



ECCLESIASTICAL ART

An introduction to the next British Art Network seminar, Susan Jenkins, Curator, Westminster Abbey

Museums continuously face the challenge of how to display and interpret their works of art. Most of these objects – many of them created for religious purposes - have been removed from the context for which they were originally made. This is not so at Westminster Abbey, which is redisplaying its collection in a new set of galleries, these objects have never been removed from site and derive a considerable amount of their meaning and significance from their association with their original context.

On 26 February, Westminster Abbey and Tate Britain are co-hosting a seminar on the display and interpretation of religious objects. The seminar is intended to contribute to the planning for the Abbey's projected new 900 square metre Queen's Diamond Jubilee Galleries (QDJG) located in the triforium space above the Abbey's nave. The galleries are being designed by MUMA (who successfully completed the V&A's Medieval and Renaissance Galleries in 2009) and are scheduled to open early in 2018.

Bringing together theologians, curators and academics to explore the significance of religious objects and museums of religious art in an increasingly secular world, the seminar will take its starting point at Westminster Abbey introduced by Vernon White, the Abbey's Canon Theologian, with an analysis of how the interpretation and display of religious artefacts can connect with the visitor to explain their function as part of a living church. The afternoon sessions at Tate Britain will look at the creation of permanent new galleries in the Catharijneconvent in Utrecht with Dr Anouk Janssen and at the Victoria and Albert Museum with Dr Glyn Davies. Academics including Professor Ben Quash of the Centre for the Arts and the Sacred at King's College London and Dr Matthew Craske will further examine the role and significance of religious works of art.

Please note, this event is currently fully booked. To join the waiting list, or to request travel funds from the British Art Network to support your attendance, please email Britishartnetwork@tate.org.uk



NEXT BRITISH ART NETWORK SEMINAR Revisiting Picturing Blackness

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, and Tate curator Virginia Button, it featured fourteen works of art mostly drawn from the Tate Collection, juxtaposing 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 workshop 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. Convened by Dr Martin Myrone, Tate Britain and Prof. Paul Goodwin, TrAIN Research Centre, University of the Arts London, the day will involve academic presentations, workshop sessions in Tate Britain, and a panel discussion featuring the curators of the original display, Paul Gilroy and Virginia Button. Other confirmed speakers include Temi Odumosu, Leon Wainwright, and Jan Marsh.

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



CALL FOR SEMINAR TOPIC PROPOSALS/MEMBER COLLABORATIONS 2016/17

British Art Network members are invited to submit expressions of interest for the 2016/17 seminar series, briefly outlining their proposal for the topic and addressing the following points:

- What area of British Art would you like the seminar to focus on and why?
- How does this topic tie into your collection?
- Is your organisation able to host a seminar?
- When would be the optimum time to hold this seminar? For example, will there be an associated exhibition or anniversary?

Please respond to these points in an expression of interest (approx. 1 paragraph). Please send your expression of interest to Rebecca Ball, Network Coordinator for British Art, Tate Britain, Millbank, London, SW1P 4RG or via Rebecca.Ball@tate.org.uk



OTHER ECCLESIASTICAL ART COLLECTIONS AROUND THE UK

Chichester

With a unique collection of 20th-century paintings, sculpture and glass, the Chichester Cathedral includes a window by Marc Chagall, a tapestry by John Piper and a painting by Graham Sutherland. Fusing ancient and modern pieces together, the cathedral also contains early objects including the 12th century Lazarus Reliefs and the Lambert Barnard paintings.

Hereford

The Hereford Cathedral contains the celebrated Mappa Mundi, which shows how thirteenth-century scholars interpreted the world in spiritual as well as geographical terms. The map is drawn onto a single sheet of calf skin, with around 500 drawings including 420 cities and towns, 15 Biblical events, 33 plants, animals, birds and strange creatures, 32 images of the peoples of the world and 8 pictures from classical mythology. More recently, the cathedral has commissioned and installed a mosaic outside the Cathedral's iconic west front and depicting an apple tree as a theological and cultural symbol of the traditions and history of this special place. It is made up of over a thousand individual pieces all hand cut from local stone and supported by the Heritage Lottery Fund.

Liverpool Cathedral

Liverpool Cathedral has an extensive art collection, including paintings and sculpture by eminent 20th and 21st century artists. The Cathedral has an impressive collection including contemporary pieces, and larger works by five Royal Academicians: Craigie Aitchison, Tracey Emin, Elisabeth Frink, Christopher Le Brun and Adrian Wiszniewski. Tracey Emin's neon installation 'For You' was commissioned by the Cathedral Chapter as the Cathedral's contribution to Liverpool's year as European Capital of Culture 2008.

Llandaff Cathedral

Although originally founded in 1107, this Welsh Cathedral was restored during the nineteenth-century initially by T.H. Wyatt, and then by Prichard and Seddon, the latter drawing on his connections in London artistic circles to bring the talents of D.G. Rossetti, William Morris and their circle to furnish the church in the 1860s. Llandaff hosts pieces including Christ in Majesty by Jacob Epstein.

Salisbury Cathedral

The Cathedral itself is host to a variety of permanent artworks, including Walking Madonna by Elisabeth Frink, but also has an Arts Advisory Committee which creates a programme of art exhibitions working three years ahead. The programme aims to host a minimum of one significant visual art exhibition or installation each year.

St Paul's Cathedral, London

St Paul's Cathedral is home to a spectacular array of art; from the delicate carvings of Grinling Gibbons in the quire to Sir James Thornhill's dome murals, as well as the Victorian mosaics and Henry Moore's Mother and Child: Hood. The St Paul's Cathedral Arts Project is an ongoing programme which seeks to explore the encounter between art and faith. Projects have included installations



by Gerry Judah, Antony Gormley, Rebecca Horn, Yoko Ono and Martin Firrell.

BRITISH ART STUDIES

Issue 2 of British Art Studies will feature the conversation piece 'Still Invisible?'

"Still Invisible?" is convened by Patricia de Montford (University of Glasgow) and Robyne Calvert (Glasgow School of Art) whose introductory provocation addresses the visibility of women's work in British collections.

Prompted by a rich confluence of events on women artists, including the formation of the British Art Network British Women Artists, 1750-1950 subgroup and the 'Overlooked Women Artists, 1851-1918' seminar, submissions to 'Still Invisible' will be published in four waves: Wave 1: Visibility, Reputation and Legacy; Wave 2: Beyond the Studio: Context and Networks; and Wave 3: Display and Re-evaluation. Wave 4 will be based around an Art + Feminism wiki edit-a-thon event, which will give participants the skills to alter and add to existing wiki entries, as well as creating new ones. Thus our conversation about the visibility of women artists' contributions to British art history will continue to grow and evolve. Our Wikipedia intercessions can continue to be recorded and evaluated via the platform of the journal, even after issue 2 is no longer current – as in the case of our current Conversation Piece, 'There's no such thing as British art'.

'Still Invisible?' will feature submissions by a diverse range of seventeen art historical practitioners and include original artwork, archival documents and museological interventions. We will welcome all interested parties to contribute to the fourth wave wiki edit-a-thon, and to participate via the comments function.

British Art Studies is a new online, open access and peer-reviewed journal from the Paul Mellon Centre for studies in British Art and Yale Center for British Art. Please send articles or enquiries to Dr Hana Leaper (journal@paul-mellon-centre.ac.uk)



OTHER EVENTS AND ACTIVITIES BEYOND THE BRITISH ART NETWORK

John Craxton 'A Poetic Eye': A life in art from Cranborne Chase to Crete, The Salisbury Museum, 30 January – 7 May 2016

Curated by Ian Collins, this is an exhibition exploring the colourful life of artist John Craxton and his incredible emotional, physical and creative journey from Cranborne Chase to Crete. From an early age Craxton lived with artists Cecil and Amy Waller near Farnham, a short walk from the Pitt-Rivers Museum, where he was inspired by art, archaeology and the landscape of Dorset. This exhibition shows his art as it changes from dark to light and as he moves across Europe to Crete, but the strength and importance of line in his work remains constant.

Further information about the exhibition, including opening times and ticket prices can be found on the following webpage: <http://www.salisburymuseum.org.uk/your-visit>



The Painting Room: Artists at Work in the 18th Century, 24 Oct 2015 – 21 Feb 2016, Gainsborough's House

The precursor to the purpose built studio, a painting room was a space set up by an artist, often within a domestic home. This exhibition reveals how they were able to utilise such rooms – not only as a practical space for production – but also for the display and sale of their work. A reconstruction of an 18th century artist's painting room has been constructed from original artefacts. Featuring tools, equipment and possessions, the installation provides a unique insight into the techniques and materials that characterise the art of this period.

For further details please visit [Gainsborough's House website](#).

Brothers in Art: Drawings by Watts and Leighton, 17 November 2015 – 19 February 2016, Watts Gallery – Artists' Village

Friends for forty years, G F Watts and Frederic Leighton enjoyed one of the Victorian era's longest and most productive artistic partnerships. Although both men were celebrated painters, drawing was the skill they most admired in one another. Masterful, personal, and beautiful, their drawings are imaginative records of their artistic ideals and reveal the pair's extraordinary technical ability. Showcasing some of the artists' never-before- seen masterpieces, this exhibition will bring Watts's and Leighton's finest drawings together for the first time.

In order to explore the depth of their artistic relationship, this exhibition brings together works from the two single-artist collection at Watts Gallery and Leighton House for display in parallel. Taking drawings specifically as the focus – the skill they admire most in each other – it reveals not only the similarities in the size, subject and scope of their work, but also illuminates the key differences in their approaches to the medium.

For further information please visit [Watts Gallery website](#).

The Kangaroo and the Moose, 2 October 2015 – 21 February 2016, Hunterian Art Gallery

An exhibition inspired by George Stubbs' Kangaroo and Dingo paintings, which are on tour around the UK after being acquired by the National Maritime Museum with support from the Art Fund. On his return in 1771 from Captain Cook's 'first voyage of discovery' – which had taken him from Brazil to New Zealand and Australia – the eminent naturalist Sir Joseph Banks commissioned two paintings from the artist George Stubbs. The exhibition will explore key themes such as the representation of nature and early theories of extinction against the backdrop of the scientific and artistic dialogues between the painter George Stubbs and the scientists William Hunter and Joseph Banks. The presentation of the Kangaroo will be linked to objects and specimens in the Museum's permanent displays through a digital trail.

For further information please visit the [Hunterian Art Gallery website](#).

Negotiating art | Dealers and museums 1855-2015, Friday 1 and Saturday 2 April 2016, Sainsbury Wing Lecture Theatre, National Gallery, London

A two-day international conference to be held at the National Gallery, in association with the University of Manchester. The conference has its origins in the acquisition of the Thos. Agnew & Sons archive by the National Gallery, and presents an array of experienced professionals, established scholars, and emerging

researchers exploring the complex, complementary and conflicting associations between art dealers and museums. Although focused on the London and British art market in the late 19th century, papers are spread across a range of geographical areas and extend to the present time, establishing connections and contrasts between places and period.

<http://www.nationalgallery.org.uk/whats-on/calendar/negotiating-art-dealers-and-museums-1855-2015>

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 [Rebecca Ball](mailto:Rebecca.Ball@tate.org.uk), Network Coordinator for British Art, via Rebecca.Ball@tate.org.uk or +44 (0)20 7887 3930.

Top image: British School 16th century, An Allegory of Man 1596 or after, Oil on wood, support: 570 x 514 mm, Presented by the Patrons of British Art 1990

Second 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

Third image: Thomson, Henry, The Raising of Jairus' Daughter, Oil paint on canvas, support: 2414 x 2990 mm, presented anonymously 2012 © Tate

Forth image: Marianne Stokes, Candlemas Day c.1901, Tempera on wood, Presented by the Trustees of the Chantrey Bequest 1977, © Tate

Fifth image: West, Benjamin, Sketch for 'St Paul Shaking off the Viper 1786, Oil paint on canvas, Support 1295 x724 mm, frame 1588 x 1030 x 108 mm, Presented by the Art Fund 1945

Sixth image: Thomas Gainsborough, Abel Moysey c.1764, Oil paint on canvas, Support 578x 457 mm, frame: 839x 719 x 83, Presented by H.G and the Rev F.L Moysey 1861

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