history interviews have been completed, these have both greatly enhanced our connections with alumni and our understanding of their experience of undertaking the course, it has also brought to light a wealth of new material, including photographs of student exhibitions and activity, written accounts of time spent on the course and exercises made while undertaking the course. All this material is extremely valuable in developing a fuller understanding of the course.

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OTHER EVENTS AND ACTIVITIES BEYOND THE BRITISH ART NETWORK

Great British Drawings
Until 31 August 2015
Ashmolean Museum

See the very best of British drawings and watercolours exhibited together for the first time. From famous watercolours by Gainsborough and Turner, to the outstanding draughtsmanship of Rossetti, Millais and Holman Hunt, to 20th-century works by David Hockney, Gwen John and Walter Sickert, *Great British Drawings* showcases more than one hundred works by some of Britain's greatest artists.

Further information about the exhibition, including how to book your ticket, can be found on the [Ashmolean Museum website](#).



The Arts and Crafts House: Then and Now

27 June – 3 September 2015
Compton Verney

This exhibition traces the origins, legacy and enduring appeal of the historic Arts & Crafts Movement and its fascination with the creation of the home. Through the work and ideas of John Ruskin and William Morris, the exhibition explores how subsequent generations of designers created new ways of living and working. The exhibition also looks at the link between house and garden and how nature became a primary source of inspiration for designers.

Further information about the exhibition can be found on the [Compton Verney website](#).

Call for Papers: Negotiating Art: Dealers and Museums

The National Gallery, London, 1-2 April 2016
Deadline: 18 September 2015

This two-day conference on the relations between art dealers and museums, organised by the National Gallery in collaboration with the University of Manchester and the University of Liverpool, will be held at the National Gallery, London.

This joint conference, which has its origins in the acquisition of the Thos. Agnew & Sons archive by the National Gallery, aims to explore the relationship between art dealers and museums, in the UK and worldwide, and across a wide chronological period. Although there will be a focus on the London and British art market in the late 19th century, papers will be included that span the period 1855-2015 and across a range of geographical areas, in order to establish connections and assess contrasts between places and periods.

Further information about the call and how to submit a paper can be found on the [National Gallery website](#).

At Home with Vanley Burke

22 July – 27 September 2015
IKON Gallery

Born in Jamaica in 1951, artist Vanley Burke has lived in Birmingham since 1965 and is renowned as a photographer concerned especially with black culture in Britain. This summer the entire contents of his flat in Nechells, north-east Birmingham, will be transferred to Ikon's first floor galleries. A vast archive of posters, books, clothes, records, ornaments and countless other items, it provides an invaluable insight into Birmingham's African Caribbean communities.

Further information about the exhibition can be found on the [IKON Gallery website](#).

Lowry by the Sea

Until 1 November 2015
Jerwood Gallery

Laurence Stephen Lowry RA (1887-1976) is one of the most celebrated and beloved British artists of all time. This two room display celebrates Lowry's unique contribution to 20th Century British art, bringing together a selection of his lesser known paintings and drawings of the sea.

Further information about the exhibition, including how to book your ticket, can be found on the [Jerwood Gallery website](#).

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

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If you have any questions or want to update your contact details please contact [Helen Lewandowski](mailto:Helen.Lewandowski@tate.org.uk), Network Coordinator for British Art, via Helen.Lewandowski@tate.org.uk or +44 (0)20 7887 3930.

Top image: Dora Carrington, Farm at Watendlath 1921, Oil paint on canvas, Support: 611 x 669 mm, frame: 774 x 830 x 58 mm, Presented by Noel Carrington, the artist's brother 1987, ©Tate
 Second image: Thomas Gainsborough, Sir Benjamin Truman c.1770–4, Oil paint on canvas, Support: 2378 x 1514 mm, frame: 2645 x 1785 x 125 mm, Purchased with assistance from subscribers 1978, ©Tate
 Third image: Joanna Mary Wells, Gretchen, 1861, Oil paint on canvas, Support: 730 x 437 mm frame: 922 x 618 x 48 mm, Presented by the artist's daughters 1923, ©Tate
 Fourth image: Gillian Ayres OBE, Crivelli's Room I 1967, Screenprint on paper, Image: 521 x 670 mm, Presented by Rose and Chris Prater through the Institute of Contemporary Prints 1975. © Gillian Ayres
 Fifth image: William Hogarth, Heads of Six of Hogarth's Servants c.1750–5, Oil paint on canvas, Support: 630 x 755 mm, frame: 883 x 1009 x 65 mm, Purchased 1892, ©Tate
 Sixth image: Sir Terry Frost, Red and Black Linear, 1967–8, Lithograph on paper, Image: 606 x 441 mm, Presented by Curwen Studio through the Institute of Contemporary Prints 1975, © The estate of Sir Terry Frost
 Last image: Eric Ravilious, The Greenhouse: Cyclamen and Tomatoes 1935, Watercolour and graphite on paper, Support: 470 x 597 mm, frame: 720 x 854 x 20 mm, Tate, Presented by Sir Geoffrey and the Hon. Lady Fry in memory of the artist 1943 © Estate of Eric Ravilious (Birmingham, UK)

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