

# Artists' Legacies in the Museum

A Project Supported by Art Fund

Art360 Foundation





Vanley Burke in the Archive, 2021. Photo © Clare Hewitt

# ABOUT THE PROJECT

*Artists' Legacies in the Museum* engages museum curatorial teams with artists' archives to help recalibrate how institutions collect, share and preserve contemporary art and cultural heritage for the present and future.

The project focuses on the development of *architectures of transparency* – operational structures that encourage collaborative working dynamics, thoughtful interpretation, cultural competence and humility, dialogue and action.<sup>1</sup> It aims to create foundational guidelines which help museums give agency and presence to artists as a central part of their working practice.

Museum participants will take part in three closed Study Days delivered by independent curators, with learnings from the project shared through short films, a public event, and a toolkit on preserving the legacies of Black British Artists in the museum.<sup>1</sup> This will be an iterative document which will evolve over time alongside new thinking, generations, and climates.

Our project draws on the research of artists, curators, archivists, memory workers and academics who over many decades have made ground-breaking contributions to the revolutionising and restructuring of institutions, and the work of activists who have foregrounded inequalities which have been long-entrenched in UK society.

We aim to help museums focus not only on 'identifying absence' in their collections but to 'create presence' by connecting curators directly with artists' archives, their makers and guardians. This co-creative approach will help to establish a foundation from which new museum practices can grow and evolve, moving towards the model of the 'life-affirming institution'.<sup>2</sup>

1. See Jessica Tai, 'Cultural Humility as a Framework for Anti-Oppressive Archival Description', *Journal of Critical and Library Studies*, Vol. 3: Radical Empathy in Archival Practice, 2020 and Patricia Montiel Overall, 'Cultural Competence: A Conceptual Framework for Library and Information Science Professionals', *The Library Quarterly: Information, Community, Policy*, Vol. 79, No. 2 (April 2009), pp. 175-204 (30 pages). Published By: The University of Chicago Press

2. Martina Tanga, 'Let's Imagine a New Museum Staff Structure', *Journal of Conservation and Museum Studies*, 19(1), p. 7, 2021. Tanga describes the importance of going beyond identifying absence to create presence in museums and the value of the 'lifeaffirming institution', first explored in the writing of Angela Davis and Ruth Wilson-Gilmore.

Our use of the terminology Black reflects that defined by Unison: the public service union: Black with a capital 'B' is used in its broad political and inclusive sense to describe people in Britain that have suffered colonialism and enslavement in the past and continue to experience racism and diminished opportunities in today's society.'

We are pleased to be working with the archives of artists, Vanley Burke, Donald Rodney and Maud Sulter on the *Artists' Legacies in the Museum* project. This work builds upon archival projects supported by Arts Council England, DACS, Creative Scotland, the Henry Moore Foundation, and the John Feeney Charitable Trust. *Artists' Legacies in the Museum* is supported by Art Fund.

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## WHY NOW?

Art360 Foundation is an independent charity supporting archiving and legacy planning. Our concept for the *Artists' Legacies in the Museum* project emerged from a six-year action research initiative, the Art360 Programme, which has supported 46 artists and estates with the creation of archives and legacy strategies through tailored practical support and consultation.

The participants in our programme represent those who have applied successfully to our open calls, with bursaries funded by charities, trusts, foundations and donors. We support many more beyond this cohort and receive requests for archival support weekly. Through our Programme, we have identified an urgent need for greater resources and institutional support towards the preservation and care of the life's work of artists. Within archives are untold narratives, ideas, perspectives and contributions to society that are at risk of erasure from public consciousness if not protected.

The Covid-19 pandemic has drawn stark attention to the myriad inequalities within the visual arts sector, including the underrepresentation of Black British Artists in UK museum collections and across the arts workforce. Many museum curators have now stepped forward to acknowledge the problematic structures they are operating within, often inherited from the enlightenment period with object taxonomies that privilege whiteness. It is clear today that what has been historically termed "dominant culture" thrives within this hierarchical framework, side-lining, erasing and positioning as 'other' the work of Black British Artists and art workers.

To enact transformative change institutions will need to unravel and rebuild their internal structures. Faced with this reality, *Artists' Legacies in the Museum* asks what can be done now, in 2022, to take tangible steps towards transformation within UK museums?



Donald Rodney, *In the House of My Father*, 1996-7 © Donald Rodney Estate.

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## OUR LEARNINGS

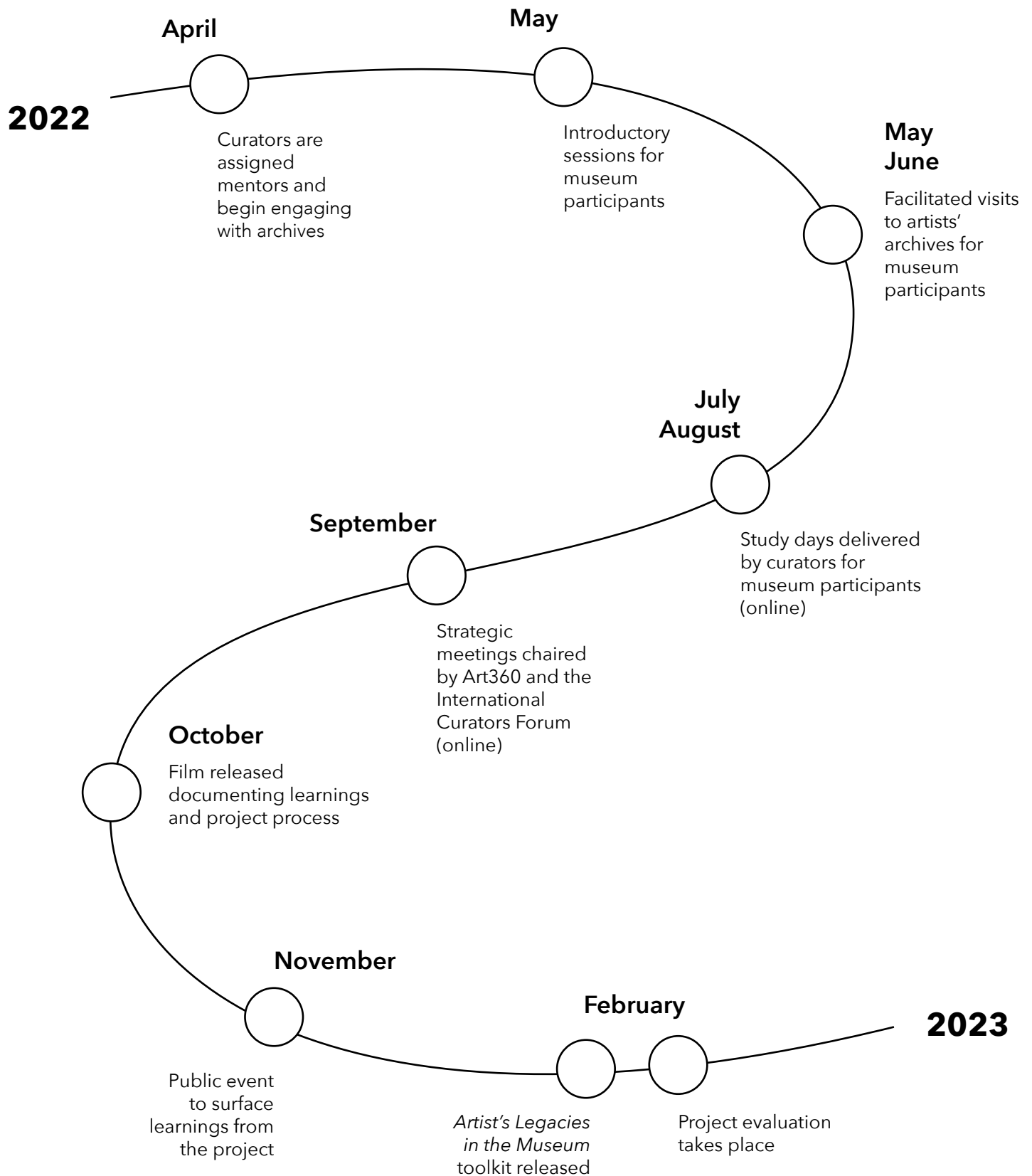
- **A significant proportion of the UK's cultural heritage lives outside of the institution**, within the homes, studios and private spaces of artists, many of whom have been historically marginalised. We want to bridge dialogue between museums and artists' archives, providing future models for co-creation and knowledge exchange that can lead to more nuanced programming in museums. Our project has been carefully structured to provide support for different individuals and entities participating in the project: artists, estates, independent curators and museum staff.
- **Artists' voices are often absent from the narrative.** Our project centres artists and their estates in decisions around how to make their artistic practice visible and accessible in institutional contexts through Study Days and Strategic Meetings.



# OUR PROJECT AIMS

- Support varied and dynamic engagement between institutions, artists and their archives strengthening insights into the complexities of caring for materials and legacies. This heightened sensitivity can facilitate radical revisions of collecting policies and internal practices, offering scope for museums to restructure how they can work and communicate to better align with artists' practices.
- Help museums look outwards by engaging in external environments and contexts beyond the institution. We believe that to facilitate change from within it is critical to take an expansive view of art, culture and the value of artists to society. Independent curators and their interventions are central to the art ecology we are proposing. Their voices and perspectives can position artists' legacies within contemporary contexts that challenge museum remits and permeate institutional structures. This work is at the heart of what makes a living archive.
- Provide a temporary architecture for museums, curators, artists and estates to experiment and explore possibilities for new, collaborative working practices, developing capacity, connections and tools to engage in future projects which centre artists' voices and legacies.
- Create flexible foundations for best practice that can evolve over time. It is crucial that the impact of the project has longevity and is carefully documented. We will endeavour to provide accessible reference points for museums, art workers and artists through our project by developing a transparent process. This will involve sharing our successes and failures, as well as creating clear and tangible outputs which can be referenced, critiqued and expanded upon.

# PROJECT TIMELINE





Vanley Burke: *Young Men on a See-Saw in Handsworth Park*. 1984

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## THE ARTISTS

The Artists' Legacies in the Museum project opens doors to new visibility for three artists: Vanley Burke, Donald Rodney and Maud Sulter, whose contributions to cultural heritage are of historic importance on a global scale.

Through the project artists and estates will gain a clearer understanding of museum acquisition processes and approaches to collecting and curating, positioning them as active participants in the dialogue around how legacies are preserved and made visible in the public realm.



# VANLEY BURKE



Vanley Burke in the Archive, 2021. Photo © Clare Hewitt

Vanley Burke is frequently defined as the Godfather of Black British photography. His practice represents one of the largest photographic records of the Caribbean Diaspora in Britain documenting an important era of migration and settlement in Birmingham from the late 1960s onwards.

Art Historian, Eddie Chambers, in his text 'An Inqlan Story, An Inqlan History' for the catalogue accompanying Vanley Burke's retrospective, 'By the Rivers of Birminam', at the Midlands Arts Centre in 2012, describes the Artist as, '...responsible for producing many highly engaging photographs of Birmingham's Caribbean communities through the course of the later decades of the 20th century. These photographs - depicting Black people at work, at play, at church, on the streets, and in their homes - have become key documents chronicling the lives of Black people in the country's second largest city...'<sup>4</sup>

4. Eddie Chambers, 'Vanley Burke: An Inqlan Story, an Inqlan History', pp. 11-14 accompany By the Rivers of Birminam, a retrospective exhibition at Midlands Arts Centre, 2012

After moving from Jamaica to Handsworth in the late 1960s, Burke began his photographic career with the intention of constructing Black history from his own perspective by empowering individuals through photography. In his own words, he decided that 'history has a starting point and that this moment, right then, would be the starting point of our community's history from my perspective.'<sup>5</sup> Through photography, Burke has created an invaluable artistic record of the communities that surround him, which document historic moments and celebrate individuals who are present within these frames and changing contexts.

In 2020 Art360 was thrilled to receive support from the Birmingham-based John Feeney Charitable Trust to support Vanley Burke in the organisation of the Artist's extensive and extraordinary archive of photographic prints, negatives, research material, correspondence and ephemera over a 12-month period. The project is currently taking place in Birmingham in the context of the private space of the artist with archivist, Clare Hewitt, who has carried out inventory-building and the digitisation of thousands of photographic negatives.

Vanley Burke's practice centres on the view that people should have access to their own histories and the documents that illustrate them. His longstanding commitment to the communities represented through his photography is evidenced in the archive:

***'Temporal restrictions often associated with documentary photography aren't apparent in Vanley's practice because of his lifelong commitment to the people in his community. We are therefore privileged to see the same individuals at various ordinary and significant points throughout their lives, at one moment in the park, at another holding their newborn baby.'***

Clare Hewitt, Archivist

We are pleased to build upon the Feeney Archive Project through *Artists' Legacies in the Museum*, which looks to surface the materials, contexts and histories present in the artist's archive and to preserve Burke's work and legacy as an invaluable part of the UK's cultural heritage.

5. Vanley Burke's 'Handsworth from Inside Series', 1968-1982'. See the Courtauld Institute of Art, *'Unquiet Moments: Capturing the Everyday'*, 2020-2021.

# DONALD RODNEY



Donald Rodney at the Slade School of Art, 1987 © Donald Rodney Estate

Donald Rodney (1961-1998) was a pioneering visual artist described by Artist and Art Historian, Eddie Chambers, in an article in *Wasafari* as 'one of the most consistently innovative, resourceful and intelligent artists of his generation'.<sup>6</sup> Born in Birmingham in 1961, Rodney graduated from Nottingham Trent Polytechnic in the mid-1980s and went on to have a prolific artistic career until his death in 1998. Rodney lived with sickle-cell anaemia, and became interested in medical themes as a core component of his practice including discarded hospital X-Rays, which became a metaphor for the 'disease' of the apartheid, the 'disease' of police brutality and the 'disease' of racism that lay at the core of society'.<sup>7</sup> A contemporary of Eddie Chambers, Claudette Johnson, Keith Piper, and Marlene Smith, Donald Rodney was also a central figure in the BLK Art Group. His work centred on a deep

6. Eddie Chambers, 'Who'd a Thought It?: Exploring the Interplay between the Work of Friday Kahlo and Donald Rodney' in *Wasafari*, Issue No 71, Autumn 2012: 22 - 33

7. 'Donald Gladstone Rodney 1961-1998', an obituary written by Eddie Chambers in *Art Monthly*, NO 215, April 1998: 21

exploration of racial identity and a confrontation of racism in Britain based on the history of his family who migrated to the West Midlands from the Caribbean and his own experiences.

Rodney's innovative application of images drawn from mass media, art and popular culture can be seen in his early assemblages and painting, such as *How the West Was Won* (1982), created at 21 whilst at art school in Nottingham. Further key works demonstrating Rodney's pioneering use of technology in the late 1980s and 1990s include *Autoicon*, an interactive CD-Rom conceived by Donald Rodney and produced by Iniva and close friends and collaborators after his death in 1998, and *Psalms* (1997), a motorised wheelchair programmed by a computer to move independently across the gallery floor.

The publication *Doublethink* was released in 2003, authored by Eddie Chambers and Virginia Nimarkoh and edited by Richard Hylton, mapping two decades of Donald Rodney's artistic practice. His solo exhibitions include 'in retrospect' at Iniva, Rivington Place (2008), 'Re-imaging Donald Rodney' at Vivid Projects (2016), '9 Nights in El Dorado', South London Gallery (1997) and 'Crisis' at Chisenhale Gallery (1989). Rodney's work has been presented in numerous group exhibitions at museums and galleries including Ikon Gallery, the Barbican Centre and the Wellcome Trust. In 1996, he won the Paul Hamlyn Award for Sculpture. Many key artworks and archival materials are held at Tate Archive, including forty-eight notebooks and sketchbooks produced between 1982 and 1998.

In Donald Rodney's absence, his legacy has been preserved and made visible by networks of supporters, friends and collaborators, including many who were brought together by the Artist in his lifetime to facilitate his practice including Keith Piper, Gary Stewart and Mike Phillips, Director of Research at i-DAT (University of Plymouth). Artist, Keith Piper, and Diane Symons, an executor of the Estate, currently care for the artists' archive.

Art360 Foundation is working with the Donald Rodney Estate to support the organisation and digitisation of the artists' archive, containing transparencies, slides, photographs, CDs, un-digitised film shot on Super8 and paper-based archive material, with the first phase of work led by archivist, Sarah Haylett. Participating museums and curators will have the opportunity to engage with newly digitised slides and other unseen materials in the archive.



# MAUD SULTER



Maud Sulter in front of *Les Bijoux* at her exhibition *Jeanne Duval: A Melodrama*, National Galleries of Scotland, 2003. Photographer: Gordon Terris. Reproduced with kind permission of the Glasgow Herald, Herald and Times Group. Courtesy Maud Sulter Estate.

Maud Sulter (1960-2008) was an award-winning artist, curator and writer of Scottish and Ghanaian heritage who lived and worked in Britain, and was active in the Black Art, feminist and lesbian movements. Her practice focuses on the representation of Black women in the histories of art, media and photography.

Her work has been exhibited throughout the UK, Europe and North America, with accolades including the British Telecom New Contemporaries Award and the Momart Fellowship at Tate Liverpool. In 1991 she was nominated for the European Photography awards, and her series *Syrkas* (1993) which explores the connections between Africa and Europe and the hidden lives of Black people during the Holocaust, was selected by the British Council to represent Britain at Africus, the first Johannesburg Biennale in 1995. Sulter's poem "As A Blackwoman" won the Vera Bell Prize for poetry in 1985.

Her writing has been widely anthologised, and in 1990 she edited and contributed to *Passion: Discourses on Blackwomen's Creativity* (1990), which she published through the imprint she founded, Urban Fox Press, 'a revolutionary new press for the more radical 90s'.



Her artworks are in the Victoria & Albert Museum, the National Portrait Gallery, National Galleries of Scotland, the New Hall Art Collection, the University of St Andrews, Glasgow Museums, and many more. One of Maud Sulter's major bodies of work focuses on Jeanne Duval, a Haitian actor and model present in the Parisian art world of the nineteenth century. Duval is widely mythologised as the muse and companion of the poet, Charles Baudelaire. Sulter appears as Jeanne Duval in *Les Bijoux* (acquired by Tate in 2020), a suite of nine self-portraits first shown in *Jeanne Duval: A Melodrama* (2003), one of many exhibitions she curated.

***'My ongoing visual fascination with Jeanne Duval began in 1988 with a visceral response to a Nadar photograph captioned Unknown Woman. There she stared at me willing me to give her a name, an identity, a voice. So for over a decade I have been image-making with her in mind.'*<sup>8</sup>**

Art360 Foundation has been working with the Maud Sulter Estate and Archivist, Carrie Skinner, to organise many boxes of unseen material belonging to the artist, through Art360 Scotland, an archival project supported by Creative Scotland. It is critical that the contexts and narratives present in the Maud Sulter Archive are surfaced, explored and initiate new interpretation and dialogue. As part of this project we would like to build upon work being undertaken on the legacies of AfroScots artists and to draw out the many layers and narrative trajectories embedded in Maud Sulter's archive.<sup>9</sup>

8. Maud Sulter in 'Jeanne Duval: A Melodrama', National Galleries of Scotland 2003, p.11

9. See the research and curatorial work of *Mother Tongue*, supported by Art Fund and the Paul Mellon Centre

# MUSEUMS

As museums look to rebuild themselves in the aftermath of the pandemic and the awakening of systemic inequalities across society, our project offers a flexible and collaborative framework through which museum curators can deepen their engagement with historic and contemporary issues and devise new models for acquisition, curation and exhibition-making.

We are offering places to three UK-based museums with permanent collections to take part in the *Artists' Legacies in the Museum* project. Each museum will elect members of staff to take part in a series of activities from May 2022 to March 2023. We will ask for Directors and the Chair of the Board of Trustees of participating institutions to be present at Strategic Workshops.

## Activities

- **Three Study Days** delivered by independent curators focused on the archives of Vanley Burke, Donald Rodney and Maud Sulter
- **Three Strategic Workshops** delivered online addressing a series of structural questions related to the future of collecting and artists' legacies in the museum
- **Public event** in which learnings from the project will be shared

## Time commitment

The project amounts to 8-10 days of staff time over a period of 12-months.

## Why take part?

- Participants will receive access to the archives of Vanley Burke, Maud Sulter or Donald Rodney, deepening their engagement with the presence and absence of Black British Artists in the museum – an issue that the public have called upon museums to address as a priority
- The project creates scope for museum staff at all levels of seniority to participate in collaborative work with independent experts outside of the institution and away from day-to-day business
- This will be a unique opportunity to gain direct insight into the complexities of managing artists' archives with consultancy from Art360 Foundation and the International Curators Forum, leading to more nuanced and considered approaches to collecting and presenting artists' work across different platforms

- The project opens the possibility of building long-lasting relationships with independent curators, fellow museum participants and arts organisations, activating new working methods which can be referenced by other institutions looking to make substantive change
- Our project is concerned with activating sustainable change from within. When discussing best practice for preserving artists' legacies there will never be a conclusive or definitive end point, and so, within the context of this project, process and outcome are interchangeable. The success of the project will be measured through an evaluation of the process, rather than focusing solely on the outputs.
- All of this work will take place outside of the infrastructure of the museum, however experience and learnings will be embedded within the fabric of participating institutions and disseminated to the wider sector for their own use and application.

## How to take part

We are inviting UK-based museums with permanent collections to participate in the *Artists' Legacies in the Museum Project* through a submission of interest. The deadline is **Friday 13th May 12pm**.

The staff elected to take part in the project should be responsible for caring for or managing permanent collections and/or programming exhibitions, displays or events in some capacity. It is important that staff elected to participate represent varied levels of seniority, and that early-career staff take part in the project alongside senior representatives.

You will be asked to complete an application form, to propose a question that you would like to address through the project and provide a letter of support from your Director.

To download the application form, please visit:

[www.art360foundation.org.uk/artists-legacies-in-the-museum-art360](http://www.art360foundation.org.uk/artists-legacies-in-the-museum-art360)

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## CURATORS & RESEARCHERS

The insights and perspectives of independent curators are central to the working ecology proposed by the *Artists' Legacies in the Museum* project. They will be supported by mentors, the ICF and Art360 to create and deliver Study Days which surface and reposition artists' archives within contemporary contexts. This will be an opportunity for emerging curators to grow in their practice, deepen their knowledge and develop practical skills that will serve their work in the future.

We are looking for three Curators or Researchers to each deliver a Study Day focused on the archive of Vanley Burke, Donald Rodney or Maud Sulter.

They will spend a select number of days engaging with archive material in situ alongside the artist or estate representative in preparation for their Study Day. The archives are physically located in Birmingham, London and Glasgow. The Study Day will be an opportunity to surface material that may not have been shown previously in the public realm, and to present these to museums who will consider how they may be positioned within their collections or exhibition programmes.

Each curator will be paired with a mentor who can offer up to five days of time to advise and help structure the content and delivery of the Study Day.

### **The role entails the following activities:**

- The delivery of one Study Day for participating museums. This may happen online or in-person pending discussions with artists and estates
- Participation in one Strategic Meeting online with museum participants
- Presentation at a public event to share learnings from the project

### **Time commitment**

10 days scheduled from April – September 2022, and participation in a public event in November 2022

### **Logistics**

A select number of work days will take place in situ in the artists' archive, with remaining days of work undertaken remotely. Expenses for travel, sustenance and accommodation for archive visits will be covered.

### **Payment for work**

£2,000 (equivalent of £200 per day) plus travel expenses

### **How to apply**

Please submit a CV and completed application form which can be downloaded here:

**[www.art360foundation.org.uk/artists-legacies-in-the-museum-art360](http://www.art360foundation.org.uk/artists-legacies-in-the-museum-art360)**

Deadline: **Monday 14th March 12pm**



Archive of Vanley Burke, featuring *Boy with the Flag*, 1970 © Vanley Burke. Photo © Clare Hewitt.



# TOOLKIT CONSULTANTS

The Artists' Legacies in the Museum Toolkit is an essential and urgent first step in empowering museum staff to enact transformative change within their institutions. It aims to generate a greater and more nuanced visibility for the legacies of Black British Artists in UK institutions.

The digital toolkit will look to address some of the following questions:

- **Who** can take responsibility for different aspects of an artists' archive and legacy?
- **What** actions are needed to preserve the legacies of Black British Artists across UK regions, and what prior steps or provisions are required to realise these?
- **How** can an artists' legacy be embedded within, and embraced by, a public institution?

The Toolkit consultant will be present and engaged in all elements of the project, observing activities and participating in dialogue with artists, estates, curators and museums. In addition to exploring the activation of the archives of Vanley Burke, Donald Rodney and Maud Sulter as case studies, they will also conduct independent research to underpin guidelines and recommendations for the museum sector.

**We are looking for an experienced consultant to lead on the development and creation of the toolkit, which is scheduled for publication in early 2023. An Advisory Group will support the review and critique of the toolkit before publication.**

**We are inviting expressions of interest from prospective consultants. This is a paid role with a separate budget allocated to the design of the toolkit.**

**Please get in touch with [contact@art360foundation.org.uk](mailto:contact@art360foundation.org.uk) with a CV, description of your relevant experience and examples of previous work.**



Maud Sulter, *Syrkas: Noir et Blanc - Deux*, 1993, colour photographic print, 101.6 x 152.4 cm © Maud Sulter Estate

# ABOUT THE PROJECT ORGANISERS

The *Artists' Legacies in the Museum* project will be delivered by Art360 Foundation and the International Curators Forum with the support of Art Fund.

## About Art360 Foundation

**Art360 Foundation** (Art360) is an independent charity set up in 2015 to support artists and estates with the creation of archives and legacy strategies through the Art360 bursary Programme and a public programme of events, workshops and professional development opportunities for archivists. [Find out about our team here.](#)

Since 2015 we have supported 46 artists and estates through the **Art360 Programme**, which offers tailored practical support and consultancy towards the preservation of a life's work, and is delivered by freelance archivists, curators and other memory workers across the UK. Alongside our bursaries, we manage a variety of larger-scale projects, including archive projects with Richard Demarco, Gavin Jantjes, the Donald Rodney Estate, Aubrey Williams Estate and the Feeney Archive Project with Vanley Burke. In 2019, we set up the Art360 Archives Network, a professional network for those with a shared interest in the preservation of artists' archives and legacies. Membership is free and open to individuals at all career stages.

Our work aims to empower artists to shape their legacies within their lifetime, and provides estates with the essential tools to preserve the life's work under their care. Our methodologies and frameworks for archiving look to create agency for artists, transforming the ways in which cultural heritage can be shared and accessed. It is our objective to help protect and make visible significant archives and their contexts, to provide opportunities and training for the arts workforce, and to develop ideas around best practice towards preserving contemporary art for future generations.

## About the International Curators Forum

**International Curators Forum** (ICF) was founded by artists and curators in 2007 to offer a dynamic and evolving programme that responds to the conditions and contexts impacting creative practitioners through commissions, exhibitions, projects, publications and events. They provide tools and platforms for professional development and facilitate an open peer-to-peer network inviting participants to be part of a generative system of skills and knowledge transfer. Across all of their work, both critically and practically, they aim to challenge the barriers to equality and inclusivity within our industry. ICF is a registered charity (1189228) and an Arts Council England National Portfolio Organisation.

Through all aspects of the ICF's programme they engage with diaspora as a critical framework through which we can address and complicate public discussion, test and explore new innovative curatorial models, and create space for artistic and discursive interventions into historical narratives and systems of representation. Based in London, ICF has conceived and produced projects with artists, curators and thinkers who engage with diaspora across the UK, Europe, the Caribbean, Asia, the Middle East and Australia.

The 2016-18 programmes Diaspora Pavilion and Beyond the Frame were nationally and internationally notable for their innovative proposals and approaches to addressing professional development and cultural diversity. The organisation also curates exhibitions and events that address diasporic culture in a global context, examples of which include: Tactical Interventions (Venice, Kassel, Munster, Istanbul in 2007), The Beauty of Distance: Songs of Survival in a Precarious Age (Sydney Biennial in 2010), Caribbean Pavilion (Liverpool Biennial in 2010), Black Diaspora Visual Art (2011-2), Curating the International Diaspora (London, Gwangju, Sharjah, Barbados and Martinique 2016-7) and Diaspora Pavilion (Venice, Wolverhampton 2017-8).





Vanley Burke's archived negatives.  
Photo © Clare Hewitt

## Get in touch:

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Maud Sulter. *Self-portrait*, 2002, large-format colour  
Polaroid photograph 82.8 mm x 56 cm uneven  
© Maud Sulter Estate

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