

FROM THE POSTCOLONIAL TO THE TRANSNATIONAL: REIMAGINING ART MUSEUMS
AUDITORIUM, TATE LIVERPOOL
TUESDAY 10 SEPTEMBER

PROGRAMME

13.00 – 14.00 Welcome lunch, Concourse

14.00 – 14.10 Welcome, Helen Legg, Director, Tate Liverpool
Introduction, Sook-Kyung Lee, Senior Curator, International Art (Hyundai Tate
Research Centre: Transnational), Tate Modern

14.10 – 15.00 PANEL ONE: ART, HISTORY, CONFLICT

From Peep to Six Acts: Sonia Boyce's Decolonial Art Practice
Dorothy Price

Towards A Museum Without Walls for Baghdad
Morad Montazami

15.00 – 15.30 Coffee break, Concourse

15.30 – 16.30 PANEL TWO: REIMAGNING ART MUSEUMS

The Museum and the Spirit of Liberation: Learning from Hampton
Christian Kravagna

'Le modèle noir de Géricault à Matisse', The Decisions Behind the Exhibition
Isolde Pludermacher

16.30 – 17.45 Discussion and Q&A moderated by Devika Singh, Curator, International Art, Tate
Modern

18.00 End

Biographies

Christian Kravagna is Professor of Postcolonial Studies at the Academy of Fine Arts in Vienna. He is the author of *Transmoderne: Eine Kunstgeschichte des Kontakts* (Transmodern: An art history of contact), 2017, and co-author of *Das amerikanische Museum: Sklaverei, Schwarze Geschichte und der Kampf um Gerechtigkeit in Museen der Südstaaten* (The American museum: Slavery, black history and the struggle for justice in museums of the South), 2019.

Morad Montazami is an art historian, publisher and curator. He has published several essays on artists such as Zineb Sedira, Éric Baudelaire, Walid Raad, Faouzi Laatiris, Latif al-Ani, Hamed Abdalla and Behjat Sadr. He also runs the journal *Zamân* (Textes, images et documents) and *Zamân Books & Curating*, committed to exploring transnational studies of Arab, Asian and African modernities.

Isolde Pludermacher is chief curator of paintings in Musée d'Orsay. Her research and publications cover Courbet, Manet, Millet, Boudin, and the birth of Impressionism. She curated the exhibitions *Cet obscur objet de désirs, autour de L'Origine du monde de Gustave Courbet* (2014), *Splendeurs et misères, images de la prostitution en France* (2015), and co-curator of *Le modèle noir, de Géricault à Matisse* (2019).

Dorothy Price is Professor of History of Art at the University of Bristol and Editor of *Art History* the journal of the Association for Art History, UK. She has published extensively on her two main areas of research specialism, German art and black and diasporic art in Britain. She co-leads the British Art Network's Black British Art subgroup.