

KEYNOTE LECTURES: ASSOCIATION FOR ART HISTORY 2018 ANNUAL CONFERENCE

Thursday 5 April 2018

SONIA BOYCE (MBE, RA) IN CONVERSATION WITH DOROTHY PRICE (EDITOR, *ART HISTORY*)

Born in London, Sonia Boyce emerged as one of the leading figures in the Black-British arts scene in the 1980s. Working across several media, including photography, drawing, installation and video, her early work spoke about race and gender. Recent projects have taken a new direction, working with improvised performances and collaborations. *Exquisite Cacophony* (2015) saw her bring together free-style rapper Astronautalis with experimental vocalist Elaine Mitchener, to create a linguistic tour de force. *Paper Tiger Whisky Soap Theatre* (2016) involved Astronautalis again, this time collaborating with choreographer Vânia Gala and the art students of the Villa Arson in Nice, to produce an improvised work resulting in a multi-screened video installation. *We Move in Her Way* (2017) involved the exploratory vocal and movement performances of Elaine Mitchener, Barbara Gamper and the dancers Eve Stainton, Ria Uttridge and Be van Vark, with an invited audience at the ICA, London. Over her thirty-year career, Boyce has achieved international and critical acclaim. She is represented in the permanent collections of Tate and Arts Council England, amongst many others. She has exhibited widely, including at Barbados Museum and Historical Society, Moscow Museum of Modern Art and the 56th Venice Biennale of Contemporary Art. This 'in conversation' will consider Sonia's career as an artist-researcher, teacher and collaborator. It will also discuss some of the key questions that have motivated the *Black Artists and Modernism* research project, reflect on what the project has achieved, and how as a discipline we can all learn from its findings.



Sonia Boyce

Sonia Boyce (MBE, RA) is an artist who lives and works in London. She is Professor of Black Art and Design at University of the Arts London. Her research explores art as a social practice and the critical and contextual debates that arise from collaboration and participation. Boyce has been working closely with other artists since 1990, often involving improvisation and spontaneous performative actions. Her work involves a variety of media, such as drawing, print, photography and video and explores the interstices between sound and memory, the dynamics of space, and incorporating the spectator. She has taught Fine Art studio practice for over thirty years in various art colleges across the UK. Since 2015 she has been Principal Investigator on a major three-year AHRC-funded project, *Black Artists and Modernism*, which seeks to investigate the often-understated connections, as well as points of conflict, between Black-British artists' practice and the art-works' relationship to modernism. In 2016 Boyce was a recipient of the prestigious Paul Hamlyn Foundation Artists Award, and was elected as a Royal Academician. In March 2018 a major retrospective of her work is opening at Manchester Art Gallery. She was awarded an MBE for services to art in 2007.



Dorothy Price

Dorothy Price is Reader in History of Art at the University of Bristol, and Editor of *Art History*. She is a founder member and inaugural director of the Centre for Black Humanities at the University of Bristol, as well as research lead for the Transnational Modernisms research cluster. Her research asks how human subjectivity is constructed, performed, negotiated, challenged and changed through the production of visual art within different historical, geographical and cultural contexts. A particular focus for this has been art made in Germany between the wars, and aspects of gendered, black, Asian and diasporic art made in Britain after 1945. She is author and editor of numerous books, articles and catalogue essays. Together with Sonia Boyce, she is currently co-editing a special issue of *Art History* arising from the AHRC-funded *Black Artists and Modernism* project.

Friday 6 April 2018

TRISTRAM HUNT

V&A: The Civic and the Global

Dr Tristram Hunt is director of the V&A: the world's leading museum of art, design and performance. He discusses how the Museum's founding commitment to art, education and industry continues to define its purpose today. From the new Exhibition Road Quarter and V&A Dundee, to exhibitions on embroidery, Ocean Liners and Opera, the V&A's past bridges its future. Tracing the Museum's genesis from its Victorian roots in the Design School Movement of the 1830s and its establishment as the Museum of Manufactures in 1852, he considers how the V&A's British, Germanic, Indian and Oriental origins have engendered a world-class collection: a cultural lens to consider the Museum's evolving place in the world today. Dr Hunt explores how museums can retain their relevance and purpose in our contemporary age of Brexit, Netflix and drone technology.



Tristram Hunt became Director of the V&A in February 2017. Formerly the Member of Parliament for Stoke-on-Trent Central, he served as the Labour Party's Shadow Secretary of State for Education. Between 2001-2010, Tristram combined his post as Senior Lecturer in History at Queen Mary, University of London, with work as a history broadcaster, presenting a range of radio and television programmes for the BBC and Channel 4. He is the author of several books, most recently *Ten Cities That Made an Empire* (2014).

Tristram has served as a Trustee of the National Heritage Memorial Fund, the Heritage Lottery Fund, and the History of Parliament Trust. He played a key role in helping to save the Wedgwood Collection from dispersal and is President of the British Ceramics Biennial. He is a Fellow of the Royal Historical Society and a member of the Council of the Royal College of Art.

Saturday 7 April 2018

GRISELDA POLLOCK

Looking Back to Look Forward: Looking in to Look Out.
Anxious Thoughts for Dark Times

Look Out! can be heard as a command: 'Watch out! Take care! Be aware!'. It can also be a spur to openness: See more! Embrace the world! Do not be insular! Go beyond the academic field! Recognize your role in the wider world!

Look Out! is culled from Bob Dylan's iconic 1965 song, *Subterranean Homesick Blues*, a song performed outside the Savoy Hotel in the film ironically titled: *Don't Look Back*. In this first annual conference of the newly renamed Association for Art History, I shall ask how we are to be *for* art history if we do not also look both backwards and inwards at art history and at ourselves?

I first spoke as a fledgling feminist scholar at an AAH conference in 1978, shortly after its initiation marked the belated arrival of art history in British academic life. Each subsequent conference maps a changing self-portrait, hence a mirror of the discipline talking to itself, and a public presentation/projection of our field. As we *look out* now and call ourselves to beware, what are we saying to the world about why this complicated combination of historical, material and theoretical practices has meaning for the current situation, where the strings of art history reach from education to the market place, from library to auction house, and from the violation of humanity to consumer excess?



Griselda Pollock is *Professor of Social and Critical Histories of Art* and Director of the *Centre for Cultural Analysis, Theory and History (CENTRECATH)* at the University of Leeds. Committed to creating and extending an international, postcolonial, queer feminist analysis of the visual arts, visual culture and cultural theory, she is researching issues of trauma and the aesthetic in contemporary art expanding her concept of *the virtual feminist museum* (*After-affects / After-images: Trauma and Aesthetic Transformation in the Virtual Museum*, Manchester, 2013; *Art in the Time-Space of Memory and Migration* (Freud Museum & Wild Pansy Press, 2013); both offer a feminist rereading of Aby Warburg's concept of the *pathos formula* at the intersection with psychoanalytical aesthetics. Since 2007, she has elaborated

the concept of *concentrationary memory* in relation to the Arendtian critique of totalitarianism, in four publications with Max Silverman, *Concentrationary Cinema* (Berghahn, 2011) *Concentrationary Memories: Totalitarian Terror and Cultural Resistance* (I B Tauris, 2013) and *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture* (I B Tauris, 2015), and *Concentrationary Art* (2018). Just published is her monograph: *Charlotte Salomon: The Nameless in the Theatre of Memory* (Yale, 2018) and forthcoming are *Is Feminism a Bad Memory?* (Verso, 2019), *The Case against "Van Gogh": Memory, Place and Modernist Disillusionment* (Thames & Hudson, 2019) and *Monroe's Mov(i)es: Class, Gender and Nation in the work, image-making and agency of Marilyn Monroe* (2020).