



Harriet Cooper



Lucy Bamford



Neil Cardozo



Marlene Smith



Ashok Henry



Huddle Butler



Jennifer Thatcher



Eugenie Yelling Han



Leah Whalley



Tom Searinger



Tom Kennedy



Marko Cheung



Tony Weston



Adam Bellamy



Tilly Upson



Kate Nichols



Emily Bennett



Laura O'Leary



Mathewsee Saghinian



Caroline Dakers

BRITISH ART NETWORK ANNUAL REPORT 2021

BRITISH ART NETWORK

Sharing expertise, research and ideas on British art

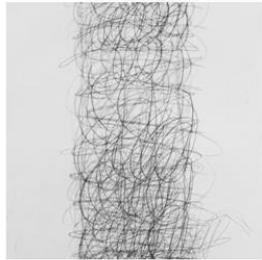
The British Art Network (BAN) promotes curatorial research, practice and theory in the field of British art. Our Members include curators, academics, artist-researchers, conservators, producers and programmers at all stages of their professional lives. All are actively engaged in caring for, developing and presenting British art, whether in museums, galleries, heritage settings or art spaces, in published form or in educational settings, across the UK and beyond.

During 2021 BAN has supported a diverse and dynamic programme of activity, with over 60 workshops, seminars, conference sessions and facilitated meetings. We have launched a new independent website, featuring content from across the programme and a Membership Directory. With a growing Membership of almost 1,200 individuals involved in curating British art across the spectrum of professional practices, commitments and contexts, BAN has become an increasingly visible and progressive presence in the sector. In many ways a pivotal year, 2021 has seen BAN set out a singular vision for British art curating, based around commitments to critical autonomy, access and democratic engagement, expressed through its approaches to programming as well as programme content.

This annual report sets out the background and development of BAN and its various activities, including the Research Groups, Seminars, Emerging Curators Group and Conference, as well as its website, Membership and communications.

Contents

<i>Introduction</i>	4
Research Groups	7
Emerging Curators Group & SEPALS	11
Seminars	14
Conferences	16
Website & Communications	19
The British Art UnCanon.....	21
Membership	22
Looking Ahead – 2022.....	23
 <i>Appendices</i>	
A. Listing of BAN events, Jan.-Dec. 2021	25
B. BAN Membership Numbers.....	29



Images from the 'British Art UnCanon' on the BAN Website (see p.21)

Introduction

The British Art Network (BAN) was established in 2012 by Tate, originally as a means of building scholarly capacity in the UK museum sector and celebrating a shared national collection. Reflecting then-current debates within the sector about the responsibilities of national collections in sharing knowledge and collections with regional partners, the challenges to building capacity and introducing new efficiencies through partnership working, and the idea of a ‘devolved’ national collection of British art, the Network was then squarely focussed on regional museums and galleries. Its priorities were around linking professionals working in these contexts to each other, and to academic art historians, with an interest in re-energising collections-based research. The nature of curation and the curator role, of art history research and perceptions of the ‘national’ in relation to British art and history were already shifting in important ways.

In 2018 the **Paul Mellon Centre** became a partner host of BAN along with Tate, leading to a significant expansion of activity and a more ambitious programme of events aimed at better reflecting the range and variety of curatorial work in British art today. After the conclusion of a three-year grant from Arts Council England, the PMC became the primary supporter of the Network during 2021. The appointment at the end of 2020 of the first full-time Convenor for the Network (based at the PMC), and the addition of an Administrator role early in 2021, working alongside the existing BAN Coordinator at Tate, has created a team with enhanced capacity. In the wake of the successive upheavals of the last five years (Brexit, #MeToo, Black Lives Matter, COVID) there has been an opportunity for a profound rethinking of the curatorial, affirming a distinctive set of concerns and engagements for the forward programme. The confirmation in Autumn 2021 of the full grant of £270,000 **public funding** from Arts Council England to support BAN’s activities through to 2024 provided a strong endorsement and helps underpin our commitment to exploring and rethinking the curatorial in a sustained way in the coming years.

During 2021 BAN supported **ten Research Groups** (see pp.7-10) covering a more expansive range of topics, including new groups focussing on *Working Class British Art*, *British South Asian Art Post-Cool Britannia*, and *Race, Empire and the Pre-Raphaelites* and existing groups on *Queer British Art*, *Black British Art* and *British Landscapes*, alongside **two seminar series**, *Itinerant Imaginaries* and *Irish Modernisms* (pp.14-15). We also provided some continuing support for the Early Career Curators Group from 2019-20 and welcomed a new

cohort of curators following a revised programme of activities under the new title of **Emerging Curators Group (ECG)** (pp.11-13). BAN additionally partnered with the Understanding British Portraits and European Paintings pre-1900 networks to deliver the three-part conference *Museum Collections on Prescription: Health, Wellbeing and Inclusivity* and supported a collaboration between the Decolonising Arts Institute UAL and the *Black British Art Research Group* resulting in the seminar series *Curating Nation*.

In July 2021 **BAN's annual conference** was run as a series of online seminars addressing *Genealogies of Black Curating in Britain* (pp.16-18). The programme was a significant development in several ways. By focussing so clearly not on art-historical matters as such, nor solely on the professional, collections-focussed topics which prevail in other professional museum-centred networks and organisations, it recognised and historicised an expanded curatorial field which operates across, between and aside from established institutions and academic discourses. This, arguably, is the key terrain for BAN's most distinctive contributions. Importantly, programming was clearly framed as BAN-led, but was achieved on a strongly devolved model, with Professor Paul Goodwin serving as guest convenor of the series, planning, and leading the events. In facilitating greater visibility for Black and Asian curators within the BAN programme, foregrounding overlooked histories of the curatorial, and pushing discussion towards more reflexive and critical historical framings of curating, it sets out some key future pathways for the Network.

The range of subject areas and methodologies represented in BAN's programme in 2021 reflects a significant progression in thinking about the Network's role and responsibilities. While retaining and in some areas strengthening ties with the academic sector, especially with research practices in fine art/art school settings, the programme's rethinking of the curatorial has led to engagements defined less by art-historical categories (of genre, period), and more by the practical and creative dimensions of curation. The continuation of activity in online form led to opportunities to make these events more widely accessible both live and through legacy recordings, and BAN has demonstrated a practical commitment to access and inclusion with additional bursary support and access funding for research leads and ECG members. In line with these programmatic developments, **BAN's Membership continued to grow** and diversify, now with well over 1,100 Members, including new Members from the US, Europe, India, and Australia.

With Arts Council funding in place, we were able to advertise and allocate a new round of **bursaries for 2022**, with a set of ten Research Groups (six renewed, four entirely new) representing a remarkable range of curatorial engagements including two new groups focussed on questions of disability and access, and fifteen individuals bringing a wide array of individual expertise and experience to a new Emerging Curators Group.

Developments in the outward-facing work of bursaries and programming was underpinned in 2021 by work on updating and clarifying BAN's **governance**. In March 2021 we were able to welcome four new members of the Steering Group, ensuring that the range of professional experience and engagement, academic expertise and backgrounds represented in the Group better reflect the field of British art curating now.

Crucial to our plans is the **new website** (p.19), which went live in late Autumn 2021. BAN previously occupied limited pages within Tate's site, but now has a distinct identity and can provide a much more extensive platform for its Members and research groups. With dedicated pages for the various Research Groups, past and present, which can feature recordings and texts, sections for the Emerging Curators Groups, and a growing **Member Directory**, the website is becoming a major resource and point of reference for everyone involved in British art curating. At the beginning of 2022 we published the first phase of the **British Art UnCanon** (see pp.3, 21), a 'virtual collection' bringing together images from across the history of British art selected by BAN Members. The UnCanon offers an overview of 'British art' as a rich, various and complex category, defined not by academic art history or museum conventions but by the aggregated interests and commitments of all the contributors. As such, it encapsulates BAN's collective rethinking of the curatorial, and our ambitions for a future for British art curating which is dynamic, critically engaged and which really reflects the world(s) we live in.

Research Groups

In 2021 BAN supported 10 research groups, focusing on specific areas of British art. Their programmes of activity, including workshops, seminars and networking sessions, were developed and led by Network Members. These activities enabled curators and other specialists to come together and continue conversations and collaborations in a sustained way. Each group was required to deliver at least three events together with more informal networking activity, and to generate a research output which has included published essays, reports, commissions and online articles. Individual events were either open to the public, limited to the Group's membership, or by-invitation only, according to the topic, focus and aims of each meeting. For a listing of publicised Research Group events see Appendix A, and for more detail on individual research group activities and outputs, including links to published materials, see the groups' individual pages on the BAN website, [here](#).

We were able to continue support for five existing British Art Network Research groups. **British Landscapes** focused on three principal research themes, relating to topical and urgent issues in society: landscape art, mapping and the politics of power; the landscape and wellbeing; and landscape and the climate crisis. **Black British Art** collaborated with the Decolonising Arts Institute at University of the Arts, London, in delivering *Curating Nation*, a series of 3 workshops exploring how existing narratives of British art might be expanded through curatorial and art historical interventions. **British Women Artists, 1750-1950**, **Post War Painting in Regional Collections** and **Queer British Art** ran workshops and seminar sessions, and each developed research projects aimed at establishing online resources that deepened knowledge and understanding of their respective fields. These included the [Mapping British Women Artists](#) database and a collectively created Wikipedia entry [British LGBT+ Art Exhibitions](#), the first published chronology of its kind.



Siobhan McLaughlin Film still showing *Landscape in Lockdown*, oil bar and oil paint on mixed materials © the artist. Commissioned by the British Landscapes Research Group.

In 2021 we welcomed five new groups: **British South Asian Art Post Cool Britannia** delivered three on-line events, which were then edited and posted on-line, looking at the placement of the diasporic body within the traditions of Western European art, the fluctuating socio-political position of race in Britain and the interconnections between abstract art, narrative and heritage. The **Northern Irish Art Network** ran an inaugural consultative session with group members to establish an action plan of activity. This established a system of thematic seasons, starting with 'Borders and Partition', coinciding with the major activities of institutions in the centenary year of the partition of Ireland. **Race, Empire and the Pre-Raphaelites** organised three events: two primarily for group members, and one open to a wider public. The co-convenors gathered their reflections on the group and its programme in an article published online in *Midlands Art Papers* 4 (2021) available [here](#). **Working Class British Art** ran three linked sessions, starting with a workshop simply called 'Let's Talk About Working Class British Art,' involving speakers sharing their experience of the sector, each touching on how class-based barriers intersect with disability, gender and race, and ending with a collaboration with the Working Class Creatives Database. The **Re-Action of Black Performance** group started activity in 2021 but has deferred the completion of its programme to 2022.

Across the Research Groups, both old and new, there has been a lively engagement with topical issues around socio-economic status, race and identity, the politics of nation and heritage, and a wish to move towards more collaborative and participatory ways of working. The challenges of the ongoing COVID crisis have been felt by all, but so too have been the several advantages of running events online, notably in facilitating a level of access that was hitherto impossible and in creating opportunities for legacy outputs in the form of recorded content.



Valda Jackson, *Still Holding On* (Windrush Series, 2018), 3.8 x 12.06m. The artist was a speaker at the inaugural BBA Artist Open organised by the Black British Art group.



Hew Locke, *Souvenir 9 (Queen Victoria)*, 2019. Mixed media on antique Parian ware, 44.1 x 27 x 26 cm. Birmingham Museums Trust; photo Hales Gallery/Anna Arca. The artist participated in an 'In Conversation' session run by the *Race, Empire and the Pre-Raphaelites* group.

Emerging Curators Group & SEPALS

Previously organised as the Early Career Curators Group (ECCG), in 2021 we welcomed a new cohort of curators following a revised programme of activities under the altered title of Emerging Curators Group (ECG). In its membership the 2021 ECG reflected BAN's commitment to expanding definitions of the curatorial, including as it did freelance researchers, writers, artist-researchers and programmers as well as curators working in museum or gallery settings who had prevailed in previous iterations of the ECCG. The group met for workshops online with a mix of peer-to-peer interaction and discussions with a wide range of colleagues from galleries and heritage settings including Tate, Chatsworth House, Southbank Centre, Black Curatorial Labs, Tyne & Wear Archives and Museums. Group members were then able to come together for a two-day workshop in Liverpool in October 2021, visiting Tate Liverpool, Bluecoat and the Walker Art Gallery, and also meeting colleagues from FACT and Open Eye Gallery.

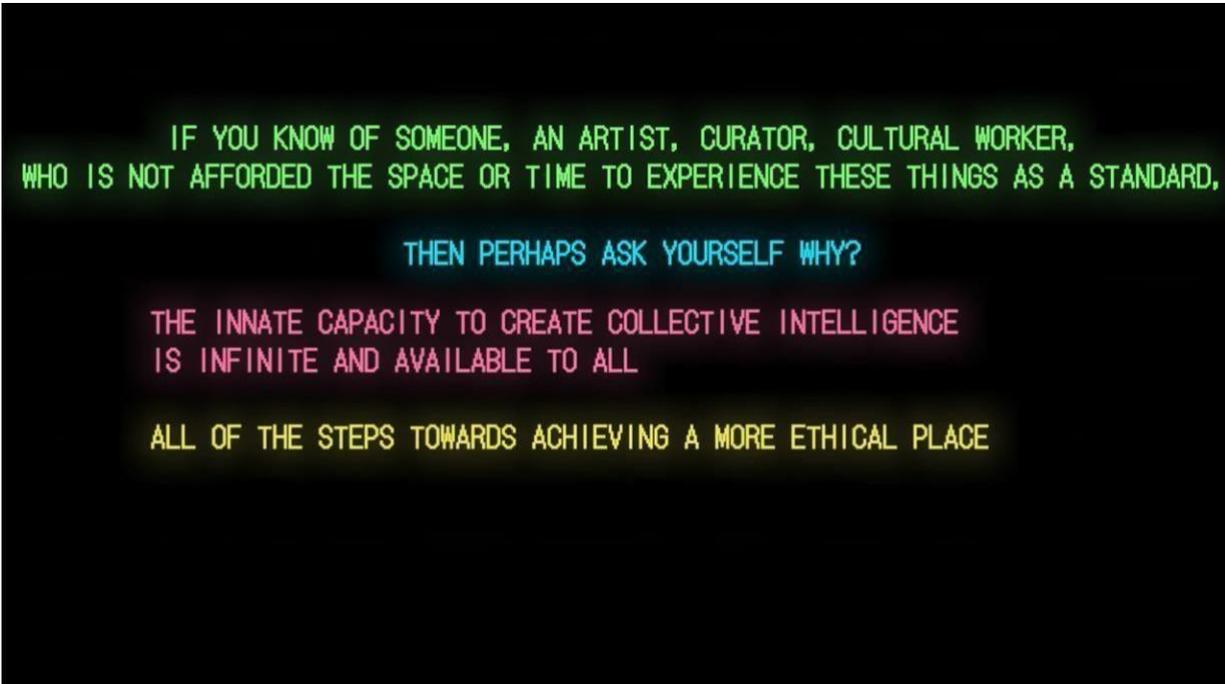


Emerging Curators Group members with staff at The Bluecoat, Liverpool, October 2021, © Tate (Jake Ryan)

Members of the ECG also undertook individual research projects, ranging from art-historical case-studies of eighteenth and nineteenth century British art through to activity exploring how drawing can support

non-verbal interpretation of artworks, research addressing the under-representation of Central and Eastern European art in the British creative economy and reflections on 'British art today' drawing on interviews with documentary photographers and filmmakers based in Britain. Several of the group have contributed articles to the British Art UnCanon (see p.20) as well as drawing on their research in published and online outputs. Members of the Group also worked on a collaborative takeover of the British Art Network's newsletter, for winter 2021-22, with filmed and audio contributions exploring questions of precarity and access in the curatorial field.

We additionally provided some continuing support for members of the Early Career Curators Group from 2019-20 with the offer of small research bursaries, reflecting the disruption of their programme with the advent of COVID. BAN also supported the ongoing activities of S:E:P:A:L:S: An Intersectional Approach to Care and Safety, a group formed partly in response to the ECCG programme which aims to generate a focused understanding of how we can use care and safety in more diverse ways within curating, institutional decision making, commissioning and education.



IF YOU KNOW OF SOMEONE, AN ARTIST, CURATOR, CULTURAL WORKER,
WHO IS NOT AFFORDED THE SPACE OR TIME TO EXPERIENCE THESE THINGS AS A STANDARD,

THEN PERHAPS ASK YOURSELF WHY?

THE INNATE CAPACITY TO CREATE COLLECTIVE INTELLIGENCE
IS INFINITE AND AVAILABLE TO ALL

ALL OF THE STEPS TOWARDS ACHIEVING A MORE ETHICAL PLACE

Screenshot from the 'Slow Reflections on Precarity', part of the Emerging Curators Group takeover of the British Art Network's newsletter, Winter 2021/22



John Simpson, *Head of a Man (Ira Frederick Aldridge?)*, 1827. Tate. The painting was the focus of research undertaken by Janet Couloute as a member of the ECG, and the basis of a podcast in the Black Presence in British Portraiture series, [here](#).

Seminars

BAN provided bursary support for two seminar series in 2021, *Irish Modernisms* and *Itinerant Imaginaries*. Originally conceived as ‘two-day seminars’, the ongoing COVID crisis meant that these were re-programmed as online events, with recorded content being published and made freely available.

Irish Modernisms was an online seminar series accompanying the launch of *Irish Modernisms* at CCA Derry~Londonderry, an exhibition by five artists from NI who are inspired by, respond to, and collectively highlight the complex and nuanced influence of (the often maligned) Modernism in the north. The exhibition and the seminar series considering Modernism on the island of Ireland and its global contexts were co-curated by Catherine Hemelryk (CCA Derry~Londonderry) and Matthew Retallick (Manchester School of Art).

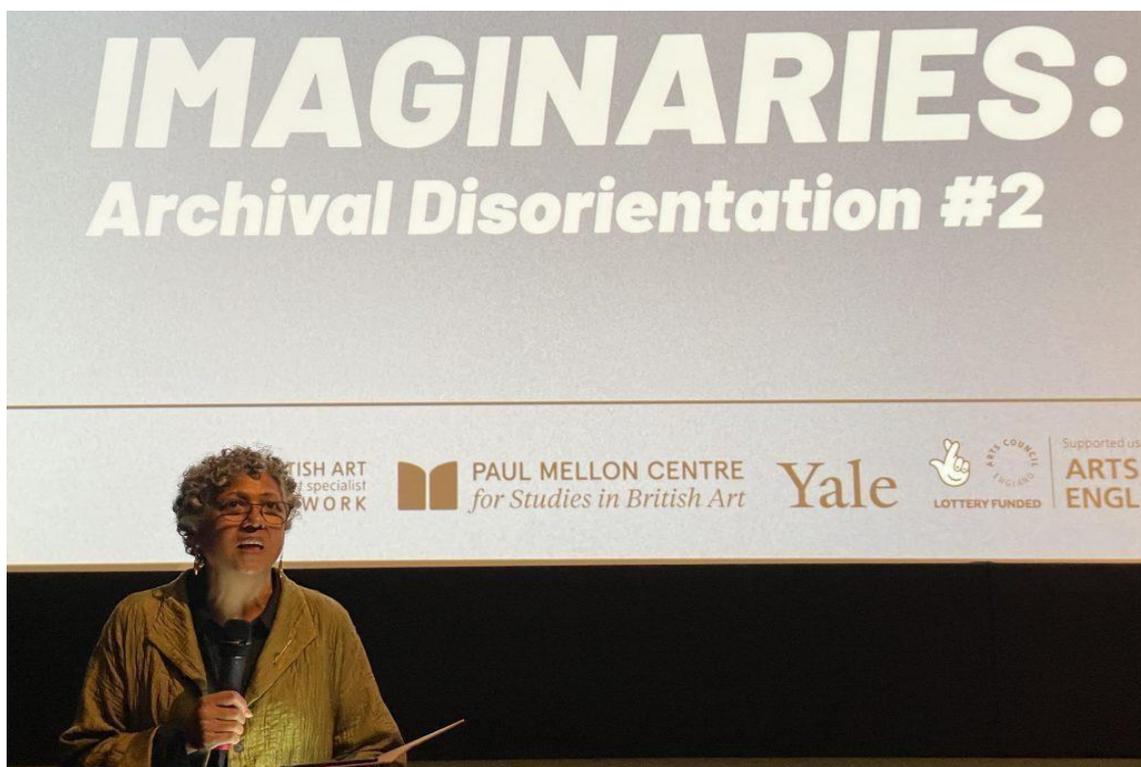
The season of seminars began by looking back at art history on the island of Ireland followed by the only seminar to take a different format, a Round Table with the artists in the exhibition before heading overseas for three seminars from Latin America, the Baltic and East Africa. For more information, programme notes, and recorded content see [here](#).



Rachael Campbell-Palmer, *Terra Firma*, 2014–2021, Hand-cast concrete, weathered.
Photo: the artist. The artist participated in the Irish Modernisms roundtable, 14 July 2021.

Itinerant Imaginaries was conceived and developed by Roshini Kempadoo (Westminster School of Arts), Barby Asante and Lola Olufemi, members and associates of Creating Interference, an international symposium and network of researchers, artists and critics who creatively respond to and critically engage with memories and historical narratives.

Three online sessions were held over a two-day period in June 2021, opening with a keynote address by Françoise Vergès, exploring her recent publication *A Decolonial Feminism* (2021) as a way of identifying the urgent need for cultural and social transformation through feminist perspectives. The second iteration of *Itinerant Imaginaries* was devised as an online discussion and in-person programme of short experimental films by black women and womxn artists held in November 2021. Programme information, film listing and recordings of the events are available [here](#).



Roshini Kempadoo speaking at the film screening, *Itinerant Imaginaries: Archival Disorientation #2*, Regent Street Cinema, London 22 November 2021

BAN was additionally able to support **Curating Nation** (April–May 2021), a series of three workshops organised by UAL Decolonising Arts Institute with the Black British Art Research Group, exploring how existing narratives of British art might be expanded through curatorial and art historical interventions. Recordings of the workshop sessions are available [here](#).

Conferences

While BAN had made provision for an annual conference in the past, shaped by the BAN team, the [Research and the Museum Ecosystem](#) conference planned for 2020 was postponed and then cancelled in light of the developing COVID situation. Selected presentations were recorded and issued online, together with an essay by Emily Pringle, Head of Research, Tate reflecting on 'Museum research in turbulent times'. These circumstances provided an opportunity to rethink the role and direction of a BAN-led conference. In line with emerging commitments to devolved programming and expanding our sense of curation and its histories, future annual conference programmes will be led by guest convenors, working in close dialogue with the Convenor and the rest of the BAN team to explore our overarching theme of rethinking the curatorial.

For 2021 we invited curator and researcher Paul Goodwin (TrAIN, University of the Arts London) to convene a programme of roundtables, films and interviews focused on the emergence, strategies and agency of Black curatorial practices in Britain over the past 40 years. The resulting programme, [Genealogies of Black Curating in Britain](#), traces a fragmented history of Black curating in British art. The genealogical approach suggested a discontinuous and multi-perspectival take on the emergence, development and futures of Black curatorial voices in British art. The discussions opened new perspectives and cross generational dialogues on disputed histories, urgent presents and (im)possible futures. How can we account for the contributions of Black and Asian curatorial practices and voices that have been marginal until recently in British art histories? And how can we understand the complexities and contradictions of these practices and discourses in relation to the 'expanded field' of the curatorial?



Screenshot from 'Genealogies of Black Curating in Britain: Emergence of Black Curatorial Voices', 1 July 2021

The three panels were organised to suggest the chronological and generational shifts within Black curatorial practices: from the pioneering 1980s generation of artist-curators and the rise of institutional and global curators to the more recent turn to anti-racist activism, collectives, decolonial and QTPOC practices. The panels were: *Emergence of Black Curatorial Voices*, with Shaheen Merali, Rita Keegan and Hassan Aliyu; *Ambivalent Mainstreaming: Black Curators and Institutions* with Nima Poovaya-Smith, Gilane Tawadros, and Mark Miller; and, *Collective Futures and the Archival (Re)Turn: Curating in the Expanded Field* with the collective OOMK, and artists Raju Rage and Ajamu. The edited recordings of these events have been made available online, [here](#). Accompanying these are two specially commissioned films by Raju Rage and by Rita Keegan, in which they reflect on their curatorial and archival practices and the social, historical and cultural contexts of their practices. Together these films add further dimensions of depth and complexity to the programme's articulation of the generational and political shifts within Black curating in Britain, and the central contributions made by Black and Asian curators to the transformation of the curatorial field in Britain since the 1970s.

Engaging academics, curators, artists and researchers in open dialogue with the aim of expanding and historicising our sense of curatorial practice, *Genealogies of Black Curating* helped mark the increasing ambition and scope of BAN's programming.

Earlier in the year, BAN partnered with the Understanding British Portraits Subject Specialist Network, led by the National Portrait Gallery, and the European Paintings Pre-1900 Subject Specialist Network, led by the National Gallery, in delivering a series of three seminars *Museum Collections on Prescription: Health, Wellbeing and Inclusivity*. Each session was led by a guest convenor, and recordings of the series were posted online, [here](#).



Still from Rita Keegan's commissioned film for *Genealogies of Black Curating* (2021), featuring the artist in conversation with Lauren Craig

Website & Communications

A key development for BAN during 2021 was the launch of a new, dedicated [website](#). Replacing the limited web pages dedicated to BAN activity within the main Tate website, the new site provides a host of opportunities for publicising and archiving activity and gives the Network and its Membership a new, independent identity. Each Research Group, ECG cohort, Seminar and Conference has a dedicated section, there is a news posting and opportunities page, events listing, newsletter archive and information on governance, steering group, BAN team and Network history. The members of the Steering Group and BAN team are represented by individual profiles on the Member Directory. These features mean that the Network can be more transparent about its structure and activity, and helps streamline membership applications and the bursary process.

A notable feature is the Member directory, a searchable database featuring profiles of individual Members. Initially populated with current bursary holders, the directory continues to grow so that all BAN Members are invited to contribute their profiles. It will serve as an important resource for identifying curators and researchers in the field of British art and give the Members greater visibility individually and as a community.

From January 2021 we started issuing the BAN newsletter circulated to the Membership in a new format, featuring longer articles, interviews and comment pieces. Now archived online ([here](#)), the newsletter, retitled British Art News, provides an important form for critical reflection from around the Membership. Articles have included a comment piece by Marcus Jack on curatorial precarity, reflections on art history and disability by Ashokkumar Mistry, and interviews with Emily Pringle and David Solkin.

ABOUT THE COVER IMAGE

JMW Turner, *Fishing Boats Bringing a Disabled Ship into Port*, Ruysdael exhibited 1844. Tate N00536. Image released under Creative Commons CC-BY-NC-ND (3.0 Unported)



WRITING DISABILITY BACK INTO ART

Over the past few years I have been writing about arts and disability through the magazine [Disability Arts Online](#) and in particular about how disability is understood in the arts ...

In this time, standout moments for me have been the realisation of the massive presence of people with disabilities who strive to have creative careers, the tiny numbers of people with disabilities that make up the workforce and the lack of mention of disability across arts collections and in galleries. Many of the existing narratives relating to disability orbiting the arts were framed around disability as a blight on an individual without which, so much more could be achieved. My experience was to the contrary because, as an artist with dyslexia and ADHD, my so-called disabilities can be seen instead as the momentum for my creativity. However, this narrative was and remains absent in collections and galleries. In some ways, the lack of interest in my work I have encountered, mirrors a lack of

The British Art UnCanon

A second important innovation is the [British Art UnCanon](#). This 'virtual collection' brings together images from across the history of British art selected by BAN Members. Each image is accompanied by a short commentary produced by the Member and exploring a theme or question of their choosing. Freed from the practical limitations of physical exhibition and untrammelled by the linear narratives of British art history, the UnCanon offers a collectively curated overview of 'British art' as a rich, varied and sometimes compromised or contradictory category.

"a non-religious shrine"

Ellie Tait

On a sunny day in spring 2021, I sat near the statue of suffragette Emily Wilding Davison (1872-1913). I watched interactions with the statue and the use of this civic space.

This public art is located in the north east of England, in pretty Carlisle Park in Morpeth, a market town. The statue is one and a half times life-size and is made from steel. Emily famously fought for votes for women.^[1] The statue is by local sculptor Ray Lonsdale.^[2] The statue was erected in 2018, to mark the 100 years since some women in the UK got the right to vote.^[3]

I saw that some people had no interest in the statue at all, and some glanced as they passed by. Some took statue selfies. An older man, wrapped in a blanket on this warm day, talked to the younger woman who pushed his wheelchair. He spoke of how we mustn't forget how women couldn't vote. This was the only conversation I heard about the statue. A bride carefully arranged her wedding party so that the statue did not appear in any of her photographs. The official photographer excluded the statue. He staged the happy couple on the wooden arbour seat.

Items placed by other people beside the statue got more interest than the statue itself. The statue of Emily acted as a non-religious shrine. The public had left offerings and mementos. Pamela Inker



A statue of Emily Wilding Davison in Morpeth, Northumberland (7 December 2018). Photo: Dreamy Jazz. This file is licensed under the Creative Commons Attribution-Share Alike 4.0 International license.

Screenshot of British Art UnCanon article by Ellie Tait, a member of the ECG in 2021

The first phase of UnCanon entries includes pieces ranging in subject from Tudor portraiture to eighteenth century silver, contemporary photography and video work, and represent a dazzling array of approaches from the deeply personal to scrupulously art-historical. Many seek to re-insert marginalised or overlooked figures and themes into British art history, with a strikingly high proportion of works by women artists. Even in this initial stage, it is becoming clear how the UnCanon can disrupt, or even overturn, art-historical norms in favour of a more expansive, inclusive and diverse representation of British art driven by Members' curatorial passions and engagements.

Membership

During the Winter of 2020-21 we reviewed and revised the language used by BAN to characterise its existing and prospective Membership. Previously focussed on the ‘curator’ as an ostensibly fixed identity, we have consciously sought to reflect an expanded sense of the curatorial field and those who contribute to the curating of British art by addressing ‘curators, academics, artist-researchers, conservators, producers and programmers at all stages of their professional lives ... actively engaged in caring for, developing and presenting British art, whether in museums, galleries, heritage settings or art spaces, in published form or in educational settings, across the UK and beyond’.



Screenshot from the BAN member directory

The application form available on the website has made for a more streamlined process. Membership has grown significantly across the year, increasing by over 30% to include almost 1,200 individuals from over 400 different organisations. All new Members are now given the option of providing a personal profile for the online Member Directory, and we are continuing to populate the Directory with existing Members in stages. With the various search functions on the website, it is now possible to identify individual Members based on their research interests, professional engagements and institutional affiliations, and to connect Members with Research Groups and published outputs.

Looking ahead – 2022

The year 2021 has represented a turning point for BAN in many regards. The establishment of a new website provided functional features ensuring that activity is better archived and the Membership more visible. It also now serves as a more visible platform for BAN's independent identity. In 2022 the Membership Directory and British Art UnCanon will continue to grow, and additional content will be added to the website as the programme of seminars, conferences and workshops develops.

In December 2021 following a highly competitive selection process, we were able to announce our new bursary holders for 2022: ten Research Groups – six renewed and four completely new – covering a stunning array of topics and approaches in British art curating, and fifteen members of the next Emerging Curators Group drawing together a remarkable range of developing expertise and experience.

Research Groups for 2022

Groups continuing from 2021:

Black British Art

Landscape

Northern Irish Art

Queer British Art

Race, Empire and the Pre-Raphaelites

Working Class British Art

And, new for 2022:

Art and the Women's Movement in the UK 1970 – 1988

The Art of Captioning

British Digital Art

Disability in British Art

Emerging Curators Group for 2022

Aden Solway, independent

Alaya Ang, CCA Glasgow

Basil Olton, independent

Bob Gelsthorpe, independent

Chris Duddy, Phispace LoFi Gallery

Eliza Spindel, Kettle's Yard, Cambridge

Eloise Bennet, Yorkshire Sculpture Park

Gabe Beckhurst Feijoo, independent

Jacqui McIntosh, Drawing Room

Jake Subryan Richards, University of Cambridge

June Yuen Ting, independent

Laura McSorley, independent

Moritz Cheung, independent

Roxana Gibescu, independent

Yas Lime, Birmingham Women and Children's NHS Foundation Trust

Alongside the Research Group and ECG programmes, we are looking to support several one-off seminars and workshops, especially those of a more incubatory or developmental character. In the 10th anniversary year of the British Art Network we will also be offering a new opportunity, a chance to join a Curatorial Forum at the Yale Center for British Art in New Haven, and running an annual conference focussed on reflecting on a decade of rapid and remarkable change in the field of British art curating.

Appendices

A. Listing of BAN events January-December 2021

All events during this period were delivered online, unless noted otherwise.

British Art Network Research Group Events

21 January	<i>The Re-Action of Black Performance</i> - Seminar
28 January	<i>Race, Empire & The Pre-Raphaelites</i> – Seminar, ‘Objects in Focus – Decolonising Victorian Art and Design’
29 January	<i>Queer British Art</i> Seminar - ‘Queerate Tate x Queer British Art’
11 February	<i>British Landscapes</i> Seminar - ‘Mapping the Landscape’
15 February	<i>Post-War Painting in Regional Collections</i> A collective taskforce workshop to audit diversity among John Moores Painting Prize winners
25 February	<i>Working Class British Art</i> Workshop - ‘Let’s Talk About Working Class British Art’
11 March	<i>British Women Artists</i> Seminar ‘Introducing Mapping British Women Artists Creative Spaces 1750-1950’
19 March	<i>Northern Irish Art</i> Workshop
31 March	<i>British Landscapes</i> Seminar - ‘Landscape Art and Mental Wellbeing’
6 April	<i>Queer British Art</i> Seminar -‘Crafted with Pride’
7 May	<i>British Landscapes</i> Virtual tour of ‘Natural Encounters’ at Leeds Art Gallery
11 May	<i>British South Asian Art Post Cool Britannia</i> Seminar - ‘The Body, The Home of Unseen Landscapes’
27 May	<i>Working Class British Art</i> Seminar - ‘The City in British Art’
27 May	<i>Race, Empire and the Pre-Raphaelites</i> Seminar -‘Artists in Dialogue’
18 June	<i>Northern Irish Art</i> Speed Networking Session
22 June	<i>Post-War Painting in Regional Collections</i> Transnational Histories Workshop

- 25 June ***Race, Empire and the Pre-Raphaelites*** ‘Commemorating and Contesting Empire with Victorian Ceramics’: Artists Hew Locke and Matt Smith in conversation
- 28 June ***British Landscapes*** Seminar – ‘Landscape Art and the Environmental Emergency’
- 6 July ***British South Asian Art Post Cool Britannia*** Seminar - ‘Painters Turning the Tide on Racism’
- 14 July ***British Drawings*** Talk by Isabel Seligman and Catherine Anyango Grunewald
- 14 July ***Black British Art*** Research Open with speakers Amanda Holiday, Jai Chuhan, Nina Edge, Valda Jackson, Marlene Smith
- 21 July ***Black British Art*** Artists Open with speakers Alina Khakoo, Jasmir Creed, Janet Coloute, Kylie Gilchrest, Michael Ohajuru
- 29 July ***Northern Irish Art*** Online Panel Discussion for Willie DohertyWHERE 9
- 9 September ***Post-War British Painting*** Seminar – ‘Introducing the work of Yasmin David’
- 20 September ***British Women Artists 1750-1950*** Workshop
- 21 September ***British Landscapes*** Bordeaux Musee des Beaux-Arts, 'Absolutely Bizarre' virtual tour
- 23 September ***British South Asian Art Post Cool Britannia*** Seminar - ‘The Shape of Immateriality’
- 27 September ***British Women Artists 1750-1950*** Workshop
- 13 October ***Queer British Art*** Seminar - ‘Documenting LGBT+ Art Exhibitions’
- 11 November ***Working Class British Art*** Seminar - ‘Know Your Working Class Artists’
- 8 December ***British Drawings*** “‘Academicism” and Drawing’ hybrid online/in person workshop

Emerging Curators Group Events

24 February	Workshop: 'Navigating the Curatorial'
15 March	Workshop: 'Curator as Changemaker'
14 April	Workshop: 'Research Skills'
6 May	Workshop: 'Art Language'
21 May	ECG Research Workshop
23 September	ECG Research Workshop
12-13 October	ECG in-person trip to Tate Liverpool
15 December	ECG Final Session
11 December	SEPALS An Intersectional Approach to Care and Safety

British Art Network Conferences

April 2021

Museum Collections on Prescription

Joint Subject Specialist Network Conference, organised in collaboration with the *Understanding British Portraits* network and the *European Paintings pre-1900* network

15 April	'Nothing about us without us – disability, inclusivity and engagement', seminar convened by Tony Heaton
22 April	'The curatorial and the cultural encounter in hospital contexts', seminar convened by Catsou Roberts
29 April	'Arts and culture for health and wellbeing and inclusivity', seminar convened by Errol Francis

July 2021

Genealogies of Black Curating in Britain

Conference programme and commissioned films, convened by Prof Paul Goodwin with Rahila Haque

1 July	'Emergence of Black Curatorial Voices', panel discussion with Shaheen Merali, Rita Keegan and Hassan Aliyu
8 July	'Ambivalent Mainstreaming: Black Curators in Institutions', panel discussion with Gilane Tawadros, Dr Nima Poovaya-Smith and Mark Miller
15 July	'Collective Futures and the Archival (Re)Turn': Curating in the Expanded Field, panel discussion with OOMK, Raju Rage and Ajamu.

British Art Network Seminar Series

April–May 2021

Curating Nation

A series of 3 workshops exploring how existing narratives of British art might be expanded through curatorial and art historical interventions. Conceived by Hammad Nasar, hosted by UAL Decolonising Arts Institute, developed in collaboration with British Art Network's *Black British Art* Research Group with additional support from BAN.

- | | |
|----------|---|
| 21 April | 'What Does a National Collection Look Like?' |
| 28 April | 'What Stories of British Art Travel?' |
| 5 May | 'What Narratives of British Art Are Being Co-produced Internationally?' |

June–November 2021

Itinerant Imaginaries

Online gatherings exploring collective and disparate work by black artists and artists of colour living in Britain and the diaspora. Organised by Creating Interference with CREAM (Centre for Research and Education in Arts and Media), University of Westminster

- | | |
|-------------|---|
| 7 June | Keynote: François Vergès |
| 8 June | In Conversation: Sepake Angiama (Artistic Director, Iniva) Rose Nordin (graphic designer and illustrator) |
| 8 June | Panel Discussion: 'Troubling Collections' |
| 4 November | Online Seminar 'Archival Disorientation' |
| 22 November | Film Screening at the Regent St Cinema – 'Archival Disorientation' |

June–September 2021

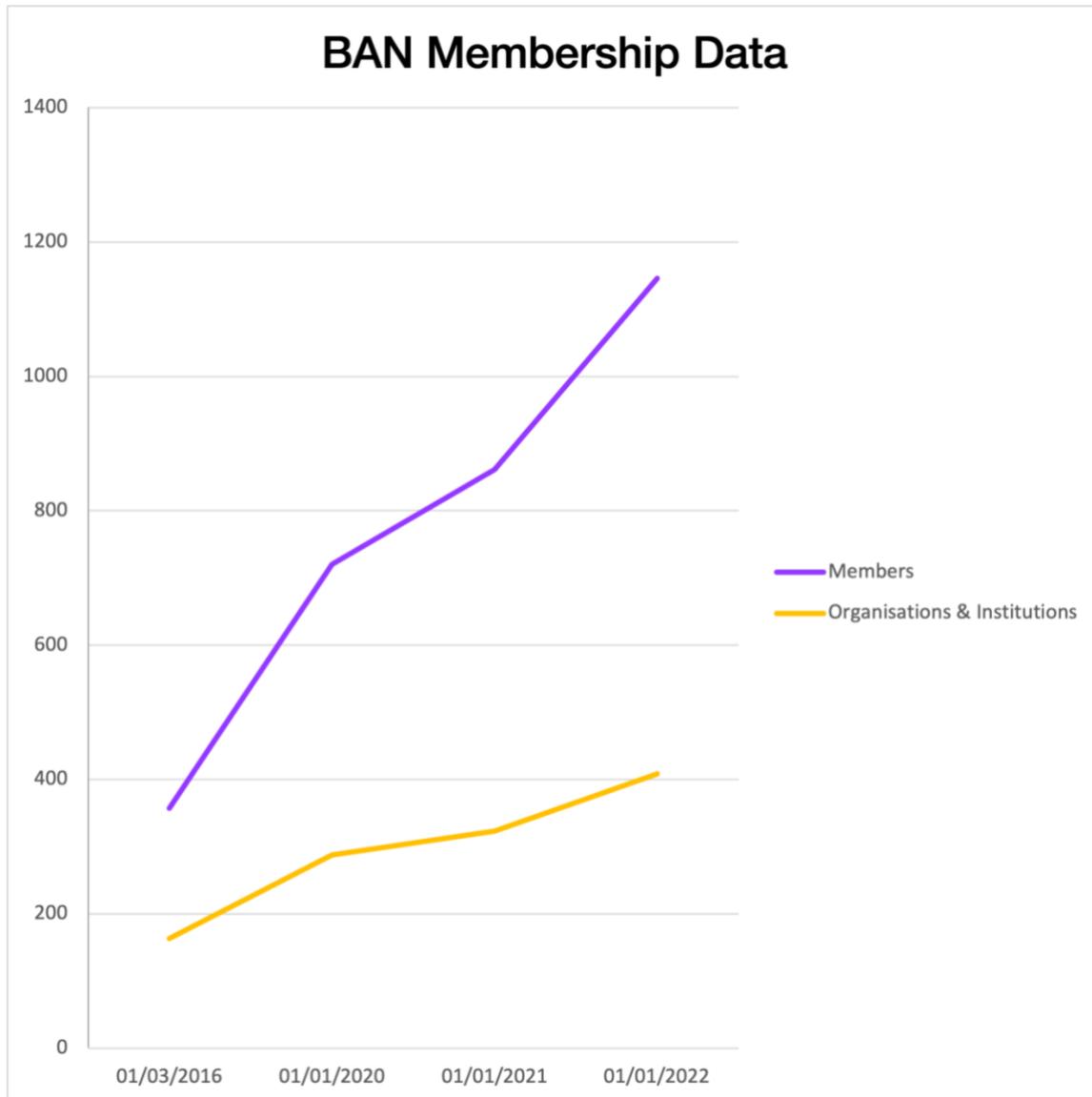
Irish Modernisms

Seminar series organised by the CCA Centre for Contemporary Art Derry~Londonderry to coincide with the exhibition, *Irish Modernisms: legacies of modernism in the North*.

- | | |
|-------------|--|
| 23 June | Seminar – 'Ireland' |
| 14 July | Roundtable – 'Irish Modernisms Exhibition: Meet the Artists' |
| 4 August | Seminar - 'Global Contexts: Latin American Modernisms' |
| 18 August | Seminar – 'Global Contexts: Post Soviet Baltic Modernisms' |
| 1 September | Seminar – 'Global Contexts: East African Modernisms' |

B. BAN Membership numbers

The BAN Membership currently stands at 1194, a 66% increase on the figure of 720 at the start of 2020. Most of our Members are affiliated with arts institutions and we are pleased to represent 408 organisations and institutions in the UK and beyond within our growing Membership.



About BAN

BAN is a [Subject Specialist Network](#) and is supported financially by the Paul Mellon Centre for Studies in British Art and Tate, with additional public funding provided by the National Lottery through Arts Council England. BAN's programme is overseen and developed by a team based at Tate and the Paul Mellon Centre, with the support of a Management Team of senior colleagues from both organisations and guidance provided by a Steering Group whose membership reflects a range of relevant experience and backgrounds.

For more on BAN's governance, history and membership see the BAN website (<https://britishartnetwork.org.uk/>)

The BAN Team

Danielle Goulé, BAN Administrator, Paul Mellon Centre
Jessica Juckes, BAN Coordinator, Tate
Martin Myrone, BAN Convenor, Paul Mellon Centre

Management Team

Alex Farquharson, Director, Tate Britain
Mark Hallett, Director, Paul Mellon Centre
Helen Legg, Director, Tate Liverpool
Heather Sturdy, Head of National Partnerships, Tate

Steering Group

Co-Chairs: Mark Hallett (Paul Mellon Centre for Studies in British Art), Alex Farquharson (Tate Britain)
Lauren Craig, artist/curator and researcher, ECG Representative for 2021
Pauline de Souza, Diversity Art Forum, Senior Lecturer, University of East London
Cora Gilroy-Ware, Associate Professor in History of Art at the University of Oxford and a Tutorial Fellow at St. Peter's College
Miles Greenwood, Curator of Legacies of Slavery and Empire, Glasgow Museums
Sophia Yadong Hao, Director & Principal Curator of Cooper Gallery, DJCAD, University of Dundee
Tony Heaton OBE, practicing sculptor, Chair of Shape Arts and consultant/advisor
Marcus Jack, curator and art historian, ECG Continuity Representative for 2021
Fiona Kearney, Director of the Glucksman, University College Cork
Reyahn King, Chief Executive of York Museums Trust
Dorothy Price, Professor of History of Art at the University of Bristol/Professor of Modern and Contemporary Art and Visual Culture, Courtauld Institute, London (from Sept. 2021)
Emily Pringle, Head of Research, Tate
Richard Sandell, Professor of Museum Studies and Co-Director of the Research Centre for Museums and Galleries, University of Leicester
Sarah Turner, Deputy Director, Paul Mellon Centre for Studies in British Art



Richard Harris



Alice Strickland



Robert Pilsman



Hilary Robinson



Peter Jones



Tessa Murdoch



Chris Duddy



E-J Scott



Laura McBurney



Sarah Turner



Jenny Donohue



Salma Tuzen



Matt Bennett



Hannah Wallis



Anna Llewellyn



Daniel Stronge



Jane Yuen Ting



Camille Daley



Sylvia Baranowicz



Larne Rose

BAN ANNUAL REPORT FOR 2021
February 2022