

Antarctica World Passport

Lucy Orta

The Antarctic Treaty commits the continent to peace, scientific research and international cooperation scientific research. Lucy Orta and Jorge Orta created the *'Antarctic World Passport'* as a symbol of what the rest of the world could become: a place where people move freely, take responsibility for their own actions and defend the human rights to liberty and justice. The Passport is the focus both for an installation which has exhibited round the world and for a community of 'world citizens' who have signed up to its manifesto; it is a work of art in itself, the basis for a bigger body of work of art and a catalyst for world-wide change.

"How far does an artwork transform, or bring about a transformation in, society? Once thousands of people are engaged, you start realising you are responsible for this critical mass," says Professor Lucy Orta.

Since 2008 Lucy Orta and Jorge Orta have been installing their Antarctica World Passport Bureau in places ranging from world-famous art museums to everyday public spaces. Alongside this, their Antarctica World Passports are both a physical object – over 45,000 have now been printed – and the focus for a community of people who have committed to acting as 'world citizens': acting in favour of sustainable development, defending natural environments, fighting against climate change, supporting humanitarian actions aiding displaced people and sharing values of peace and equality.

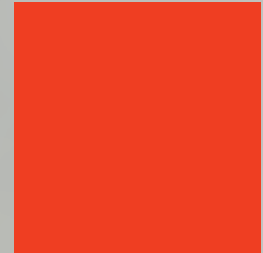
"The Antarctic Treaty, to which 53 countries are signed up (2016), is a Utopian endeavour that actually functions," says Lucy Orta. The passport developed from their Antarctica Village, installed in different areas of the Antarctic for three weeks in 2007 and still travelling. "This is a 'no borders' passport, proposing a new amendment to the UN Declaration of Human Rights 13:3: that everyone should have the right to move freely across borders, just like communication, pollution and merchandise, which traverse all borders. The more people signed up for a passport, the more we realised we could build a community. The passport became a tool for direct social engagement."

The Antarctica World Passport Bureau travelled to different locations; thousands more citizens have signed up to it, and two more passport editions have been printed. The artists have developed an on-line database, and a beta website platform to register and identify the countries where the signatories are active.

"Once over ten thousand people had signed up, we realised we had a responsibility towards this critical mass," Orta explains. "It's a prime example of the discourse around what has been termed 'operational aesthetics': can the action of an artwork transform or bring about a transformation in society? And therefore, what can Antarctica citizens do once they have a passport?"

The next phase in the Antarctica World Passport project is to provide an interactive platform for the citizens to decide and create a collective action. "It is their voice now. We have understood through this project that people want to have more information and be more active in the discussions around climate change and migration. It's a project which has cut across the borders of artistic disciplines as well, demonstrating artists working for and with communities."

ual:



World-leading Research from UAL Antarctica World Passport

Key Achievements:

- 45,000 passports in print
- 16,331 world citizens signed up to the database
- Over 35 installations of the Antarctica World Passport Bureau since 2008

Search:

Antarctica World Passport
to find out more

Researcher:

Professor Lucy Orta, UAL Chair of Art in the
Environment and Member of UAL's Centre for
Sustainable Fashion

Partners:

Jorge Orta and Greenflex (France)

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researchers at UAL contact:

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The Mechanical Smile

Caroline Evans

Fashion shows play a crucial role in the fashion year. Yet how did they come into being, and why do the models 'perform' their walk down the catwalk in that particular manner? How do they fit into the wider histories of the early 20th century – of the way garments were produced, of the commercial practices of the fashion houses, and the aesthetics of early modernism? What is the relationship between fashion shows and the silent films that started production at the very same time? Professor Caroline Evans researched *'The Mechanical Smile'* over three years and two continents, uncovering this area of unwritten fashion history.

"Contemporary commentators were made very uncomfortable by the first fashion shows," says Professor Caroline Evans. "Yet nobody has written about them since."

The Mechanical Smile project began when one of Evans's students asked her about the historical origins of the fashion show, and she realised how little documentation there is. As she started uncovering that early history, she was awarded a Leverhulme Senior Research Fellowship, and spent three years investigating areas from performance history to labour relations.

Fashion shows began at the turn of the 20th century, pretty well simultaneously in the US and France. The form itself was completely new: "People were accustomed to looking at women posing, but not in shows. The way the body was styled was very modernist – the models are giving a mechanised, blank performance of femininity, which is quite uncanny. It's also very cinematic, because the first shows coincided almost exactly with the first – silent films."

The Mechanical Smile explores the shows' relationship to modernism, the history of movement and the history of film. It also looks at the way that haute couture operated as a global commercial business. "There are a lot of clichés about haute couture as a 'laboratory for ideas', but it's always been a hugely commercial activity and this was a global export trade." Garments were sold to rich French customers, or to commercial 'buyers' from the US, who would buy the rights to a single garment and have a simplified version mass-produced and sold in department stores.

Mass-production also sustained the couture houses themselves. "Seamstresses worked by hand, because labour was cheap, but the workplaces operated in a strictly mechanical way. They were very regulated, and the way they worked was draconian: each person making just one part of a garment, over and over again, in the 'divide and rule' of the production line. I link it in with wider labour practices, and with Taylorism and Fordism.

"Not everyone finds the shows themselves interesting. Models themselves are still quite unpopular figures, who haven't been covered by other work on women's history. Yet these shows are where a lot of other histories intersect: from the history of movement and gesture – which is still emerging – to wider social, political and cultural history."



World-leading Research from UAL

The Mechanical Smile

ual:



Key Achievements:

- *The Mechanical Smile: Modernism and the First Fashion Shows in France and America 1900-1929* published by Yale University Press, 2013
- Chapters and articles in a wide range of publications and books

Search:

Mechanical Smile Caroline Evans UAL
to find out more

Researcher:

Caroline Evans, Professor of Fashion History
and Theory

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researchers at UAL contact:

research.enquiries@arts.ac.uk

Design Against Crime

Lorraine Gamman

What makes a bag easy to steal from? How do you design a shopping environment that discourages shoplifting? *'Design Against Crime'* started as an initiative exploring ways to change the built environment and the objects and accessories we use every day. Drawing on a vast range of expertise into how criminals operate, it uses design to produce solutions that outsmart criminals and are also beautiful and easy to use. It is now a research centre delivering physical designs against crime and offering rehabilitative creative strategies to people who have been imprisoned for committing crimes: using their expertise and also equipping them with other skills as they learn to be designers themselves.

"We started by figuring out how to make objects to protect people from crime, and then social responsiveness took us into new thinking. Now we also aim to democratise innovation by enabling prisoners to realise they can be part of the anti-crime solution. Lots of prison industries make up designs but few generate design innovation; and none, before now, involve inmates in designing against crime," says Professor Lorraine Gamman.

Design Against Crime first started as a design project looking at a whole range of crime problems: stalking, pickpocketing, burglary, ATM crime, bag and bike theft, and sought to combine 'crime-proofing' with design which is both accessible and attractive. The constant challenge is to be more creative than the criminals, using the way they would approach a product or situation and seeing how this can be turned round to thwart crime.

The research draws on expertise from different disciplines and to date it has produced a whole range of products including anti-theft bags, clips, accessories and furniture. It has also been involved in a number of other projects that explore and promote design against crime more widely.

Since 2014, Gamman and her colleagues have been working directly with the people who know about crime from the other side. "We are still employed by specific agencies to design against crime, but we also worked out that highly motivated prolific offenders don't stop, so we decided to take design thinking into prison and do rehabilitative work," she explains.

Some of the prison inmates have produced startlingly innovative, well-designed work, but also, in learning design thinking skills, they learn a lot more. "Initially, they don't like teachers and they don't like being taught. It's challenging, but then incredibly rewarding to see people change. The anti-theft bags are important but the processes they go through to create them are even more important. Inmates learn entrepreneurship skills and empathy skills, and perhaps most importantly they learn how to take their time and go over something, to think it through.

"We hope that in teaching inmates design skills they don't just design a bag – they also figure out how to enjoy making, how to experiment with ideas, and how to re-design their lives."

ual:



World-leading Research from UAL Design Against Crime

ual:

Key Achievements:

- Centre awarded the Sir Misha Black Award for Innovation in Design Education in 2006
- Makeright project attracted a British Council India-UK Excellence Award for Collaborations in Higher Education under the 'Innovative Partnerships' category, in 2016
- Bikeoff project recognised for making a major contribution to boosting cycle security in London, including winning the Transport for London (TfL) Sustainable Transport Award for Best Cycling Initiative in 2007

Search:

Design Against Crime
to find out more

Researcher:

Lorraine Gamman, Professor of Design, Design Against Crime Research Centre; Adam Thorpe, Professor in Socially Responsive Design (co-directors); and a wider team

Partners:

A wide range of partners including the Design Council, the Home Office and TfL

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Dress For Our Time

Helen Storey

Climate change and the ensuing refugee crisis as people flee their homes are two of the biggest issues we face today. *'Dress For Our Time'* uses the power of fashion to demonstrate the impact they have already had on the planet – and encourages us to press for action so the crisis does not escalate beyond control. The Dress, made from a disused refugee tent, has been recognised internationally as both the centre of a static artwork, and a live installation. It has now become the catalyst for a series of projects working with refugees in Jordan, where people are living with scarcity and uncertainty and yet also with extraordinary imagination and inventiveness.

"Over the years I have realised that the power of my work is to use dress as a way to open up and discuss things that are much bigger than the fashion industry. I was looking to create a single piece that could do that job and could speak to an eight year old or an eighty year old irrespective of personal circumstance," says Professor Helen Storey.

Dress For Our Time originated in 2013, from Storey's exploration of ways to make a contribution to combatting climate change. "We are living in unprecedented times. Old ways of working won't help us and nor will old ways of thinking," she says. "As the relationship between the refugee crisis and climate change became increasingly apparent, the project changed and evolved. It started by focusing purely on climate change but then moved to looking at how we live in these times and how we experience others who don't have the fortune of geography on their side."

The result is 'Her', the Dress: made from a disused tent donated by the UNHCR from a Za'atari refugee camp in Jordan which has been left almost entirely intact. "All we needed to do was stick a woman's head through the chimney. Everything else – the ropes and sand, the smell of it – is as a family from Syria left it."

The Dress can either be worn as part of an installation – Storey and her colleagues have made a number of films of a woman walking slowly and silently while wearing it – or used as a static piece of art with digital images projected upon it. For instance, at its exhibition at the Science Museum in London they used a map showing the movements of people across the world. It was also worn on stage at Glastonbury Festival 2016.

Alongside the impact of the Dress, Storey and her colleagues have set up a series of projects at Za'atari camp in Jordan where the tent originally came from, using art in creative and practical manners. "The best of them will be transferred to other camps where there is not enough water and frugal resources for life. And I have found that there is so much they can teach us. As a species we are being asked to do nothing less than evolve again – and in a sense that is also the opportunity of our times. They are living, albeit in traumatic circumstances, in that manner already, making a home in a place that isn't home, finding ways to live with strangers, with a frugality that is natural to them now, and with extraordinary inventiveness. I wonder too what our design curriculum might look like if we took Za'atari wisdom to our hearts."

ual:



World-leading Research from UAL Dress For Our Time

Key Achievements:

- The Dress, exhibited both static, moving and filmed at venues including the Science Museum, King's Cross St Pancras Station, Glastonbury Festival, the UN in Geneva and the first ever London Peace Talks
- The Za'atari projects including mobile wellbeing, 'garden mattresses' and adapting homes for extreme temperatures

Search:

Dress For Our Time
to find out more

Researcher:

Helen Storey, Professor of Fashion and Science,
Research Centre for Sustainable Fashion

Partners:

Collaborators and supporters include Holition,
Unilever, Met Office and the UNHCR

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A Palace For Us

Tom Hunter

'A Palace For Us' retells the personal stories of people living on a post-war Hackney estate due for demolition, alongside the wider history of social housing since 1945. It overturns the usual view of social housing to show people who took huge pride in their council homes and the communities they grew up in. A blend of documentary and fiction, *'A Palace For Us'* revisits and celebrates a world on the edge of vanishing forever.

"We wanted people to feel there was something to remember, and to get people thinking about social housing. It changed my own perception of a generation: of how and why we had social housing and how that changed and transformed lives," says Professor Tom Hunter.

A Palace For Us was commissioned in order to record the history of the Woodberry Down housing estate, which is one of the oldest post-war housing estates in London. Hunter's two-year residency and the film which resulted were made just before the original flats were knocked down.

He spent a first full year getting to know old age pensioners who had lived all their lives on the estate; people for whom council housing had been the foundation of a network of friends and family and community. "This was a group of people who wanted to tell their stories before the estate was chopped down and divided. They wanted to communicate," he says. "Today, there's the idea that if you choose social housing, you're a failure. The council estate is the subtext of failing policy. These people were very proud of where they had come from."

Out of those stories Hunter made a film, working with local residents to weave documentary and fiction together. "We made it in five days at the end of my two years of research, which is very different from my usual photography practice. Images from their albums and their own voices drifted into scenes that we recreated from their lives, and then in turn I interwove the personal stories with the housing history."

A Palace For Us was first shown at the Serpentine Gallery, with an additional red-carpet screening for film participants at the Rio in Dalston on 15 December 2010. It was a packed cinema, and the reactions were really interesting – clapping, cheering, even crying. And then we all went back to the estate and celebrated with an early Christmas dinner.

"It wasn't a documentary; it worked documentary and fiction together. That's what I loved: the magical realism quality, where you can get lost in a dream. It's a personal testament to the lives which the estate had made better, and ended with a question mark as the buildings were knocked down."



World-leading Research from UAL A Palace For Us

Key Achievements:

- Shown at the V&A's Museum of Childhood in the Searching for Ghosts exhibition, from 11 February 2017 to 21 January 2018
- Shown at the Serpentine Gallery in January 2011
- Reviewed as 'a moving homage to lives and memories that today are obliterated by harsh and violent caricatures of the white working class. Everyone should go to the Serpentine to learn to see through his subjects' eyes' (Jonathan Jones, *The Guardian*)

Search:

A Palace For Us Tom Hunter
to find out more

Researcher:

Tom Hunter, Professor of Photography Research

Partners:

Serpentine Gallery, Age UK and Hackney Council

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Trash-2-Cash

Rebecca Earley

Textile waste is building up world-wide. Recycling it is neither easy in theory nor practice, with so many different fabric blends being discarded and so many small projects doing their own work or sending textiles across the world to be broken down. *'Trash-2-Cash'* brings together a network of designers, manufacturers, research scientists and other practitioners to create new, high-quality fibres out of textile and paper waste and to establish the steps that are needed to enable more designers, scientists and industry professionals to work on these challenges together.

"You can't just write a handbook. They don't work for complex projects and they don't explore the complex relationships you need for this kind of work. We have the team expertise to create the tools and techniques to have people working together," says Professor Rebecca Earley.

Professor Rebecca Earley and her colleagues are leading Trash-2-Cash, which aims to recycle waste paper and textile fibres waste into new textiles, starting at the molecular level of the fibre and producing high-end textiles for the fashion industry and luxury products. This is a large, cross-disciplinary project funded by the European Commission Horizon 2020 programme for 2015–2018, which – unlike most recycling initiatives – puts design at the centre of its work.

Recycling of this kind is enormously complex, not least because each fibre blend is different. "In one sample tonne of waste there were 112 different fabrics of which there were 77 different blends. If you look at how many tonnes are being disposed of every minute, globally, it's a staggering figure; that's how complex our fibre sorting and regenerating problems are." Earley and her colleagues have specific expertise in different fibres such as polyester and cellulose, as well as in the whole life cycle of materials.

They also have the academic expertise in putting together methodology and in communication; and these, it has proved, are becoming some of the most important elements of Trash-2-Cash. Because there are so many blends and fabrics, and so many individual recycling projects around the world, one solution – or even a small group of solutions – will not solve the problem of the world's accumulating textile waste. "We'll have our own breakthroughs, but think of how many other people are working on this too. What we need is local consortia able to reprocess their own waste. And to do that they need a method.

"Quite often what we need is not a technical solution but simply to build a bridge between different people involved in this kind of work; but even to do that you have to talk to a lot of stakeholders and do a lot of communication work. It's our designers' combination of material and life-cycle knowledge and also our ability to create these consortia and work with them which are unique to our work."



Arts & Humanities
Research Council

ual:



World-leading Research from UAL Trash-2-Cash

Key Achievements:

- Conference Papers, Circular Transitions 2016 Conference, UK
- Exhibit, Making Circles Exhibition, Circular Transitions 2016 Conference, UK
- Invited Keynote, Sustainable Innovation 2016 Conference, UK

Search:

Trash-2-Cash
to find out more

Researcher:

Professor Rebecca Earley, Professor of Sustainable Textile and Fashion Design and Director of (the Research Centre for Textiles Futures) TFRC; Dr Kate Goldsworthy, Reader in Circular Textile Design; and post-doctoral materials experts Dr Rosie Hornbuckle and Dr Dawn Ellams

Partners:

18 from 10 countries, including Aalto University, Copenhagen Business School, Material Connexion Italia SRL, Swerea IVF AB and host institution RI.SE (Research Institutes of Sweden)

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Towards Intercultural Documentary

Pratap Rughani

Traditional documentary observes and records. Even when it invites the subjects' self-expression, there is often a single controlling perspective shaping and ordering the film. By contrast, *'Towards Intercultural Documentary'* explores new ways of making documentaries which move beyond that traditional relationship to put subjects' sensibilities more centrally into the process of making, with film ethics a key consideration. This is documentary for a more interactive future, showcasing plural voices and stories – including the stories of those who are, literally, without voice of their own.

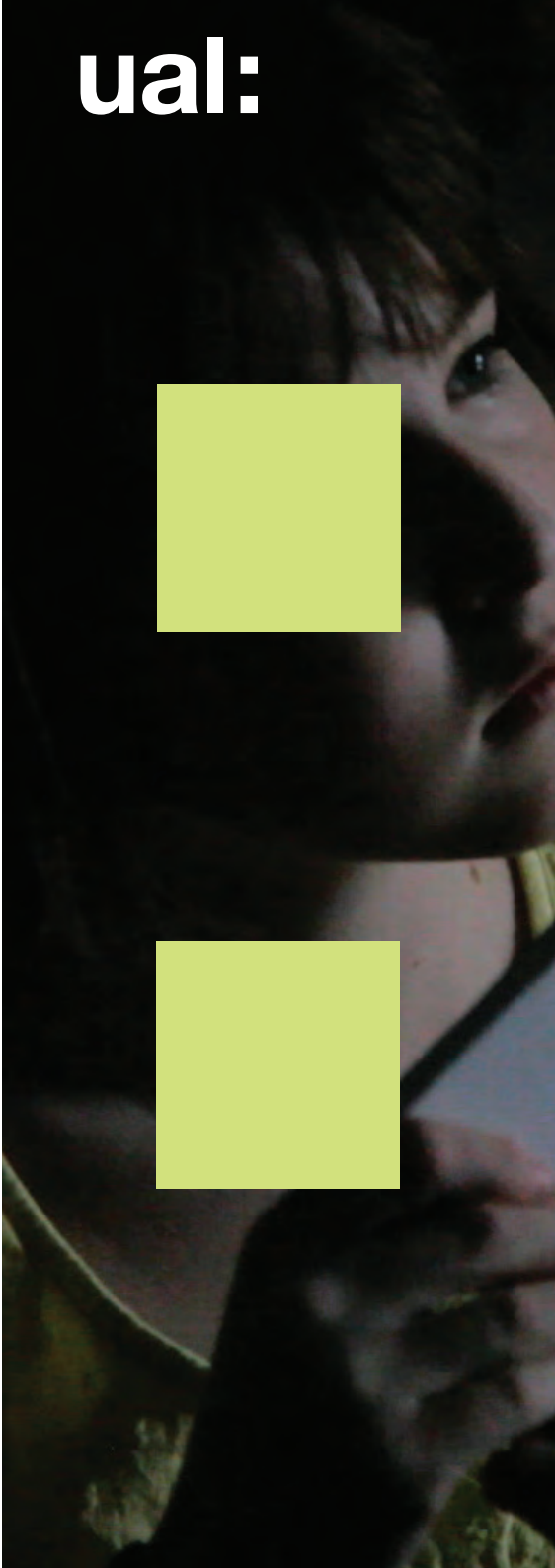
"It's not about the 'other', it's about us and our relatedness. We are both different from and conjoined with the next person. Using the language and dynamics of intercultural communication, we draw on the strengths of individual identities as places of connection with others, so we can relate to each other not as labels but as people," says Dr Pratap Rughani.

Intercultural documentary moves beyond 'multicultural' approaches. Rather than drily observing and juxtaposing views and lives, it explores ways of opening up documentary practice, so that subjects are ever more central as participants and even collaborators who can influence each other. The usual relationships between observer and observed are re-evaluated: sometimes the story takes a different track from the one that the director originally intended. The question of who is telling the story, and indeed what the story becomes, can become part of the documentary itself.

Rughani's film *Justine*, made in 2013, uses tools of intercultural documentary – 'empathic looking and listening' – to offer a portrait of a subject who barely speaks. Justine is a young woman with a profound neurological disorder. The film, developed over two years, focuses on her interactions with the world (rather than her condition, or the story of what happens to her). "How do we work with the principle of 'informed consent', when working with someone who is not able to give consent?" says Rughani. "We were moving much more to assent and dissent instead. Most of my films set out to explore a story or idea but this one confounded the traditional ways of working. It involved being present to the 'not knowing' of life and seeing what emerged; daring to be open to that encounter; listening to Justine and trying to respond."

Justine has become an important teaching tool at other universities and in documentary studies. "Directors and professors internationally have become very interested in this way of working. It's had a real impact on my thinking about research more broadly: how to hold the tension between artistic freedom and social responsibility. The next iteration is an interactive documentary taking apart the ethical decisions involved in making the film, which students can stop and interrogate so that they become more aware of their own thinking and practice. If we can help reveal and foreground film and research ethics, we can create a more imaginative and engaged art practice."

ual:



World-leading Research from UAL

Towards Intercultural Documentary

Key Achievements:

- Screened to help social services assessors achieve a fuller picture of the experiences of a young person with severe neurological disorders
- Screened and debated at UN Disabilities Day in two venues with responses led by people with disabilities
- Research in practice award from the British Association of Film, Television and Screen Studies (BAFTSS) including a screening and debate (2016)
- The methodology of the film's research ethics has been debated in leading international art and academic conferences
- *Justine* is now part of the film studies screening programme in several universities

Search:

Towards Intercultural Documentary
to find out more

Researcher:

Dr Pratap Rughani, Reader in Documentary Film
and MA Course Director

Partners:

Project Art Works, Modern Art Oxford, the Paul
Hamlyn Foundation, the De La Warr Pavilion,
UK & US Cinema and Human Rights Festivals

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Ken. To be destroyed

Sara Davidmann

Almost all transgender people until very recently have had their stories hidden or destroyed. Families do not talk about them, and official histories do not record them. Dr Sara Davidmann's uncle Ken would have been among that number, if his photographer niece had not inherited an archive of letters, papers and photographs about him. *'Ken. To be destroyed'* creates the photographs of Ken as a woman that were never taken during his life. At a period when transgender people are finally more able to be open about their lives, this project recreates and retells one of those hidden stories that make up their history.

"It was particularly important to me that this address not just the issue of being transgender in isolation but also family and the relationships between people," says Professor Sara Davidmann.

In 2005 when Dr Sara Davidmann was halfway through her PhD, her mother told her about Ken: a Scottish optician who married Davidmann's aunt Hazel in 1954. Four years after they married, Ken realised he had not been able to bury his transgenderism as he had originally hoped and that he needed to tell Hazel that he was transgender.

"I'd had no idea at all. It was a family secret that nobody talked about," says Davidmann. "My photography began at the same time that I first got to know a transgender person. One of the reasons I became so involved in collaborative photography was because the people I was photographing had such amazing stories to tell. My mother decided to tell me about Ken, but told me I should keep it a secret."

Six years later, after their mother's death, Davidmann and her siblings inherited a whole archive of material: letters from her mother to Hazel, from Hazel to her mother and from Ken to Hazel as well as documents and papers. There were also photographs – beautiful elegant 1950s photographs – of Hazel, but none of Ken as a woman. Taking her project title *Ken. To be destroyed* from the writing on one of the envelopes, Davidmann produced a series of photographs that visualise Ken as a woman. The starting point for these was a series of photographs of Hazel taken by Ken.

"Marks, mould and fingerprints had integrated with the images. I used alternative photography processes which allowed me first to produce a fictional negative – not a posed model – and then work on this, bringing an image out of the paper and working in the dark-room. In some of the fictional photographs I've used hand-colouring on the surfaces of the prints."

Davidmann exhibited *Ken. To be destroyed* at the Schwules Museum in Berlin in 2016 and at London College of Communication for the UAL Photography and the Archive Research Centre (PARC), 2017 Moose on the Loose Research Biennale. Both exhibitions are co-curated by Professor Val Williams, Director of PARC and Robin Silas Christian, former PARC Project Manager. Williams and Davidmann have also produced the *Ken. To be destroyed* book.

"It's an ongoing project. Working with the archive has been a remarkable experience. There seem to be very few recorded transgender family histories that have survived and it's quite possible that without my own work in this area, this archive my mother brought together would have been destroyed like so many others."

ual:



World-leading Research from UAL Ken. To be destroyed

Key Achievements:

- Ken. To be destroyed exhibitions in London, Berlin, Liverpool, and at the University of Victoria (Canada)
- Ken. To be destroyed published in 2016 by Schilt
- Ken. To be destroyed installation and film at the V&A in 2015

Search:

Ken. To be destroyed
to find out more

Researcher:

Dr Sara Davidmann, Senior Research Fellow,
Photography

Partners:

Leverhulme Trust; Professor Val Williams, Director
of Photography and the Archive Research Centre,
(PARC); Robin Silas Christian, former PARC
Project Manager

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Black Artists and Modernism

Sonia Boyce

The *'Black Artists and Modernism'* project challenges the whole way we see 20th century art, by drawing out the huge contribution made by Black artists. It moves the focus from the artists' biographies to the art they produced, and in doing so it demonstrates the central role Black artists played in the whole British contribution to modernism. The project has received major funding from the Arts and Humanities Research Council (AHRC) for 2015–2018.

"Without Black artists there would be no modernism," says Professor Sonia Boyce.

Boyce and her colleagues in the Black Artists and Modernism project are uncovering the contributions that artists of African and Asian descent have made to UK art history since the early 20th century. Many of those artists have artworks in major UK collections, but we know little about these artworks and more about the ethnicity of the artist. The art itself has taken second place to the story of the artist. As a result, Black-British artists' contribution to the wider modernist tradition has been forgotten or ignored.

"The sculptor Ronald Moody, for instance, had connections with Barbara Hepworth but he's often seen as someone in a separate space, not part of the conversations about British modernism," Boyce's colleague Dr David Dibosa points out. This project is opening up those conversations to cover the work of Black artists and re-examining the ways in which those works are shown.

The emphasis is on the issues that the Black artists being studied raise in their work. Their ethnicity is still recognised but it is not the headline and the focus is no longer on identity politics or on the social struggles underlined in Black History Month. Instead, the artwork – painting, printing, collage and photography – takes centre stage.

"For example, the Herbert Museum in Coventry displayed a series called Korabra by the painter Gavin Jantjes. Originally, the museum's text panels described the paintings in relation to Jantjes' biography and to the overarching theme of slavery, rather than its impact on art history," says Dibosa. "It wasn't done with any ill-intent, but it was different from the way that other artworks were covered. We've been instrumental in rewriting the panels and the rest of the information about the series."

As part of the drive to focus on the art practice, Black Artists and Modernism will also create the first database of work by Black artists in UK public collections, linked to the BBC/Art UK website. This research is being conducted by Dr Anjalie Dalal-Clayton, who uncovered over 1,000 works in public collections in the first phase of the research plan. "We would like to see what we have done at the Herbert writ large," says Dibosa. "We want to encourage curators to go back to their collections, to see their work by Black artists and see the contribution they make to the wider body of work and the development of art as a whole."

ual:



World-leading Research from UAL

Black Artists and Modernism

Key Achievements:

- New exhibition interpretation material displayed at municipal gallery (Herbert Art Gallery and Museum, Coventry)
- Exhibition of 16 black artists in central London (Cookhouse Gallery, Chelsea)
- International conference at Tate Britain

Search:

Black Artists and Modernism
to find out more

Researcher:

Professor Sonia Boyce, Chair of Black Art and Design; Dr David Dibosa, Reader in Museology; Dr Susan Lok, Middlesex University; Professor Paul Goodwin, Chair of Contemporary Art and Urbanism; Dr Anjalie Dalal-Clayton, Black Artists and Modernism Research Fellow

Partners:

Middlesex University, Illuminations Media, Tate Britain, Art Fund, Art UK, Iniva, the Herbert Art Gallery and Museum (Coventry), Bluecoat (Liverpool), Birmingham Museum and Art Gallery, Van Abbemuseum (Eindhoven)

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