



UNIVERSITY OF
LIVERPOOL

Tate Liverpool and University of Liverpool
5 Year Review Report: 2016 –2021
November 2021



Couple on Canning Street by University of Liverpool Student and Tate Collective competition winner, Megan O'Connell

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Summary

Since 2016, the Partnership between the University of Liverpool and Tate Liverpool has evolved into an award-winning collaboration (PraxisAuril 2017) that has been able to support academics, students, artists, university staff and the wider public engage with ground-breaking research in an exciting and accessible way.

To date Tate Liverpool has delivered five major exhibitions and realised a series of unique events that would not be possible without both the research and specialist knowledge of University of Liverpool academics and access to Tate's rich and varied collections, public programme, Tate Exchange residencies, experienced staff and curators.

The University and the gallery have worked collaboratively to deliver unique experiences for staff and students including placements, specialist talks and the opportunity to research and deliver events within the gallery themselves.

The Covid-19 pandemic interrupted planned events in 2020 yet our Partnership was able to pivot and find new innovative ways to collaborate, including online and pre-recorded talks, virtual events and blended meetings.

Tate Liverpool excited about the future opportunities of the Partnership with University of Liverpool following the successful opening of Lucy McKenzie in October 2021.

The partnership in numbers

- Since 2016, nearly 1,400 students have visited paying exhibitions at Tate Liverpool for free.
- A further 400 have visited exhibitions in Tate Modern, Tate Britain and Tate St Ives for free.
- In total, over 1,800 University of Liverpool students and staff have enjoyed free entry to exhibitions across all Tate galleries over the last five years.
- 8 University of Liverpool students have supported the Partnership as a Tate Liverpool Ambassador.
- The University has led 17 Tate Exchange projects reaching an audience of over 73,000 visitors.
- The University has also supported five major exhibitions, reaching a combined audience of over 320,500 visitors.
- As of September 2021, Public Programme events and Continuing Education courses have attracted a combined audience of over 300 participants.
- The University is credited in the Tate Liverpool galleries as a partner, visited by over 650,000 people on average each year (pre-Covid).

Exhibitions

Since 2016, University of Liverpool has supported five major exhibitions at Tate Liverpool:

- Cécile B. Evans: Sprung a Leak (21 October 2016 – 19 March 2017)
- Surrealism in Egypt (17 November 2017 – 18 March 2018)
- Fernand Leger: New Times, New Pleasures (23 November 2018 – 17 March 2019)
- Theaster Gates: Amalgam (13 December 2019 – 3 May 2020, closed to public on 18 March 2020 due to Covid-19 pandemic.)
- Lucy McKenzie (20 October 2021 – 27 March 2022)



Lucy McKenzie

At the time of this report, University of Liverpool confirmed support of *Lucy McKenzie*, the first UK retrospective of Glasgow-born, Brussels-based of the artist. The exhibition brings together over 80 works dating from 1997 to the present including large-scale architectural paintings, illusionistic trompe l'oeil works, as well as fashion and design.

The exhibition highlights themes that have interested the artist throughout her career such as the iconography of international sport, the representation of women, gender politics, music subcultures and post-war muralism.

A skilful painter, McKenzie is known for her use of the trompe l'oeil technique; paintings that are so convincingly real they literally “deceive the eye”.

McKenzie collaborates with other creatives regularly. Through her collaborations, she challenges the notion of authorship by pointing to the strength of collective actions. McKenzie founded Atelier E.B. with Scottish designer Beca Lipscombe which has operated as a fashion label since 2011.

Press coverage so far has included the front page of *Art in Liverpool's* November 2021 issue, with a review (Lorraine Bacchus) both online and in print. The exhibition is also reviewed in *The Sunday Times* by Waldemar Januszczak, Liverpool Guild Student Media website, with features and interviews in *Apollo*, BBC Radio 3 and Art UK.

Previous exhibitions supported by University of Liverpool include:

Theaster Gates: Amalgam

In December 2019, University of Liverpool supported *Theaster Gates: Amalgam*, the first major UK exhibition of American Artist, Theaster Gates. The artist explores the complex and interweaving issues of race, territory, and inequality in the United States. The exhibition takes the history of Malaga as its point of departure. During the 19th century, this small island off the coast of Maine, USA, was home to an ethnically mixed community. In 1912, on the orders of the state governor, Malaga's inhabitants were forcibly removed to the mainland. They were offered no housing, jobs or support.

Amalgam presented sculpture, installation, film and dance that respond to this history. Highlights include a new film, *Dance of Malaga 2019*, which featured the choreography of acclaimed American dancer, Kyle Abraham. Gates's musical collective, The Black Monks provide the film's score. Their blues and gospel-inspired sound could be heard throughout the exhibition, continuing into an immersive 'forest' installation.

The marketing and press campaign for *Theaster Gates: Amalgam* continued and received a wonderful public and critical response overall, including a 4-star review from Adrian Searle in *The Guardian*, previews and reviews in *Esquire*, *The Times* and locally in *The Liverpool Echo*.



Cécile B. Evans: Sprung a Leak

University of Liverpool supported a ground-breaking new commission by Belgian-American artist Cécile B. Evans, *Sprung A Leak*.

Featuring two humanoid robots and a robot dog, *Sprung a Leak* explored the movement of data, artificial intelligence, and the relationship between humans and machines. The exhibition drew on research in the fields of science, technology, film and theatre. The University enabled Tate to realise this project through acquiring Aldebaran Pepper robots for the gallery. Five post-doctoral researchers from the Centre for Autonomous Systems Technology, along with Professor Michael Fisher and Professor Karl Tuyls, helped the artist to realise her ambitious vision by programming the robots, providing input, expertise and experience in designing and installing the exhibition.



The show also toured to Museum Leuven (17 November 2016 – 19 February 2017).

An extensive press and marketing campaign promoted *Cécile B. Evans* to a wide-ranging audience. Tate Liverpool and The University were delighted with the public and press response which included positive reviews in *The Observer*, *Art in Liverpool*, and *The Double Negative*. Tate also produced a Tate Shots video to extend the reach of this exhibition. The video has now received nearly 14,000 views on YouTube.

Darren Pih, Exhibitions Curator at Tate Liverpool collaborated with Alexander Chilton, Communications Manager (Research and Impact) and the Computer Science Department at the University of Liverpool to produce a case study on the impact of *Sprung a Leak* for REF 2021.

Surrealism in Egypt: Art et Liberté 1938–1948

University of Liverpool supported a new group show *Surrealism in Egypt*, the first comprehensive museum exhibition about surrealist collective Art et Liberté. The Egyptian link allowed the University to promote the Garstang Museum and its impressive collection of Egyptian and Sudanese artefacts. The show also toured to K20, Dusseldorf; Centre Pompidou, Paris and Moderna Museet, Stockholm.



Surrealism in Egypt received over 17,000 visitors and both our organisations were delighted with the public and press response to the exhibition. University of Liverpool students led four public tours of the exhibition. Highlights included previews and reviews in *The Guardian*, *The Financial Times*, the Royal Academy of Arts magazine and *Apollo* magazine.

A complementary Tate Exchange event, *The Book of the Dead: Passport to the Underworld*, explored surreal imagery with Egyptology experts from the University and asked visitors to help interpret the ancient Egyptian Book of the Dead by illustrating its spells.

Fernand Leger: New Times, New Pleasures

Fernand Leger: New Times, New Pleasures brought together more than forty works by the renowned artist whose paintings, murals, film and textiles were infused with the bustle and rhythm of the metropolis. He drew on new forms of communication that boomed during the 'mechanical age' of the twentieth century. In conjunction with the exhibition, a number of public events relating to academic research took place.



Dr Lauren Arrington, Professor of Modern Literature, delivered a talk titled *Modernist Forms*, which considered the idea of the human form as a distinct visual subject, enabling us to consider Leger's ideas alongside some of his contemporaries, such as George Antheil.

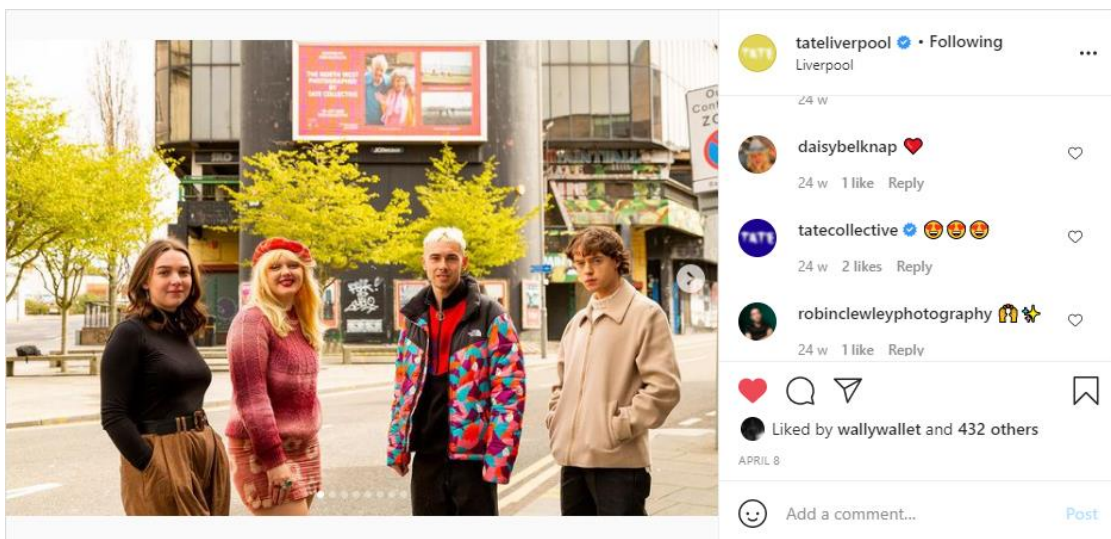
Dr Sophie Oliver, Department of English, participated in a symposium titled *Muses, Anti-muses and Counter-muses* alongside Sarah Wilson, Professor of Modern and Contemporary Art at The Courtauld Institute of Art which aimed to explore some of the women writers who were Leger's friends and contemporaries. *Jazz in Leger's Times*, was a musical response to the exhibition devised by the University's Department of music. Invited staff, students and guests from the creative and cultural sector enjoyed music played by staff in the gallery spaces.

The marketing and press campaign for *Fernand Leger: New Times, New Pleasures* had fantastic public and critical response, including another 4-star review from Adrian Searle in *The Guardian*.

Opportunities for Students

In addition to nearly 1,400 free student visits to paying Tate Liverpool exhibitions since 2016 and 8 Student Ambassadors, unique opportunities for University of Liverpool students have included:

- In January 2021, Assistant Curator Laura Bruni delivered a talk to current MA Art, Aesthetics and Cultural Institutions students with Lucy James Hopes selected for a 3-month studentship at Tate Liverpool in May 2021.
- In March 2021, Tate Liverpool Head of Development, Laura Irving joined the Careers and Employability team for their podcast, *Inspired Futures*, talking about her extensive career across the Third Sector and at Tate Liverpool: <https://news.liverpool.ac.uk/2021/04/20/inspired-futures-laura-irving/>



- In April 2021, four current and former University of Liverpool students were among the young people selected via an open call by Tate Collective which asked young people to capture their experiences during lockdown in the North West. 'Photographing the North' saw their work featured on billboards across Liverpool and displayed in the Studio at Tate Liverpool. Above is an image of Megan O'Connell, Daisy Belknap, Jake Jervis, and Alexander Elson in front of the billboards at Brownlow Hill, Liverpool, featured on Tate Liverpool's Instagram account.
- In May 2021, Senior Curator Darren Pih joined the judging panel for the School of Medicine Student Art Competition.
- In September 2021, the Development team at Tate Liverpool attended the University of Liverpool Freshers Fair.

Prior to this year, other opportunities have included:

- From April to June 2017 - Assistant Curator at Tate Liverpool, Tamar Hemmes, hosted a 3-month placement managed with Charlotte Freyne, a student from the Art, Aesthetics and Cultural Institutions MA.
- From February – March 2018 - *Give it a Go*. As part of the public programme for *Surrealism in Egypt*, 20 students from various courses within the School of Histories, Languages and Cultures led tours for Tate visitors, researching art works and preparing tours according to their own academic interests – preceded by two sessions with Assistant Curator, Tamar Hemmes.
- May 2018 - Jo Warmington, former Head of Development at Tate Liverpool delivered talks to Business students on the subject of Arts Fundraising.
- September 2019 - Jo Warmington and Matthew Watters, Development Manager at Tate Liverpool, attended the University of Liverpool Freshers Fair.
- October 2019 - The Student Ambassador for the University attended an induction day, meeting with staff from the Exhibitions, Learning and Development teams, gaining unique access to behind-the-scenes at Tate Liverpool.
- February 2020 - Catherine Willems PhD Lecturer and Researcher, Director of the Future Footwear Foundation in the School of Arts at KASK, Ghent, led a workshop with fourteen students as part of a partner project with the University.
- February 2020 - Julie Robson, Art Historian and Lecturer, led two gallery visits with 40 adult education students.
- March 2020 - Laura Irving, Head of Development; Amanda Peters, Retail Manager; and Louise Shannon, Head of Programme and Partnerships at Tate Liverpool, delivered sessions for 12 students at a Careers and Employability event: *Inspired Futures*.
- September 2020 - Tate Liverpool promoted partnership benefits at the University's first virtual Freshers Fair hosted the University of Liverpool Student Union. The fair was featured on the Union's Instagram page with 12,000 followers and received over 3,800 click throughs and over 3,200 visits.

Tate Exchange

Since its inauguration in 2016, University of Liverpool academics led 17 Tate Exchange projects, attracting over 73,000 visitors. Past highlights include:

- **Knowledge is Power: The Production of the City, January 2020**
Led by PhD researcher Zhuozhang Li, a photography display, collage workshop and public discussion, explored the relationship between individuals and the city in specific areas in Liverpool and Hong Kong. A performance by artist Mili Carnevale and speaker, activist and PhD researcher, Athanasia Francis, opened up conversations on Liverpool community culture space.
- **Tearing up the Past, December 2019**
Led by the Department of Communication and Media, *Tearing Up the Past* focused on conflict and artistic resistance in Latin America using a display of work by Argentine artists, including work by photographer Lucila Quieto; a series of workshops; In Conversations and screenings.
- **Who Wants to Live Forever? September 2019**
Hosted by the North West Cancer Research Centre based at the University and in partnership with Eclipse, and Liverpool-based artist Faith Bebbington, this residency explored the legacy of Henrietta Lacks and ongoing conversations about patient consent and medical ethics through storytelling sessions in the gallery and textile artworks.
- **Room for Improvement, December 2018**
Led by Emma Squibb and inspired by the work of Fernand Léger who was painting at a time when Joseph Pilates was starting to develop his exercise regime. The University of Liverpool's North West Cancer Research Centre and Institute of Translational Medicine teamed up with Pilates for Life, Sunflowers Cancer Support Centre, NHS Liverpool CCG, and artists Richard Meaghan and Fiona Torrance to deliver a programme of Pilates and artist workshops.
- **Refugee Journeys through the Balkan Route: A Crisis No More? November 2018**
Presented by Gemma Bird and three academics from Aston University, this project raised questions about the lived experiences of refugees on the Balkan Migration Route and presented a series of activities to encourage visitors to think more deeply about what it means to be a refugee fleeing persecution.

Public Programme and Continuing Education

Public Programme events and Continuing Education courses planned in conjunction with Tate Liverpool's programme have attracted a combined audience of over 300 participants since 2016.

Public Programme events have complimented Tate Liverpool exhibitions, while feeding into University of Liverpool research and public engagement.



From Autumn 2021, University of Liverpool academics will be supporting the Lucy McKenzie Public Programme through a series of talks, workshops and events.

In December 2021, Dr Judith Walsh leads an online Continuing Education course, *Realities in Lucian Freud's portraits* designed to complement Tate Liverpool's exhibition, *Lucian Freud: Real Lives*.

Other past events include:

- **March 2021 – Crucibles, Vectors, Catalysts: Envisioning the Modern City**
Iain Jackson, Professor of Architecture and Research Director, Liverpool School of Architecture and Patrick Zamarian (University of Liverpool) joined separate online panels to explore modern cities and architectural production in the blurred era of the independence and postcolonial period.
- **February 2020 – Art, Design and Fashion in the 1960s**
Using Tate Liverpool's *Op Art in Focus* display as a learning resource, the day comprised of illustrated talks, group discussions in the gallery and hands-on screen-printing workshops. Dr Judith Walsh, lecturer at the University of Liverpool and Dino Soteriou, (lecturer and design specialist in printed textiles at Liverpool Hope University), co-delivered both a theoretical and practical study day that explored the impact of art on design and fashion in this fascinating decade.
- **March 2019 – Modernist Forms**
Dr Lauren Arrington, delivered a talk titled *Modernist Forms*, considering the idea of the human form as a distinct visual subject, enabling us to consider Leger's ideas alongside some of his contemporaries, such as George Antheil.
- **June 2017 – Teach the Teachers: Portraying a Nation**
A free and exclusive session for teachers of Key Stage 4 History, *Teach the Teachers: Portraying a Nation*, led by the Department of History, discussed the Weimar era and its culture with an analysis of selected works by Otto Dix and

August Sander, to demonstrate how they can be used as a valuable historical source.

Digital content

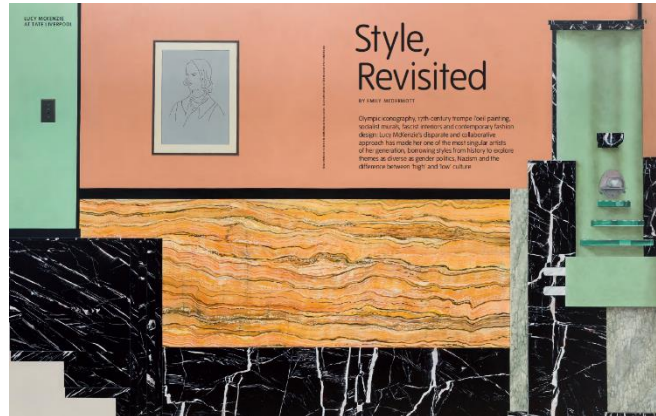
In 2020/21, Tate Liverpool incorporated digital content as part of the University's benefit package to complement in-gallery activities and mitigate any restrictions caused by the ongoing pandemic.

- In April 2021, the Conservation team at Tate created two pre-recorded films for exclusive use by partners like the University of Liverpool. Sharing behind-the-scenes knowledge and expertise, the films provide an insight into the day-to-day work of a conservator.
- In September 2021, the Tate Liverpool Development team created a pre-recorded Careers talk for exclusive use by partners like the University of Liverpool. Head of Development at Tate Liverpool, Laura Irving, shared insight into a career in fundraising within the arts and some tips for pursuing a role in the sector.

Marketing

Tate Liverpool always publicises the University of Liverpool's support of its Programme, making appropriate mention of the University in press releases, marketing materials, social media, website and gallery spaces. The University of Liverpool is thanked in the Tate Annual Report and hyperlinked in the Tate website as a corporate partner, with the website receiving over 19 million visitors each year on average.

This year, University of Liverpool is supporting *Lucy McKenzie*. Crediting for the University was featured in Tate's *Tate Etc.* Magazine Issue 53 and e-newsletter sent to 1.2 million e-subscribers. The University is featured in gallery signage for the exhibition at Tate Liverpool.



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Research

In February 2021, the University of Liverpool and Tate Liverpool were jointly awarded a grant from the NWCDTP Collaborative Doctoral Award scheme to offer a AHRC Doctoral Training Partnership starting October 2021.

The studentship was awarded to Emily Beswick and will be supervised by Professor Michelle Henning and Dr Jordana Blejmar at University of Liverpool, and Alison Jones, Programme Manager for Public and Community at Tate Liverpool.

The collaborative project, *The Migrant Eye: Reactivating the Photographic Past through Archives and Exhibitions in Liverpool and North West England*, is based in the Department of Communication and Media, School of the Arts, at the University.

The studentship will investigate photography archives and the work of named photographers to address the experience of exiles, migrants, stateless and marginalised people.

With a focus on the photographer as a marginalised or migrant figure, the project will explore how marginalisation and the experience of migration may inform their gaze, how such photographers come to contest and shape a cultural and collective memory, and how that can inform contemporary curatorial, learning and interpretation practices. Combining a historical and contemporary approach, this project will bring to light underexplored images and decolonize the photographic archive, but also activate historical images in the present.

Contacts

Hannah Schumann, Research Partnerships Marketing Manager, University of Liverpool

T: 07787667193 E: H.Schumann@liverpool.ac.uk

Laura Irving, Head of Development, Tate Liverpool

T: 0151 702 7430 E: laura.irving@tate.org.uk

Kerry Milton, Development Officer, Tate Liverpool

T: 0151 702 7433 E: kerry.milton@tate.org.uk

IMAGE CREDITS

Lucy McKenzie, *May of Teck* 2010 © Collection Charles Asprey © Lucy McKenzie.
Photo courtesy of the artist; Galerie Buchholz, Cologne/Berlin/New York

Still from the film *Dance of Malaga*, 2019 © Theaster Gates and courtesy of the artist.
Photo: Chris Strong.

Cécile B. Evans, *Sprung a Leak* 2016. Courtesy of the artist and Galerie Emanuel Layr,
Vienna.

Mayo, *Coup Des Batons* 1937. Image courtesy: Private collection, Milan.

Fernand Léger, *Two Women Holding Flowers* 1954 © ADAGP, Paris and DACS, London
2021

Image Courtesy of Tate Liverpool's Instagram

Installation view of Lucian Freud: *Real Lives* at Tate Liverpool 2021 © Gareth Jones

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