

The Sixth Meeting of the British Women Artists, 1750-1950 Sub Group

## *Making Women's Art Visible at Tate, c.1750-1950*

Tate Stores, 7-14 Mandela Way, SE1 5SR and Tate Britain, Millbank, SW1P 4RG

10 am – 4 pm

(meet 9.50 am Tate Store)



Emily Mary Osborn, *Nameless and Friendless*. "The rich man's wealth is his strong city, etc." - Proverbs, x, 15, 1857, Tate



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# *Making Women's Art Visible at Tate, c.1750-1950*

Members of the British Women Artists 1750-1950 BAN Sub Group are gathered to participate in a symposium organized by Sub Group Members Carol Jacobi, Emma Chambers and Katy Norris at Tate Britain. This event is being held in light of the centenary of 'The Representation of the People Act' (1918), an important milestone for women's suffrage and will take place on the centenary day of the Royal Assent of the act. The aim is to share knowledge about artworks by women artists (active c. 1750-1950) in Tate Britain's collection and to discuss wider issues relating to the display of work by women artists at Tate and elsewhere.

The day will begin at Tate Stores with a short introduction about the British Art Network and the intended outcomes for the day. Further context will be provided on work by women artists in the Tate Collection and on display in Tate Britain by Carol Jacobi and Emma Chambers when we arrive at Tate Britain. Throughout the day participants will take it in turns to speak briefly about a work of their choice. We will spend time in the galleries, prints room and stores so that as many discussions as possible can be had alongside the works in question, but will also provide Power Point facilities to show images of works that are not accessible on the day. We will conclude with a roundtable where participants will address key questions that emerge from the day, which might include:

- How do we identify representative bodies of work by women artists for acquisition and display?
- How can art by women be displayed in broader, or more 'mainstream' art histories in thematic or mixed displays?
- How can academic research contribute to the profile and display of art by women?
- What are the roles of biography in displaying art by women?
- How might we take account of patterns of reception of displays of art by women?

The short labels that you have written for your chosen work, which present it in the context of the permanent collections or a thematic display, are provided in your welcome packs for everyone to read.

Following the activities of the day there will be a session for the discussion of Sub Group business.

Organiser Contacts:

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# Schedule

09.50 **Meet at Tate Stores Reception**

(see directions)

10.00 – 10.30 **P Store**

Introduction Fran Laws, Katie Herrington and Katy Norris

Anne Lydiat (Chelsea School of Art) - Mabel Nicholson, *Family Group*, c.1911

10.30 – 10.50 **S Store**

Una Richmond (University of Sussex) - Marlow Moss, *Untitled (White, Black, Blue and Yellow)*, c. 1954

Carol Jacobi (Tate) - Isabel Rawsthorne, *Baboon and Child*, c.1964

10.50 – 11.00 **V Store**

Meaghan Clarke, University of Sussex - Violet Duchess of Rutland, *Recumbent Figure of Lord Haddon*, 1894–1934

11.00 – 11.30 **Wait at Tate Stores Reception**

Taxis to Tate Britain provided

11.30 – 11.50 **Duffield Room, Tate Britain**

Coffee/tea break

12.00 – 12.30 **Memorial Wall**

Introduction Emma Chambers and Carol Jacobi

Katie Herrington (University of York/Freelance) - Annie Swynnerton, *Dame Millicent Garrett Fawcett*, c1899-1920

Helen Draper (Courtauld Institute and Institute of Historical Research) - Angelica Kauffmann *Portrait of a Lady circa, 1775*

12.30 – 12.50 **1890-1910 Room**

Anne Stutchbury (University of Sussex) - Mary Sargant Florence, *Children at Chess*, 1903

Katy Norris (Tate/Bristol) - Stanislaw de Karlowka, *The Fried Fish Shop*, c. 1907

12.50 – 13.20 **1950s Room**

Victoria Howarth (Jerwood Gallery)- Wilhelmina Barns-Graham, *Glacier Crystal, Grindelwald*, 1950

Hana Leaper (Paul Mellon) - Mary Martin, *Expanding Form*, 1954

Rosanna Eckersley (Birkbeck) - Mary Martin, *Expanding Form*, 1954

13.20 – 14.00 **Duffield Room, Tate Britain**

Sandwich lunch/refreshments

14.00 – 14.40 **Duffield Room**

Dorothy Nott (University of York) - Elizabeth Butler, *The Remnants of an Army*, 1879

Katy Deepwell (n paradoxa) - Ethel Walker, *Zone of Hate: Decoration*, 1914-15

Jo Cottrell (Birkbeck) - Helen Saunders, *Abstract Multicoloured Design*, 1915

Helen Downes (UCL Art Museum, University of London) - Sine Mackinnon, *Farm Buildings in Provence*, 1934

14.40 – 15.00 **Print Room**

Ann Chow (National Archives) - Barbara Jones, *Fairground*, 1945

Discussion of works proposed by Lara Perry (University of Brighton) and Alicia Foster (Independent Curator):

Elizabeth Rigby, *Two Women and Untitled Drawing*, (probably Major General Sir Robert John Harvey), c. 1830s

Anne Estelle Rice Sketchbook, c. 1910s

15.00 – 15.30 **Plenary**

15.30 – 16.00 **Sub Group Meeting**