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BRITISH ART NETWORK ANNUAL REPORT 2023



Tony Weston



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Tracy Cooper



Kate Roberts



Emily Bennett



Laura O'Leary



Mathewine Taylor-Hill



Caroline Roberts

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.

Across 2023, BAN provided bursaries to support a wide-ranging programme of events and activities. There have been over 50 funded events in a range of formats including workshops, seminars, conference sessions, roundtables, screenings, discussions, artists commissions and facilitated meetings, variously online, in person and hybrid. While addressing an array of themes and ideas generated by bursary-holders, several strands of activity have expanded BAN's geographical engagements. The Emerging Curators Group included participants from around the UK, including Scotland and Northern Ireland. The Curatorial Forum was opened to global curators with an interest in British art, and brought together individuals from Asia, Africa, Australasia, the USA and Europe. The Annual Conference, held in Glasgow in November 2023, focused on the cultural impact and legacies of political devolution over the last quarter-century.

This third annual report provides a record of, and some reflections on, this last year of activity.



Participants in the BAN Curatorial Forum at the National Portrait Gallery, London, October 2023

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Audience members at the BAN Annual Conference, Kelvin Hall, Glasgow, November 2023

Introduction

The British Art Network 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. The Network was **at first squarely focused on regional museums and galleries** and had quite a firm sense that being a curator meant working with collections and undertaking art-historical research. **A lot has changed** since 2012, and our programme, reach and remit have been transformed **in the last few years**.

In 2018, the **[Paul Mellon Centre](#)** (PMC) **became a partner in BAN** alongside Tate, and the primary financial supporter of the Network. This led to a significant **expansion** of activity and a **more ambitious** programme of events aimed at better reflecting the range and variety of curatorial work and a more expansive, less prescriptive, sense of 'British art' as a category. The appointment at the end of 2020 of the first full-time Convenor for the Network and the subsequent addition of an Administrator role and the Networks Manager (all based at the PMC), working alongside the existing full-time BAN Coordinator at Tate, has created **a team with enhanced capacity**. At the same time, BAN's Governance and status was clarified, with a Steering Group made up largely of individuals with relevant expertise but independent of Tate or PMC, and a new, separate website intended as a platform of BAN's members and our programmatic activity.

At the end of 2021, we received a grant of £270,000 additional **public funding** from Arts Council England to support BAN's activities through to 2024. Together with the PMC's ongoing financial commitment, this provided a strong endorsement and helps underpin our **commitment to exploring and rethinking the curatorial in a sustained way**. There are now almost 2,000 members, based across the UK, Ireland and globally, increasingly identifying as independent rather than organisation-based, and often as artist-researchers, producers or programmers rather than 'curators' in a traditional sense. As well as our ongoing Research Groups, the Annual Conference, and Seminar Support as well as the Emerging Curators Group (ECG), we initiated a Curatorial Forum, a residential programme for curators around the world, based in New Haven in 2022, and in London and Manchester in 2023. Together, our membership and our supported programmes demonstrate practically a shifting and expanding sense of 'the curatorial' and of 'British art'.

BAN's core purpose has been consistent over the last decade: **supporting curatorial research, practice and theory in the field of British art**. However, how we address these central concerns has shifted significantly. The programme has expanded, and with that expansion has become more devolved – in terms of the programming of activities, and in terms of the geographical

location of activity. We have been actively reviewing our reach and focus, with commissioned evaluation work and new ‘academic reviews’ looking at the outputs and published content we support. Over the last year, we can see there has been **a strengthening of activity outside of England**, particularly in Northern Ireland and Scotland, and apparent in the membership of the ECG as well as programmatic activity. The BAN Annual Conference embodied this devolved approach, guest-convened by the Glasgow-based researcher and curator Marcus Jack, held in the city, and addressing thematically the potential futures for creative practice and curation outside of the metropolitan centre, but in the context of social and economic crisis. In October 2023, the Curatorial Forum brought together twelve curators based around the world – Australia and New Zealand, Hong Kong, India and Nepal, the USA, Mauritius, Botswana, Germany and South Africa – for a ten-day programme of visits and reflection based in London and Manchester.

The various themes at the fore of our programme – **the expansion of the ‘curatorial’**, awareness of **precarity and professional uncertainty** and the need to remedy this, **an open, devolved – and globalised – sense of ‘British’ art** and history – provide starting points for thinking about our future programme. Alongside these broad commitments, we have been able more practically to offer ‘legacy’ support, supporting and connecting our bursary-holders from different years and different stages of BAN’s history. As our membership grows and as our track record builds, so members have been coming back to us, with former ECG participants proposing Seminars or helping form Research Groups, former members of the Curatorial Forum joining the ECG or contributing to our published outputs, and ECG ‘alumni’ producing the content for our most recent [Newsletter](#).

BAN does not set out to represent ‘the sector’, considered as a particular, delimited workforce, or identified with specific organisations or disciplines. The Network’s identity rests primarily on the aggregate identities of our members, the activities they organise, and the content they produce. Our membership statistics demonstrate clearly that the Network has over the last three–four years increasingly involved individuals who do not have a set organisational base, or perhaps a fixed professional or academic identity. The relatively fixed relationships envisaged earlier in BAN’s history between curators and organisations (especially collections), and between curating and the discipline of art history, seem distant now. BAN’s programme is instead forged in less tidily characterised spaces between and around organisations and disciplines, spaces we believe can be especially generative, inclusive and enabling. As BAN enters its final phase of **‘Rethinking the Curatorial’**, a three-year programme of activity which attracted funding from Arts Council England (ACE), we are looking to take on board the learnings and experience of this period, revisiting those core questions about the role and identity of the curator in relationship to collections, organisations and the history – and futures – of British art.



Welcome to
PARADISE
WORKS

ERIKO FORD
ARTIST
Alicia Burtch
Jack Brown
Mary-Jane
Dorothy Hillier
Kerrie Smith

BAN Curatorial Forum at Paradise Works,
Salford, October 2023

Research Groups

During 2023, we offered support to 14 Research Groups, 7 continuing from 2022, and 7 new groups. For a listing of selected 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](#).

Research groups supported in 2023:

Art and the Women's Movement in the UK 1970–1990. Research leads: Lindsey Young (Tate Britain), Zuzana Flaskova (Tate Britain), Poppy Bowers (University of Manchester, the Whitworth)

British Digital Art. Research leads: E-J Scott (University of the Arts London / Museum of Transology), Lee Weinberg (University of the Arts London), Winnie Soon

Disability in British Art. Research leads: Ashokkumar Mistry (artist and curator), Trish Wheatley (Disability Arts Online)

Northern Irish Art. Research leads: Clare Gormley (Belfast Photo Festival), Anna Liesching (National Museums Northern Ireland)

Queer British Art. Research leads: Charlotte Keenan McDonald (National Museums Liverpool), Dominic Bilton (The Whitworth / University of Leeds), Maggie Matić (Studio Voltaire), Daniel Fountain (University of Exeter)

Race, Empire and the Pre-Raphaelites. Research leads: Victoria Osborne (Birmingham Museums Trust), Kate Nichols (University of Birmingham), Sabrina Rahman (University of Exeter)

Black British Art. Research leads: Alice Correia (Touchstones Gallery), Marlene Smith (artist and curator), Elizabeth Robles (University of Bristol)

New for 2023:

New Dialogues: Art Created Historically in Mental Health Settings. Research leads: Kate Davey, Charlotte Graham-Spouge, Jo 'Doll' Gomersall (Outside In)

Ignorant Art Schools: Alternative Pedagogy and Collective Agency as New Curatorial Ecosystems. Research leads: Edgar Schmitz (Goldsmiths, University of London), Sarah Perks (Teesside University), Sophia Yadong Hao (Cooper Gallery, University of Dundee)

A Place-Based History of Art. Research leads: Ellie Porter, Jo Melvin (Chelsea College of Arts), Gareth Bell-Jones (Flat Time House)

Chai Shai: British Asian Art. Research leads: Jasmir Creed, Bindu Mehra, Kristen Kreider (Slade School of Fine Art)

Art Practices and British Central Eastern European Diaspora. Research leads: Adomas Narkevičius, Jessie Krish (Cell Project Space / Cell Foundation), Lina Džuverović, Sabrina Fuller and Helena Reckitt (Feminist Duration Reading Group)

Artist-Run Initiatives in Britain. Research leads: Nikki Kane, Lucinda Thompson (University of Glasgow), Rabindranath X Bose (artist and organiser)

British Catholic Material Culture 1538–1829 Research leads: Amina Wright (The Auckland Project), Tessa Murdoch (Huguenot Museum), Claire Marsland (Ushaw Historic House & Collections)



Jo Doll, 'Not all memories are welcome'. Jo is co-lead of *New Dialogues: Art Created Historically in Mental Health Settings*, along with Kate Davey and Charlotte Graham-Spouge

FAITH UNDERGROUND

In 1560, the Catholic faith was outlawed throughout Britain. Over the next 20 years, governments introduced strict penalties against those who maintained Catholic forms of prayer and worship or refused to attend official church services.

Meanwhile, a new spiritual and cultural flowering in the Catholic church overseas meant more people were prepared to face those penalties. Colleges were founded in Flanders, Rome, Portugal and Spain to train English, Welsh and Scottish priests. They were then sent back to Britain on dangerous missions to minister to Catholic families and gain converts. By 1600, thousands of British people were risking prejudice, fines, imprisonment, torture and even violent death to follow the Catholic faith.

Although the penal laws were gradually dismantled, anti-Catholic feeling remained central to British identity for generations. Numbers dwindled during three centuries of persecution until Catholic worship and civil rights were eventually restored in the 1800s.



'Faith Underground' display at the Faith Museum, Bishop Auckland

Image courtesy of Claire Marsland. Auckland Castle was the location of the Seminar 'Interpreting Catholic Material Culture for Today's Audiences' organised by the British Catholic Material Culture Research Group

Emerging Curators Group

The 2023 Emerging Curators Group (ECG) ran from January to September 2023. As with the 2022 programme, there were renewed opportunities for in-person activity, with a two-day visit to Middlesbrough, a one-day session in Leeds, and the Group's attendance at the Annual Conference in Glasgow. A list of scheduled events for the ECG programme appears in Appendix A. The ECG have also been pursuing individual research, which has included art-historical research into the representation of Greek pottery in British art, thinking about medievalism in contemporary art, and reflections on precarity in curatorial practice.

ECG Members in 2023:

Abigail Allan, University of Oxford

Cait Heaney, National Trust of Scotland

Elinor Hayes, Shape Arts

Hanifah Şogbanmu, multidisciplinary artist-curator

Jazz Swali, Backlit Gallery (Nottingham)

Jenny Tipton, Cabbage Arts (Glasgow)

Jess Baxter, Tate Modern

Katherine Murphy, independent curator and producer

Lucy Mounfield, Ikon (Birmingham)

Mary Stevens, Golden Thread Gallery

Miriam Mallelieu, Artist-Curator

Polly Wright, Devonshire Collective (Eastbourne)

Rhona Sword, Edinburgh University, Hidden Door Festival

Sarah Cox, South West Heritage Trust (Somerset)

Surya Bowyer, curator and historian



Members of the ECG at Pineapple Black Gallery, Middlesbrough, July 2023. Photo © Tate, courtesy of Rachel Deakin

**‘conversations I would not otherwise
have been able to have’**

**‘an excellent way to organically
encourage collaboration and
lateral learning’**



Still from ECG collaborative project film *Spoken Worlds – Practising Bilingualism in Diaspora*, 2023. Artists: Małgorzata Dawidek, Basil Olton, Simona Nastac, Denise Kwan. Co-curators: Moritz Cheung, Roxana Gibescu, Basil Olton, June Yuen Ting (all ECG 2022) and Marta Marsicka (ECG 2021). Film editor: Sophia Luk



Members of the ECG at Pineapple Black Gallery and at MIMA, Middlesbrough, July 2023.
Photos © Tate, courtesy of Rachel Deakin

Seminars

In 2023, we continued to offer bursaries to support one-off events which all take a variety of forms – as workshops, roundtables, durational events, screenings and discussions. This support is intended for sessions that are developmental or incubatory, and might be experimental in their focus or form. More information about past and upcoming events is available on the [Seminars](#) page on the BAN website.

Seminars offered support in 2023:

“Hope as a Practice”: Sharing Practices of Support, Collaboration and Interdependence. Seminar lead: Rachel Botha

Looking North Presents: Exploring Sufficiency and Post-Growth in Art & Exhibition Practices in Scotland. Seminar lead: Anne-Sophie Daffertshofer

Installation Art Now. Seminar lead: Jon Weston

Why Look Back? Contemporary Art & Institutional Memory. Seminar leads: Isobel Whitelegg and Ben Cranfield

~ a very heavenly social ~ archiving the artist-led ~. Seminar leads: Laura McSorley and Saoirse Amira Anis

Collecting and Managing Spontaneous Memorials. Seminar lead: Kostas Arvanitis

Experimental Noise Artists Seminar. Seminar leads: Chris Duddy and Moritz Cheung

Public Sculpture, Gender, and Sustainability. Seminar lead: Lizzie Neilson

Beyond Landscape: Curating Contemporary Art in Rural Places. Seminar leads: Rosemary Shirley and Rosie Cooper

ChART. Seminar leads: Brown Leaders and Makers Exist (BL&ME)

The Artist and Other. Seminar lead: Sarah Francis

Experimental Noise Artists Seminar

Exploring UK experimental audio arts in rural areas through an evening programme of talks, roundtables and live performances.



BRITISH ART subject specialist NETWORK PAUL MELLON CENTRE for Studies in British Art Yale ARTS COUNCIL ENGLAND TATE

LOOKING NORTH PRESENTS

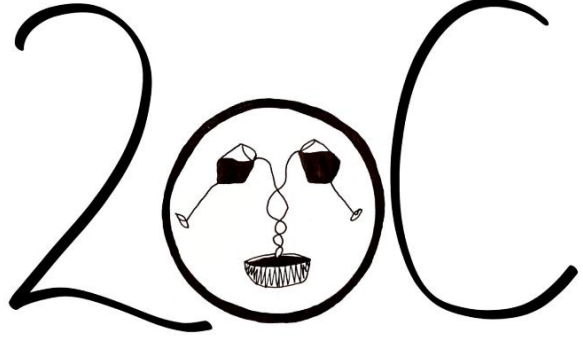
EXPLORING SUFFICIENCY AND POST-GROWTH IN ART AND EXHIBITION PRACTICES IN SCOTLAND



EMMA NICOLSON NICK ADDINGTON LUCY STEEDS TIM COLLINS

NOV 18, 12-4pm
TRANSMISSION GALLERY, GLASGOW
FREE TICKETS AVAILABLE

BRITISH ART subject specialist NETWORK PAUL MELLON CENTRE for Studies in British Art Yale ARTS COUNCIL ENGLAND TATE



BRITISH ART subject specialist NETWORK PAUL MELLON CENTRE for Studies in British Art Yale ARTS COUNCIL ENGLAND TATE

Promotional materials from BAN supported seminars in 2023. Clockwise: *Experimental Noise Artists Seminar* (Scope Renfrewshire – Piazza Shopping Centre, Paisley, 16 September 2023); *~ a very heavenly social – archiving the artist-led ~* (Ninewells Community Garden, Dundee, 9 September 2023); *Exploring Sufficiency and Post-Growth in Art and Exhibition Practices in Scotland* (Transmission Gallery, Glasgow, 18 November 2023)

Conference

The 2023 BAN Annual Conference *British Art after Britain* was guest-convened by Dr Marcus Jack, and held at Kelvin Hall, Glasgow on 24–25 November 2023.

British Art after Britain reflected on the roles of regionalisation since the historic moment of the Good Friday Agreement and founding of parliaments in Scotland, Northern Ireland and Wales. The conference provided for conversation about the changing provisions for art, its histories and audiences outside of the metropolitan centre and amid the challenges of economic and ecological permacrisis. Imagining futures beyond endurance, it asked how approaches to exhibition-making, collecting and curatorial work might negotiate, trouble and respond to the changing relations of Britain to its constituent nations and the world beyond.



Still from Maria Fusco and Margaret Salmon, *History of the Present*, 2023.

The conference opened on 24 November with the Glasgow premiere of *History of the Present*, a film by Maria Fusco and Margaret Salmon. The conference continued through 25 November, with panels and roundtable discussion punctuated by the three parts of Maria Fusco's keynote, 'The Poor, by the Way: Working-Class-Ness as Method' and performances. For the full programme, see Appendix A.

The screening and conference were attended by over 100 delegates, with BAN providing travel bursaries for ECG members and alumni, and on application for BAN members travelling from Northern Ireland, Wales, the Republic of Ireland and Orkney, Shetland and the Western Isles.



Marcus Jack (with BSL interpreter) introducing the screening of *History of the Present*, and in discussion with the Maria Fusco and Margaret Salnan at Kelvin Hall, Glasgow, November 2023. Photos: @erikascamera on Instagram



Curatorial tour of Hunterian Art Gallery, Glasgow, as part of the BAN Annual Conference, November 2023. Photo: @erikascamera on Instagram



Audience at the BAN Annual Conference, 'British Art after Britain', Kelvin Hall, Glasgow, November 2023. Photo: @erikascamera on instagram

Curatorial Forum

The second BAN Curatorial Forum was held in October 2023, and comprised a ten-day programme of gallery and museum visits, discussion and tours in London, Manchester and Eastbourne. While the first Curatorial Forum, held in New Haven in October 2022, was open to all BAN members, for 2023, the invitation was extended to individuals not presently based permanently in the UK.

The twelve selected curators work variously in collections and art spaces, academic contexts and independently around the world. The intensive programme of activities focused on galleries and institutions which have recently re-displayed and rethought their programmes and displays of British art. The programme included visits to Tate Britain, the National Portrait Gallery, Foundling Museum, Drawing Room and Wellcome Collection in London, Manchester Art Gallery, Paradise Works and Manchester Museum in Greater Manchester, and the Towner in Eastbourne for the Turner Prize and for Devon Collective. Directors and other senior colleagues across these organisations were immensely generous with their time and sharing their knowledge.

The forum reflected on the questions, ‘Who gets to be a curator?’, ‘What does curating mean now?’, ‘Is “British art?” relevant as a category?’, exploring these in the context of organisations of different sizes, aims, audiences and functions. With very different levels of prior knowledge about the UK museums sector, and with diverse curatorial backgrounds and engagements, the group brought a rich variety of perspectives into play. In a group featuring a majority of individuals from countries viewing British art and history through the lens of colonialism and its legacies, questions of identity and decolonial practice were to the fore, in perhaps especially generative and forward-looking ways.



Curatorial Forum, group portrait at the Foundling Museum, London, October 2023.
Photo: Emile Holba

BAN Curatorial Forum members:

Alice Clanachan, curator and researcher

Ann Golifer, British Guyanese visual artist based in Gaborone, Botswana

Bongani Mkhonza, Senior Lecturer in Art History at the University of South Africa

Jane Davidson-Ladd, Curator, Historic New Zealand Art at Auckland Art Gallery
Toi o Tāmaki

Jill Angel Chun, Associate Curator at Tai Kwun Contemporary in Hong Kong

Karen Yvon, Curator at the Intercontinental Slavery Museum, Mauritius

Kenny Fries, author and curator

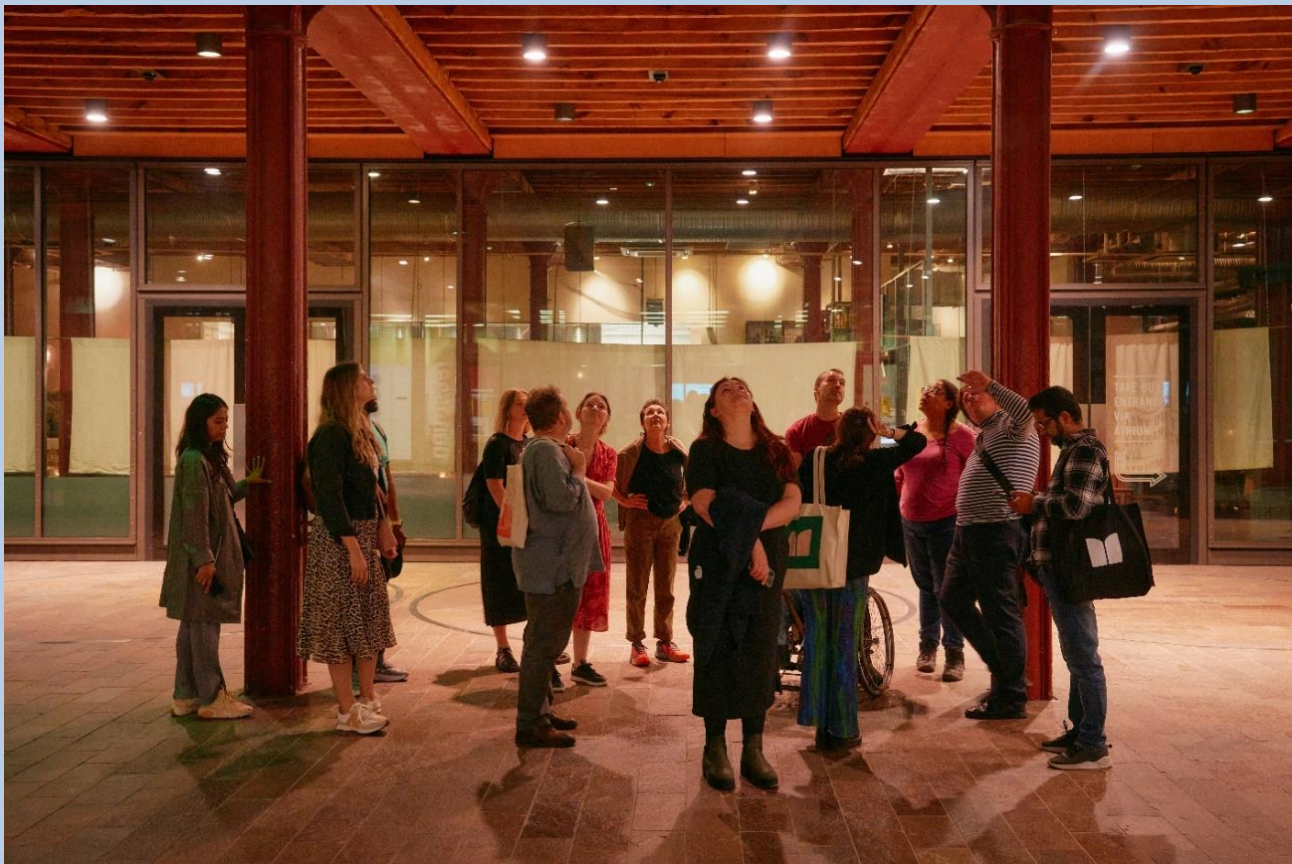
Krupa Desai, Associate Professor Tata Institute of Social Sciences, Mumbai

Rachel Stratton, Curatorial Postdoctoral Research Associate at the Yale Center for
British Art

Roshan Mishra, Director at Taragaon Museum, Kathmandu

Shreya Sharma, heads the restoration department at the Devi Art Foundation in India

Victoria Hepburn, Postgraduate Research Associate in the Department of Paintings
and Sculpture at the Yale Center for British Art



The Curatorial Forum in London, October 2023: at the Foundling Museum (above); architectural tour with Benedict O'Looney, Central St Martins School of Art, King's Cross (below). Photo: Emile Holba



Curatorial Forum at the Foundling Museum, London, October 2023. Photo: Emile Holba

**‘a generative and
thought-provoking
experience’**

**‘It has really made me reflect on the
role of a curator ... inspirational.’**



The Curatorial Forum visiting the stores, Towner Art Gallery, Eastbourne (above); and at the Foundling Museum, London (below) October 2023. Photos: Emile Holba

Website & Communications

Launched in 2021, the BAN website has become an important and always growing resource for anyone interested in British art curating in all its variety. During 2023, updates were added to the pages of all the active Research Groups, documenting their aims and activities over the previous year, and the Events pages have been developed with a calendar of events organised by the Research Groups, Seminars and as part of the annual Conference. In 2023, our website averaged 5,475 total page views per month. Recordings and accompanying materials from events are being posted on an ongoing basis. Filmed content is posted on the website and available through the Network's [YouTube](#) and/or [Vimeo](#).

The Member directory now includes profiles for 520 individuals, comprising personal statements, contact details and links to further resources. We issued two Newsletters this year. A Newsletter appeared in April 2023 on our standard format, featuring reports and reflections by BAN members and an interview with Sarah Turner, prior to her appointment as the new Director of the Paul Mellon Centre. A special issue of the Newsletter featuring special content by and commissioned for Emerging Curators Group alumni appeared in December 2023, and can be accessed together with older Newsletters on the website, [here](#) and on Issuu, hosted by the Paul Mellon Centre [here](#).



ECG Newsletter Takeover

Introduction



ECG 2022 at Manchester Art Gallery, June 2022. Photo: Andrew Brooks

The British Art Network Emerging Curators Group is a series of workshops and events, a source of funding for curatorial and research projects, and somewhere to think through urgencies in curating 'British' art. Operating since 2015, the peer support group establishes space and time to gather, both online and in person. It is a forum for constructive critique, unlearning, listening, sharing knowledge and ideas.

For many of us, it is a programme filled with conversation, friendship, exchange and collaboration. Reflecting on our year together in 2022, the word on our mind is support. Artist and writer Céline Condorelli defines this as that which 'bears, sustains, props, and holds up', 'those things that encourage, give comfort, approval, and solace'.¹ She describes the proximity necessary to support: the negotiations and alliances towards 'being-in-common'.² We understand this proximity not as geographic or physical closeness necessarily, but as a quality of relation, an intimacy and involvement. We feel that so much of being an 'emerging curator' in the UK at this time involves not being supported – & the attendant struggles and sadness that this entails. We regularly encounter problems where support structures disintegrate, are pushed to their limits, or were never there at all. Our group stands in contrast to this: it is a supportive endeavour that centres reciprocity,

¹ Céline Condorelli, *Support Structures* (Berlin: Sternberg Press, 2008), 03.
² Condorelli, *Support Structures*, 191.

friendship and community. To mark our year of support, group member Eloise Bennett shares her weather reports from each time we met. It is within these meteorological conditions, beneath these skies, that our conversations unfolded –

✦ March

Sun, passing clouds, glimpses of blue. A few of us sitting by the river together before we begin. Spring flowers in abundance. We've spoken before but this really feels like a beginning. Bright light inward through the windows. Standing with a new friend beside the low blue fountain, taking a breath of air.

☾ June

Rain and grey skies. Some are very prepared for this (they have carefully read the email, checked the forecast). The dark and clouded night wraps us up, but we sit in an indoor garden under threads of clear white light. In the morning grey clouds turn to brightness – reflecting from green leaves through tall white windows, a closing dusk.

● November

A yellow glow on the horizon line as we arrive. Short days, marked by the darkening evenings and mornings as we talk over breakfast. Grey clouds gathering over the water, reflected in the surface: layers upon layers. The following morning: blue to the edge, where white wisps crowd the horizon. Brightest of skies marking our last time in person together.

Although each ECG meets for just a year, the turning wheel of our seasons has been extended and stretched out: it is ongoing through our continued collaborations. To celebrate both this passing and continuation, this newsletter takeover brings together contributions from six of us. Compiling this visual and textual work has taken on a slow rhythm, one in which we get to know one another's work all the better.

Laura McSorley shares her insights on the realities and precarity of being a cultural worker. Laura's writing candidly shares experiences many of us have in common. This account relates closely to her critical work around and within artist-led and DIY art ecologies, alternative models and the politics of labour. In their contribution, Yasmin Nettle visualises the dominance of white curators and directors within Birmingham's arts scene, unfolding the repercussions of this. Yasmin highlights the vulnerability and exploitation faced by Black and Global Majority practitioners and calls for sincere and sustained change. Yasmin and Laura's texts reflect the ECG as a forum to critique existing structures in the art world. They bring frequently unspoken and overlooked experiences to the surface, and start to

British Art News, December 2023 – Emerging Curators Group Alumni Takeover



British Art Network Emerging Curators Group 2023 at Pineapple Black, Middlesbrough, 13 July 2023. Photo © Tate, courtesy of Rachel Deakin

Appendices

A. BAN events January–December 2023

Selected Research Group Activities

- 28 March **Art and the Women’s Movement in the UK 1970–1990**
Mapping the Context: In Conversation with Griselda Pollock and Sutapa Biswas.
Online
- 12 May **Chai-Shair British Asian Art**
Inter Worlds Talk: Suki Chan, Dr Alice Correia, Bhajan Hunjan.
Slade School of Fine Art
- 2 June **Chai-Shair British Asian Art**
An evening with Michelle Williams Gamaker.
South London Gallery
- 13 July **British Catholic Material Culture 1538–1829**
Current Studies in Curating Catholic Material Culture.
Online
- 15 July **Disability in British Art**
The Othered Other Stories.
Online
- 31 August **Artist-Run Initiatives in Britain**
ARIs in Action and Archives.
Transmission Gallery, Glasgow
- 26 September **New Dialogues: art created historically in mental health settings**
Workshops and talks.
Mental Health Museum, Wakefield, West Yorkshire
- 5 October **The Ignorant Art Schools**
Practice Duets #1, Ranjana Thapalyal and Olivier Marboeuf.
MIMA, Middlesbrough
- 31 October **New Dialogues: art created historically in mental health settings**
In Conversation with the Adamson Collection.
Online
- 3 November **The Ignorant Art Schools**
Practice Duets #2, Gudskul and Anna Colin.
Online
- 11 November **Art Practices and British Central Eastern European Diaspora**
CEED Feminism 3: Labour, diasporic experience and East to West migration
Cell Project Space
- 27 November **Disability in British Art**
Collecting, Curating and Interpretation-Benchmarking Best Practices.
The Foundry and Online
- 29 November **Artist-Run Initiatives in Britain**
ARIs in Spaces and Places.
Online

British Art Network Conference Programme

British Art after Britain guest convened by Dr Marcus Jack in partnership with the Hunterian Art Gallery.

24 November

18:00–19:30 Public Screening and Q&A: Glasgow premiere of *History of the Present*, followed by co-directors Maria Fusco and Margaret Salmon in a Q&A chaired by Marcus Jack.

25 November

10:15–10:30 Welcome | Dr Marcus Jack, Dr Martin Myrone and Dr Dominic Paterson

10:30–10:50 Keynote Act 1 | Professor Maria Fusco
The Poor, by the Way: Working-Class-Ness as Method – a keynote in three acts

10:50–11:10 Performance | Dr Jude Browning and Natalie McGhee
Letters from Vivienne

11:30–12:40 Panel | Dr Clare Carolin, Gareth Bell-Jones and Dr Alice Correia
Devolving Art's Histories: regionalism and reception

13:40–14:00 Keynote Act 2 | Professor Maria Fusco

14:00–15:10 Panel | Jonathan P. Watts, Dr Dawn Bothwell, Dr Gayle Meikle and Emma Nicolson
Instituting Amongst: Curating at the peripheries

15:25–15:45 Performance | Michelle Hannah
Burnout

15:45–16:30 Roundtable | Beth Bate, Sepake Angiama and Nigel Prince
Chaired by Dr Kirsteen Macdonald
Organisational inheritance and Evolving Approaches

16:30–16:50 Keynote Act 3 | Professor Maria Fusco

16:50–17:00 Closing Remarks | Dr Marcus Jack

Emerging Curators Group Events

ECG 2023 programme:

27 February	Introductory workshop. Online
25 April	Workshop, including curator tour. Leeds Art Gallery
6 June	Research presentations. Online
12–13 July	Two-day in-person workshop based in Middlesbrough, including visits to MIMA and Pineapple Black Gallery, research project presentations and advice with George Vasey, challenges and advice session
25 July	Research presentations and ‘Slow Curating’ session with Megan Arney Johnston. Online
5 September	‘What’s next?’ including funding session with Ros Stockill

ECG Legacy Activity:

3–5 August	Liverpool Biennial, including Sector Day Ten current and former ECG members selected via application to attend Liverpool Biennial Sector Day and dinner
24–25 November	BAN Annual Conference, Glasgow ECG 2023 met with Scotland-based former ECG members for conference attendance and a programmed dinner, and four former ECG awarded £100–300 research travel bursaries to attend the conference

Seminars

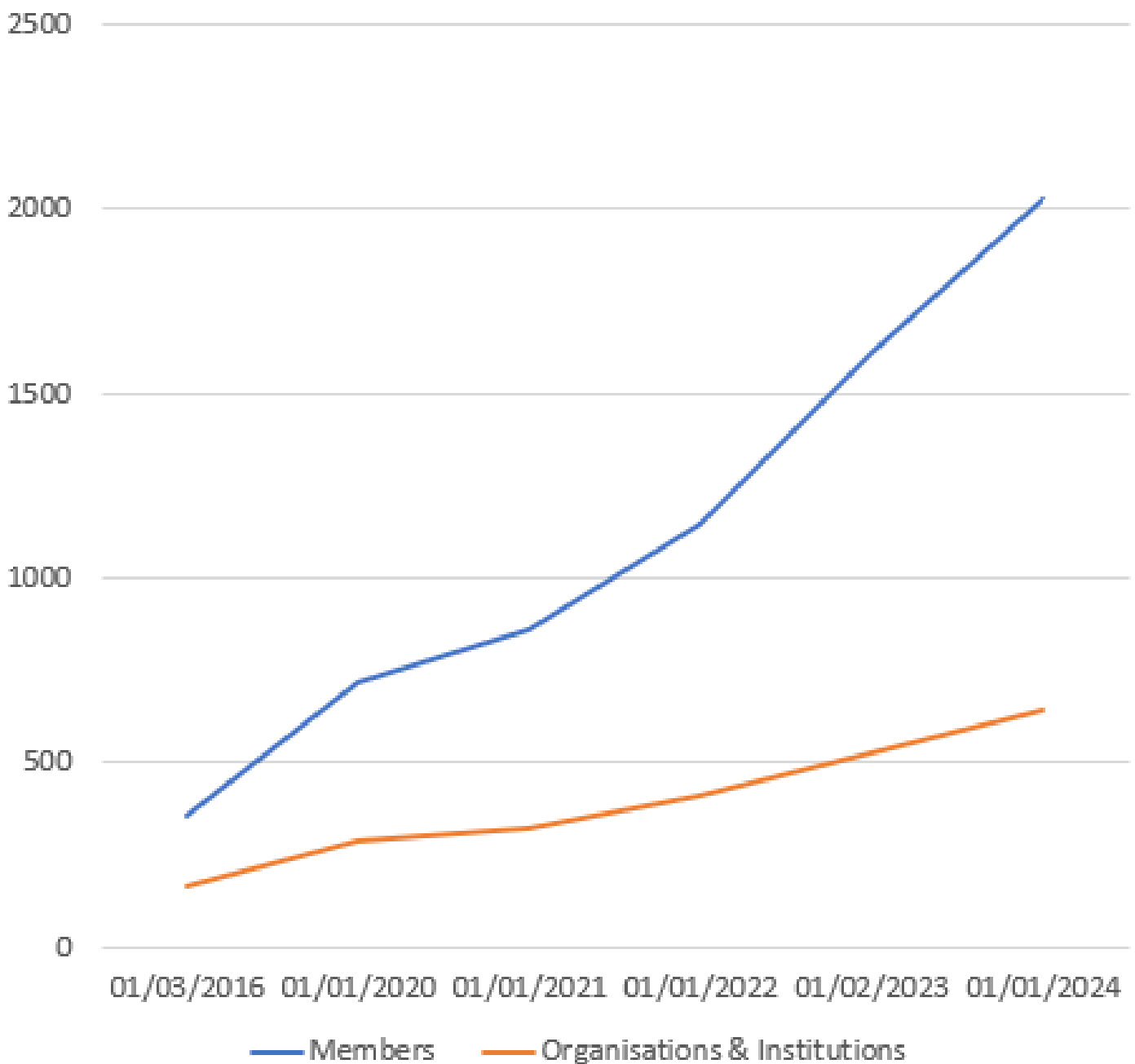
- 21–24 March **ChART**. Chelsea College of Art and Design. Seminar leads: Brown Leaders and Makers Exist (BL&ME)
- 9 September **~ a very heavenly social ~ archiving the artist-led ~**. Ninewells Community Garden. Seminar leads: Laura McSorley and Saoirse Amira Anis
- 16 September **Experimental Noise Artists Seminar**. Scope Renfrewshire – Piazza Shopping Centre. Seminar leads: Chris Duddy and Moritz Cheung
- 19 September **Public Sculpture, Gender, and Sustainability**. Pangaea Sculptor's Centre, London. Seminar lead: Lizzie Neilson
- 7 October **'Hope as a practice': sharing practices of support, collaboration and interdependence**. Centre for Contemporary Art Derry~Londonderry, Seminar lead: Rachel Botha
- 24 October **Quality Dis/Abled**. Online. Organised by Amanda Lynch.
- 13 November **The Artist and Other**. Leeds Art Gallery. Seminar lead: Sarah Francis
- 18 November **Looking North Presents: Exploring Sufficiency and Post-Growth in Art & Exhibition Practices in Scotland – A Roundtable Discussion**. Glasgow Women's Library. Seminar lead Anne-Sophie Daffertshofer
- 24 November **Why look back? Contemporary Art & Institutional Memory**. Nottingham Contemporary. Seminar leads Isobel Whitelegg and Ben Cranfield
- 30 November **Installation Art Now: A Roundtable Discussion**. Northern Gallery for Contemporary Art, National Glass Centre, Sunderland. Seminar lead: Jon Weston
- 14 December **Collecting and Managing Spontaneous Memorials**. Leeds Art Gallery. Seminar lead: Kostas Arvanitis
- 15 December **Beyond Landscape: Curating Contemporary Art in Rural Places**. Online. Seminar leads: Rosemary Shirley and Rosie Cooper

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B. BAN Membership numbers

The BAN Membership currently stands at 2,025, a 26 per cent increase on the figure of 1,613 at the start of 2023. Many of our members are affiliated with arts institutions and we are pleased to represent 644 organisations and institutions in the UK and beyond within our growing membership. However, the proportion of independent or freelance curators has continued to grow, now constituting 17 per cent of the membership.

BAN Membership Data





BAN Curatorial Forum, at the Foundling Museum, October 2023. Photo: Emile Holba

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ABOUT BAN

BAN 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

Martin Myrone, BAN Convenor, Paul Mellon Centre for Studies in British Art
Jessica Juckes, BAN Coordinator, Tate Liverpool
Bryony Botwright-Rance, PMC Networks Manager, Paul Mellon Centre
Anthony Tino, PMC Networks Administrator, Paul Mellon Centre
Heather Sturdy, Head of National Partnerships, Tate Liverpool

Management Team

Alex Farquharson, Director, Tate Britain
Sarah Victoria Turner, Director, Paul Mellon Centre for Studies in British Art
Helen Legg, Director, Tate Liverpool

Steering Group

Co-Chair: Sarah Victoria Turner (Paul Mellon Centre for Studies in British Art)
Co-Chair: Alex Farquharson (Tate Britain)
Rhona Sword, Freelance Curator and Development Associate (ECG 2023)
Basil Olton, Artist, Curator and Researcher (ECG 2022)
Cicely Robinson, Freelance Curator, Researcher & Heritage Consultant (ECG 2015–18)
Sria Chatterjee, Head of Research and Learning, Paul Mellon Centre
David Dibosa, Director of Research and Interpretation, Tate
Bryan Biggs, Director of Cultural Legacies, Bluecoat
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
Tony Heaton OBE, Sculptor, Consultant and Chair of Shape Arts
Reyahn King, Chief Executive of York Museums Trust
Richard Sandell, Professor of Museum Studies and Co-Director of the Research Centre for Museums and Galleries, University of Leicester



Richard Harris



Alice Strickland



Robert Freeman



Mary Robinson



Peter Jones



David Woodhead



Steve Smith



E.J. Smith



Laura McBurney



Sarah Turner



Jenny Davidson



Sabine Truger



Peter Bennett



Hannah Wolfe



Anna Lanning



David Wright

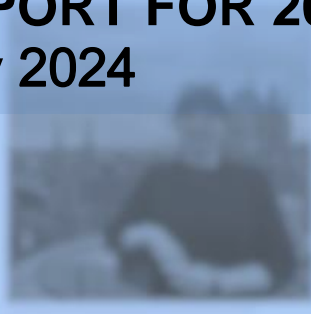
BAN ANNUAL REPORT FOR 2023
February 2024



Amy Jane Day



Gillian Dwyer



Sylvia MacPherson



James Ross