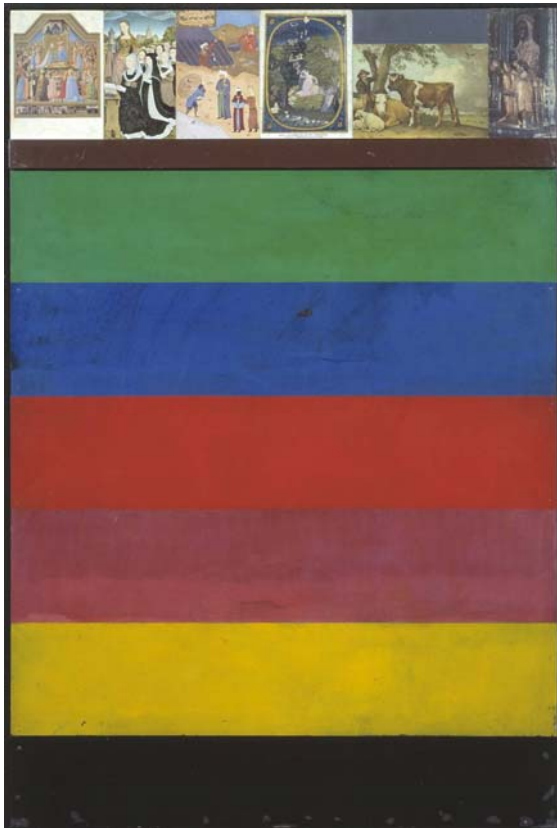


British Pop Art Seminar British Art Network

Monday 23 September 2013, 11.00 – 17.00
Manton Studio, Tate Britain

The British Art Network brings together professionals working with British art from the 16th century to the present day. The aim of the network is to contribute to the sharing of expertise, research and ideas across cultural organisations; to enable improvements in curatorial skills and collection knowledge; and to foster greater collaboration between partners leading to enriched understanding and enjoyment of British art for audiences across the UK.



Peter Blake
The Fine Art Bit, 1959
Enamel, wood and postcards on board
Purchased 1970
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Today's British Pop Art Seminar will explore and examine areas of potential research and exhibitions. The seminar will provide opportunities for discussion and networking, alongside a number of academic and curatorial presentations.

Programmed by Marguerite Nugent, Head of Curatorial Services, Wolverhampton Art Gallery and Gemma Yates, Curator, The Hepworth Wakefield, in collaboration with Chris Stephens, Head of Displays and Lead Curator Modern British Art, Tate Britain.

We have not included an evaluation within the conference pack. Going forward rather than request feedback from all attendees we will select a number of attendees to complete evaluation forms following the event. Once you have completed an evaluation form you will not be asked again following future events.

Programme

10.30-11.00 Welcome tea and coffee

11.00-11.15 Welcome and introduction to the seminar by Penelope Curtis, Director, Tate Britain

11.15-12.30 **Session 1:**

11.15-11.45 Flavia Frigeri:
The World Goes Pop

This talk will explore contemporaneous engagements with a spirit of Pop throughout the globe, by drawing on new research undertaken in preparation for *The World Goes Pop*, a large-scale exhibition presented at Tate Modern in late 2015. In an attempt to challenge the simple linear trajectory of influence that has dominated most accounts, the exhibition will explore Pop beyond the mainstream and open the definition of Pop to critical re-thinking.

11.45-12.15 Anthea Hamilton:
LEGS

Artist Anthea Hamilton will discuss the influence of Pop Art on her practice, with a particular focus on and reassessment of the work of Allen Jones.

12.15-12.30 Followed by Q&A

12.30-13.45 **Session 2:**

12.30-13.00 Brendan Flynn and Marguerite Nugent:
Wolverhampton Art Gallery

Wolverhampton Art Gallery started to collect Pop Art in the 1960s and 70s under the directorship of David Rogers. Pop has continued to be a major part of the gallery's collection development and programming strategy. In this presentation Brendan Flynn, Monument Fellow, will discuss the history of the collection and the controversy which surrounded it at the time. Marguerite Nugent will present some recent exhibitions and share Wolverhampton's ideas for future projects and partnerships.

13.00-13.30 Marco Livingstone:
British Pop: An art historical and curatorial perspective

This will be a personal talk about how I came to research Pop Art and British Pop in particular, and the exhibitions and publications for which I have been responsible. I will then propose specific areas that could still provide a rich seam for research or for exhibitions.

13.30-13.45 Followed by Q&A

13.45-14.30 Lunch will be served

14.30-15.45 **Session 3:**

14.30-15.00 Simon Martin
British Pop Artists and the Atomic Bomb

Whilst Pop Art is widely associated with a celebration of modern consumer culture, individual British Pop artists engaged in a critique of modern culture in the Cold War era. In this paper Simon Martin will consider how events such as the Cuban Missile Crisis in 1962 led artists such as Derek Boshier, Colin Self and Eduardo Paolozzi to explore to heightened concerns about the threat of nuclear annihilation. These British-based artists are considered in relation to the response of American artists such as Warhol, Lichtenstein and Rosenquist to the atom bomb.

15.00-15.30 David Mellor:
Shifting Frames on British Pop and its Culture

A more comprehensive historiographic view onto English Pop could pay dividends. Exclusive - painting only - have often been the norm, although writers such as Alex Seago have aimed at more inclusive accounts. I would like to suggest that further excavations of the social and cultural histories of the 50s - which might deal with the larger environment of graphics, popular magazines and television, are worth exploring.

15.30-15.45 Followed by Q&A

15.45-16.15 Tea and coffee combined with small group discussions

16.15-16.55 Reporting back from small group discussions and plenary discussion

16.55-17.00 Final comments and thanks by Chris Stephens, Head of Displays and Lead Curator Modern British Art