



OVERLOOKED WOMEN ARTISTS AND DESIGNERS

An introduction to the next British Art Network seminar, Patricia de Montfort and Clare Willsdon, University of Glasgow

The names of certain women artists and designers are familiar – Rosa Bonheur, Lady Butler, and Margaret MacDonald Mackintosh, for example, all attracted prominent patrons, worked with well-known male colleagues, or marketed their work with special flair. Why, however, have others remained in the shadows, despite being active members of the new professional, social or economic networks that opened up for women in the 19th and early 20th centuries? Through case studies and examples of modern display and interpretation, the next British Art Network seminar seeks to broaden and enrich our understanding of women as artists and designers, and the methods and practical approaches we can use to this end. Were women designers – who so often contributed to group projects, rather than exhibiting alone – more likely than ‘sisters of the brush’ to slip the modern eye? How do we deal with works that are nowadays lost, known only from period photographs or sales, or speculatively attributed to women? What benefits – or limitations – are presented by today’s new means of art-historical research and presentation, such as electronic search tools, digital archives and virtual exhibitions? What methods are appropriate, or even feasible, if you can’t write her life, don’t know her training...but have her claimed oeuvre in a private collection or a gallery basement? How do we avoid ‘special pleading’ for women’s work? And should we?

The *Overlooked Women Artists, 1851-1918* seminar, details below, will explore not only ‘fine’ but applied art, beyond as well as within Scotland. Sessions will cover ‘Contexts and Networks’; ‘Visibility, Reputation and Legacy’; and ‘Display and Re-evaluation’ and include case-studies of artists such as the Glasgow painter Maggie Hamilton; consideration of an intriguing professional network developed by women archaeological illustrators in the early 20th century; new findings on the place of women in the archive of Roberson’s, the artists’ suppliers; the contribution of women to First World War art; and the forgotten involvement of women in the Fitzroy Street group of painters. Other papers will reflect upon regional and national identity in women’s practice as artists and designers and the methodological and interpretative approaches that underpin forthcoming exhibitions of the work of Scottish women painters and sculptors (Scottish National Gallery of Modern Art) and Marie Spartali Stillman (Delaware Art Museum).



NEXT BRITISH ART NETWORK SEMINAR Overlooked Women Artists and Designers, 1851-1918

The Hunterian Art Gallery, University of Glasgow
Monday 7 December 2015, 10.30 – 17.00

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. This seminar will focus on a period when women benefited from a wealth of new opportunities for training, patronage, and exhibition. In asking ‘Why invisible?’, it will reflect on exhibition and research projects that give attention to the methodological issues raised by women artists’ work, as well as its analysis, display, and popular or critical reception.

Seminar programmed by Dr. Patricia de Montfort and Prof. Clare A.P. Willsdon, School of Culture and Creative Arts, University of Glasgow.

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

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FORTHCOMING BRITISH ART NETWORK SEMINAR Ecclesiastical Art

Westminster Abbey and Tate Britain
Friday 26 February 2016, 10.00 – 17.30

This British Art Network seminar on *Ecclesiastical Art* will take its starting point at Westminster Abbey, to explore how artefacts are presented, interpreted and displayed in a secular age with authenticity, in ways that connect with the visitor, and explain their function as part of a living church. There will also be the opportunity for delegates to learn about the plans underway for the Abbey's new exhibition space in the Triforium opening in 2017/18. The afternoon sessions at Tate Britain will be comprised of a series of short case study presentations that explore how the museum, the church, and the academy, treat the subject and interpretation of ecclesiastical art and sacred objects.

Further details regarding the event to be announced in due course.

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FORTHCOMING BRITISH ART NETWORK SEMINAR Revisiting *Picturing Blackness*: call for contributions

Tate Britain and University of the Arts London, Chelsea
Monday 4 April 2016

From November 1995 to March 1996 the Tate Gallery (now Tate Britain) hosted a small display called *Picturing Blackness in British Art 1700s – 1990s* selected by the renowned cultural studies scholar Paul Gilroy as guest curator. Featuring fourteen works of art mostly drawn from the Tate Collection, the display juxtaposed images from across two centuries, from Sir Joshua Reynolds (1723–1792) to FN Souza (1924–2002), Lubaina Himid (b. 1954) and Sonia Boyce (b. 1962). The aim, according to Gilroy's exhibition text, was to address some of the "myths of Britishness" and show how 'racial differences have been a persistent feature of artistic expression' and that 'the complex and shifting symbolism of 'race' has been important to several generations of artists'. Despite its modest size, the display had a significant impact, and has emerged as a key reference point for thinking about the challenges to art history, curatorial practice and exhibition histories of dealing with 'the image of the black' in British art.

Twenty years on, this one-day British Art Network seminar will reflect on the display, its controversial reception, and its legacy, while also addressing larger questions around the representation of 'blackness' and the black figure in British art, historically and in contemporary culture.

We welcome proposals for 20 minute papers which would address these themes, especially with reference to the display and its history, or to individual works and artists represented in the display. Possible topics would include:

- 'Institutional trauma' and forgetting



- Representing blackness in the context of the national collection
- Questions of modernism and the historical framing of a colonial modernity
- The changing art historical perspectives and curatorial strategies which have emerged in the two decades since *Picturing Blackness*.

Please send your proposals to britishartnetwork@tate.org.uk by the deadline of Tuesday 5 January 2016.

This event is a collaboration between the British Art Network and the AHRC funded [Black Artists and Modernism research project](#) based at University of the Arts London and Middlesex University. It is jointly programmed by Dr. Martin Myrone (Tate) and Prof Paul Goodwin (UAL).

BRITISH ART NETWORK SUB GROUPS 2015/16

British Art Network Sub Groups focus on specific topics of British art and their programmes of activity are led and hosted by network members. The Sub Group initiative is designed to enable professionals who work within specialist subject areas, to come together and continue conversations and collaborations around specific topics beyond one-day network events. Membership to the Sub Groups is open to British Art Network members, who have a professional research interest or specialism in the group subject area.

In 2015–16 the British Art Network has established Sub Groups on the following topics:

British Women Artists, 1750–1950:

This Sub Group is led by the University of York and will focus on women's artistic productivity in a variety of mediums. If you have a specialist interest in British women artists during this period and would like further information, including how to apply to join the group, please visit the [University of York website](#).

British Mural Painting, 1600–1750:

This Sub Group is led by Historic Royal Palaces and will focus on the work of British mural painters, and continental artists working in Britain, employed to decorate the palaces and country houses of the late 17th and early 18th centuries. If you have a specialist interest in British Mural Painting, 1600 – 1750 and would like to enquire about joining the group please contact [Brett Dolman](#), Curator (Collections), Historic Royal Palaces.

Sculpture in Britain, c.1850 – c.1930:

This Sub Group is led by Amgueddfa Cymru – National Museum Wales, for those with a professional or specialist interest in British sculpture c.1850-c.1930. Spanning the Victorian 'Age of Empire' until post World War I, the group will explore different schools of thought and technique from neo-classicism to the New Sculpture movement. If you have a specialist interest in British Sculpture and would like to enquire about joining the group please contact [Dr. Anne Pritchard](#) Senior Curator, Historic Art, Amgueddfa Cymru – National Museum Wales.

Further information about the British Art Network Sub Groups can be found on the [British Art Network webpages](#).

ART DETECTIVE

An update from Andrew Greg, University of Glasgow

[Art Detective](#) continues to grow and to have an international impact. At the prestigious Museums and the Web conference in Chicago this year



the project won not only the Best Museum Professional website award but also the overall Best of the Web from over 100 international online museum projects. This was a thrilling endorsement of the aims of Art Detective: to be an attractive, easy to use, entertaining but ultimately useful tool to improve collection knowledge through online public engagement.

Its usage grows steadily. There have now been nearly 190 public discussions, of which 87 have been concluded. There are 101 active discussions, a 60% increase over the six months since I last wrote in the Newsletter. There are now over 3,300 registered users (a similar increase) with an equal gender split but a great predominance of the over 45s. As might be expected with a project based on British collections, two-thirds of visitors come from the UK with 10% from the US; Europe, Canada and Australia make up the rest – Austrians, Germans and French being the keenest Europeans.

We are beginning to investigate how Art Detective could be promoted to art history and museum studies students, and would welcome ideas of how we could best do this.

Among recent Art Detective findings had been an anonymous and vaguely titled ex-Constable in Manchester identified as a Francis Wainwright (c.1815-1887) and the subject as being probably near Starcross in Devon, despite its distinctly Suffolk feel. An admittedly unlikely Gabriel Metsu in the Atkinson Art Gallery was convincingly reattributed to the lesser known and considerably younger Matthijs Naiveau (1647-1726) and the precise locations of three of John Everett's colourful 'French harbour scenes' in the National Maritime Museum were speedily identified as St Rochelle and the east end of the Ashmolean Museum!

We would welcome someone with an interest in British 18th century portraiture to take over as Group Leader from Barbara Bryant, who is gallantly covering both the 18th and 19th centuries, and someone with an interest in the 'British 19th century, except portraits' group. For further information please contact [Andrew Greg](#).

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OTHER EVENTS AND ACTIVITIES BEYOND THE BRITISH ART NETWORK

Soldiers and Suffragettes: The Photography of Christina Broom
Until 1 November 2015
Museum of London Docklands

A display of work by the UK's first female press photographer Christina Broom. Despite taking over 40,000 photographs and being published in Tatler, Illustrated London News and Country Life her position as a pioneering photojournalist is relatively unknown. One hundred years later, a major new exhibition of her works at the Museum of London Docklands reveals the extraordinary story of this self-taught novice who turned photography into a business venture to support her family.

For further details please visit the [Museum of London Docklands website](#).

The Fallen Woman
Until 3 January 2016
The Foundling Museum

This exhibition draws together the work of artists including Dante Gabriel Rossetti, Richard Redgrave, George Frederic Watts and Thomas Faed, who considered the subject of the fallen woman in their work and helped propel the myth. The Foundling Hospital was Britain's first charity for abandoned children, taking in infants since the mid-18th century.

For further details please visit [The Foundling Museum website](#).

Constable and Freud: Legacy and the East Anglian School of Painting and Drawing
Until 31 January 2016
Christchurch Mansion, Ipswich



Constable's masterpiece *Salisbury Cathedral from the Meadows* 1831 is joined by two iconic works from Tate's collection: Lucian Freud's *Man with a Thistle (Self-Portrait)* and *Standing by the Rags*. Freud always acknowledged his admiration of Constable's work and the influence that Constable's practice had on his own, stating: "Constable was an incredibly emotional painter in the proper sense". The display also includes examples of Constable's life drawing and works by Cedric Morris, Freud's tutor at the East Anglian School of Painting and Drawing. Situated in the heart of 'Constable country' Freud's attendance at the school brought him into first hand contact with the landscapes that Constable cherished.

This display and related events are part of [Aspire](#) a partnership programme touring *Salisbury Cathedral from the Meadows* 1831 across the UK. Aspire is supported by the [Heritage Lottery Fund](#) and [The Art Fund](#).

For further details regarding the exhibition and related events please visit the [Ipswich Borough Council website](#)

Modern Scottish Women: Painters and Sculptors 1885-1965

7 November 2015 – 26 June 2016

Modern Two (Scottish National Gallery of Modern Art)

This revelatory exhibition of work by Scottish women artists will concentrate on painters and sculptors. It covers the period from 1885, when Fra Newbery became Director of Glasgow School of Art, until 1965, the year of Anne Redpath's death. The eighty years which lay between these events saw an unprecedented number of Scottish women train and practise as artists. More than 90 works will be shown, drawn from the National Galleries of Scotland's holdings and other public collections from throughout the UK, as well as from private collections.

For further details please visit the [Scottish National Galleries website](#).

Media in Transition Conference

Tate Modern, 18, 19 & 20 November 2015

Adult £180, Concession £120

Media in Transition is a major international conference focused on the intersection of media art and technological change over time. How is this shifting the way museums operate and how conservation works?

Three artists, Susan Hiller, Runa Islam, and Hito Steyerl will launch *Media in Transition* with their keynote presentations. The conference will promote interdisciplinary in-depth discussions and lively debate about specific works of art including those by Joseph Beuys, David Lamelas, Gustav Metzger, Nam June Paik, Bruce Nauman, and Julia Scher.

For further information about the conference programme, including how to book your ticket, can be found on the [Tate 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.

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 [Helen Lewandowski](#), Network Coordinator for British Art, via Helen.Lewandowski@tate.org.uk or +44 (0)20 7887 3930.

Top image: Gwen John, Dorelia in a Black Dress c.1903–4, Oil paint on canvas, Support: 730 x 489 mm, frame: 885 x 645 x 113 mm, by the Trustees of the Duveen Paintings Fund 1949, ©Tate
Second image: Marianne Stokes, Candlemas Day c.1901, Tempera on wood, Support: 416 x 340 mm, frame: 548 x 474 x 57 mm, Presented by the Trustees of the Chantrey Bequest 1977, ©Tate
Third image: Ford Madox Brown, Jesus Washing Peter's Feet 1857–8, Watercolour on paper, Support: 394 x 448 mm, Bequeathed by Sir Hugh Walpole 1941, ©Tate
Fourth image: GF.N. Souza, Two Saints in a Landscape 1961, Acrylic paint on canvas, Support: 1283 x 959 mm, frame: 1544 x 1219 x 95 mm, Presented by A.J. Muirhead 1965, ©The estate of F.N. Souzas
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: William Logsdail, St Martin-in-the-Fields 1888, Oil paint on canvas, Support: 1435 x 1181 mm, frame: 1588 x 1388 x 106 mm, 47 kg, Presented by the Trustees of the Chantrey Bequest 1888, ©Tate
Last image: Dante Gabriel Rossetti, Sancta Liliās 1874, Oil paint on canvas, Support: 483 x 457 mm, frame: 819 x 801 x 88 mm, Presented by Madame Deschamps in memory of Georgiana, Baroness Mount-Temple 1909, ©Tate

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