

# 2019 ANNUAL CONFERENCE PROFESSIONAL PROGRAMME

This year's Annual Conference will include selected roundtables and workshops that form part of a professional programme that is open to the public as well as conference delegates. These selected sessions focus on current aspects of professional practice within education, museums and cultural institutions. These selected sessions are automatically open to conference delegates, but also open to a professional, public audience who may not be able, or want to, attend the full conference.

Professional programme tickets are £10 for access to the following sessions (but not to the full conference programme).

## **Thursday 4 April, 10.30 – 17.00**

**Roundtable Discussion: Culture, Capital, Collaboration: Towards a New Educational Exchange**  
North Gallery, Grand Parade Building

This discursive roundtable acts as a platform for a range of curated conversations around the current and emerging challenges and opportunities for art history in different learning contexts. It builds on conversations started in the 2018 Annual Conference Critical Pedagogies session, reflects on the work of the Association for Art History to increase engagement and educational opportunities, and sets out a manifesto for change for the coming years. Dissent, disadvantage and dogma act as narrative threads across the session, which aims to open up new dialogues about art history in education and the wider public realm. Participants will present 'provocations/presentations' intended to generate conversation about the challenges and opportunities for art history, particularly with respect to cultural learning settings. This roundtable is led by Trevor Horsewood, Campaigns Manager, Association for Art History. This session also forms part of the University of Brighton's Gallery's public programme which is automatically free and open to all.

## **Thursday 4 April, 16.00 – 17.30**

**Workshop: Art and Government Equality Policies**  
Room M2, Grand Parade Building

Over the years, art history, visual culture studies and art-based research have aimed to bridge the gap between theory and practice in many different ways. One way of doing so is focusing on social justice and elimination of discrimination, to which feminist and critical race theory have been main contributors. This session aims to explore in what ways art historians, artists, curators and other professionals in the arts can contribute to social equality, and to encourage discussion about where equality policy and art (history) ideally meet. The workshop will be facilitated by Ros Ball (Suffrage centenary advisor and author of *The Gender Agenda*), Hajira Mahomed (LGBT policy advisor and former National Trust conservator) and Dr Suzanne van Rossenberg (policy advisor, artist, researcher, activist), all working in the Government Equalities Office. The discussion will incorporate intersectional and transdisciplinary approaches towards practice, research and activism.

**Friday 5 April, 09.20 – 12.30**

**Workshop: Decolonising the Curriculum**

Room M2, Grand Parade Building

This workshop will share ideas about what it means and what it takes to decolonise the curriculum today. Our aim is to start a conversation across disciplines, periods and area specialisms around everyday practices of decolonisation in higher education, museums and cultural organisations. The workshop will provide space for theoretical reflections upon decolonisation and the exchange of practical, creative and pedagogic strategies already being pursued by the participants. In recent years, questions about expansion of the traditional objects and methods of art history have acquired urgency in response to movements for social justice. While talk of 'curriculum decolonisation' or 'diversification' has circulated across the humanities, seeping into everyday departmental cultures and sometimes even officially stated institutional aspirations, scholarly, pedagogic, and creative practices fall short of lofty ideals. Disciplinary inertia, alongside the perception that the labour of decolonisation can be left to those who have geographically expanded the canon or are perceived as themselves embodying difference, avoids confronting colonial and racist legacies inherent in disciplinary structures and habits of thought, and reproduces entrenched hierarchies. How do we contest the subtle kinds of centring that allow certain practices and knowledges to appear only as marginal or derivative? How attend adequately to the scholarship and everyday experience of those constructed as 'space invaders' (Puwar 2004), whose very identities mark them as 'trespassers' in the physical and imagined spaces of scholarship and education? The first 75 minutes will comprise short presentations by three speakers, followed by a chaired discussion.

The second half of the session follows the format of a workshop in which organisers, speakers and delegates in attendance will be able to engage in an open discussion of decolonial strategies and applications at work. We will also showcase Art in Colour, a current video project of artist Jaelynn Walls. This workshop will be led by Katherine Harloe, University of Reading and Francesco Ventrella, University of Sussex.

**Friday 5 April, 13.15 – 14.15**

**REF 2021 Forum**

Room G4, Grand Parade Building

This forum will be led by Anne Boddington, Pro-Vice Chancellor, Research Business & Innovation, at Kingston University and Chair of the subpanel on Art and Design, History, Practice and Theory (the panel pertinent to Art History). It will comprise a presentation on the criteria by which main and subpanels will assess submissions. This will be followed by time for questions and discussion. The REF forum is open to conference delegates and to those who want to attend the forum only.

**Saturday 6 April, 10.00 – 11.30**

**Roundtable: Importing Representative Art Historical Narratives: A case for changing attitudes in Western art museums**

Sallis Benney Lecture Theatre, Grand Parade Building

Art historians and exhibition practitioners are increasingly working to cultivate more diversity in institutional programming. More exhibitions about women artists, more exhibitions about international artists and more exhibitions about artists from diverse backgrounds are being planned across the world. However, the collaboration strategies and business models for touring exhibitions also require critical evaluation in order to develop a more representative exhibitionary practice in museums. Most museums in the Europe and the USA focus primarily on curating in-house exhibitions: a recent report (Vastari Global Report, 2018) demonstrates that 50% of art museums in Europe (including the UK) solely produce their own content rather than importing touring exhibitions, yet more than 80% of them expect to tour their own shows. This has the potential to result in an uneven production of art historical narratives, as exhibitions beyond the West are rarely toured to Europe and North America. This roundtable session, drawing on the expertise of museum and gallery professionals, seeks to examine the current and potential practice of exhibition loans within a decolonial frame. An expert panel will ask, how might art historical narratives change if exhibitions curated in, for example, the Global South were imported to Western museums more frequently? Would these alternative narratives truly cultivate a representative and decolonial practice? How might the financial, political and cultural frameworks of a globalised art world facilitate genuine collaboration? Building upon recent international examples and lively debate, this session aims to support an agenda for a more equitable, dynamic exhibition exchange practice of the future. This roundtable is led by Bernadine Bröcker Wieder (Vastari Group). Confirmed speakers to date: Ayo Adeyinka, Tafeta Gallery, Baiqu Conkar, Art Represent.

**Saturday 6 April, 17.00 – 19.00**

**A Manifesto for Art History in Education Launch & Reception**

North Gallery, Grand Parade Building

The Association for Art History will launch a new manifesto for art history in education building on the work of the Association to develop new exchanges and collaborations across the arts, education and society. This will take place in the University of Brighton's North Gallery and forms part of the gallery's public programme which is automatically free and open to all.

**Thursday 4 – Saturday 6 April**

**Exhibitions & Bookfair**

Gallery, Gallery Foyers and Cafe, Grand Parade Building

The University of Brighton Galleries have commissioned three exhibitions which will run alongside the conference, these are open to the public and delegates. The conference bookfair will also be open to all. A list of attending publishers can be found at <http://forarthistory.org.uk/our-work/conference/2019-annual-conference/>

**#forarthistory2019**

[www.forarthistory.org.uk](http://www.forarthistory.org.uk)