



Regional Collections Histories on Display

Conference Programme

Hosted by Exhibition Research Lab, Liverpool John Moores University,
in collaboration with the University of Birmingham

11 September 2026



**UNIVERSITY OF
BIRMINGHAM**

Contents

Introduction	3
Overview	4
Abstracts	7
Contributor biographies	14
Useful information	16

About the cover design:

The image is from the cover of the catalogue from the first John Moores Painting Prize of 1957, then titled The John Moores Liverpool Exhibition. The same design is used in the exhibition accompanying this conference, also in Exhibition Research Lab Gallery: 'Big Data; Networked Narratives: Decentring Collection Histories with Data from the John Moores Painting Prize'. Please join us after the conference at 16:00 for the exhibition opening.

Introduction

This conference brings together researchers, curators, archivists, artists, and practitioners for a day of conversation focused on the histories of regional museums, galleries, libraries, and archives, and on the many ways these histories are being researched, interpreted, and shared with audiences today. This conference is intended as a space for exchange: a chance to reflect on current practice, to discuss new methods and challenges, and to consider how collections histories can be made meaningful to the diverse communities these institutions serve.

Hosted by Exhibition Research Lab at Liverpool John Moores University in collaboration with the University of Birmingham, the event has grown directly out of Sophie Hatchwell and Hana Leaper's shared long-running research into post-war art collections, regional research networks, and the public histories of museums and exhibitions. Our collaborative work has examined how regionally rooted research can generate new histories of art, place, and display, while also addressing the practical and ethical conditions under which such research is produced. Our current ERL exhibition ['Big Data: Networked Narratives: Decentring Collection Histories with Data from the John Moores Painting Prize'](#) also stems from this shared research practice, and will open with a drinks reception at the close of the conference.

The conference and exhibition sit in close dialogue with our recent book, [*Post-1945 Art Collections and Regional Research Networks: Collaborative Art History*](#), which argues for the importance of place-based, regionally sensitive approaches to collections research. It also marks the fruition of our collaborative research project 'Public Collections histories on display', funded by the University of Birmingham and delivered in partnership with the ERL and Birmingham Museum and Art Gallery. This project has looked at civic collections across the four nations of the UK and Ireland, to explore how best to disseminate research about museum, archive and collection histories, in a manner that is accessible to and reflective of the needs and priorities of museums and their many publics. At this conference, we will present our initial findings from this project and extend our conversations by opening them out to a wider community of speakers whose papers demonstrate the range, urgency, and inventiveness of current research in the field.

We are especially grateful to Dr Jonathan Hoskins for his help in organising this conference, to our colleagues at LJMU and University of Birmingham for their support, to our project partners BMAG, our networks of regional gallery partners, in particular those who have contributed to the research discussed here, our speakers, and to the members of the Post-War Painting in Regional Collections research group and the British Art Network.

Overview

10:00 - 10:20

Welcome and Introduction

10.20 - 10:50

Keynote: Sophie Hatchwell

Public Collections Histories on Display

11:00 - 12:15

Panel 1: Reinterpreting Regional Collections Histories: Collaboration, Care and Belonging

This panel explores how regional collections histories are activated through collaborative, place-based, and critically reflective exhibition-making. The speakers examine touring exhibitions, feminist curatorship, and neglected sculptural legacies as ways of researching and re-presenting underexplored collections. Together, they consider how exhibitions can make visible networks of care, pedagogy, locality, and diaspora, while also exposing the labour, compromises, and institutional constraints involved in producing more publicly meaningful accounts of regional collections histories.

Drawing Together: Place-Based Exhibition-Making and the Public Lives of Regional Collections

Helen Cobby, Bath Spa University

Curatorship as Collaboration and Coping: Feminist Histories of a Regional Collection on Display

Ella Nixon, Murray Edwards College, University of Cambridge

Excavations, Reconnections / Petar Hadži Boškov in Bradford, London, and Skopje

Jelena Sofronijevic, independent

12:15 - 13:15

Lunch

Complementary lunch will be served.

13:15 - 14:30

Panel 2: Beyond the Museum: Non-Traditional Collections and Participatory Practice

This panel explores how regional collections histories can be activated beyond conventional museum formats through living archives, community storytelling, historic buildings, and digital mapping. From a seed collection embedded in a public library, to a working bathhouse curating architecture and visitors' memories, to an interactive map of trade cards in a university collection, the papers examine alternative ways of gathering, interpreting, and sharing heritage. Together, they ask how collections are shaped by public participation, questions of ownership and access, and experimental modes of display that foreground locality, use, and relational histories rather than fixed object-based narratives.

Merseyside Seed Stories

Jay Hampton, Liverpool John Moores University

Curating Historic Architecture, Cultural Heritage and Visitors Stories in the Age of "Memorialism". A Case of Bramley Baths in Leeds

Maria Mkrtycheva, University of Wolverhampton

Paper Trails: Mapping the Bedford Trade Card Collection

Frances Varley, University of Leeds

14:45 - 15:45

Workshops: How Exhibition Systems Shape Collections Histories

These workshops, led by two of the curators of our new exhibition 'Big Data; Networked Narratives: Decentring Collection Histories with Data from the John Moores Painting Prize', investigate how art histories are actively constructed through exhibition practices. Each session uses the John Moores Painting Prize as a point of departure to examine how institutional frameworks and cultural categories - whether gendered, regional, or national - influence visibility, meaning, and the narratives that come to define British art. Through collaborative, reflective activities, both workshops encourage participants to reconsider the assumptions embedded in exhibition systems and to explore more expansive, critically aware approaches to understanding collections and their histories.

Playing Jury: Regional, National, or Both? Narratives of British Art in the Post-War Period

Ella Nixon, Murray Edwards College, University of Cambridge

Queering Exhibition Histories: Seeing the John Moores Painting Prize Through a Non-Binary Lens

Em Langridge, independent

16:00 - 18:00

Exhibition Opening: Big Data; Networked Narratives: Decentring Collection Histories with Data from the John Moores Painting Prize

Join our curatorial team for a drinks reception to celebrate the opening of our exhibition: Big Data; Networked Narratives: Decentring Collection Histories with data from the John Moores Painting Prize. Curated by Hana Leaper and Sophie Hatchwell, with Geneva Beckford, Emily Fuggle, Em Langridge, Ella Nixon, and Rebecca Savage, the exhibition uses archival data from John Moores Painting Prize exhibitions 1957-1987 to reconsider how post-war British art has been collected, narrated and remembered. Big Data; Networked Narratives is both an exhibition and a methodological experiment that asks how collaborative research can make collection histories more open, plural and accountable.

Rather than treating Liverpool as a peripheral outpost in a London-centred account of post-war British art, Big Data; Networked Narratives positions the city as a nexus-point within a distributed, mobile and networked cultural landscape. The exhibition shows how regional exhibitions and civic collections did not simply reflect or perpetuate artistic reputations formed elsewhere; they actively shaped careers, enabled acquisitions, and helped define what counted as British art.

Abstracts

Panel 1: Reinterpreting Regional Collections Histories: Collaboration, Care and Belonging

Helen Cobby

Drawing Together: Place-Based Exhibition-Making and the Public Lives of Regional Collections

This paper examines how collaborative touring exhibitions can operate as forms of public research and civic impact across regional cultural partnerships. Developed through an experimental collaboration between Bath Spa University (BSU), Salisbury's Young Gallery and Chippenham Museum, the case study Drawing Together uses the 80th anniversary of the Bath Academy of Art (BAA) at Corsham Court to explore how regional collections histories might be reinterpreted and made publicly meaningful through place-based and socially engaged approaches. Across three partners with different audiences, institutional priorities and community contexts, the project asks whether touring exhibitions can become vehicles for social connection and community engagement, rather than mechanisms for scale or income generation.

Taking its cue from the BAA's 1946 prospectus, which states that 'It is hoped that Art will not be yet another "school subject" but a way of learning, a way of teaching and, indeed, a way of living', the exhibition examines the development and significance of post-war art education and collections, the role of artists as teachers, and the continuing relevance of experimental pedagogies within current debates around arts education and public value.

Drawing on the BAA's own tradition of experimental exhibition-making, the project has involved BSU students as collaborators in researching and interpreting each collection, while rethinking traditional display methods and institutional processes. This includes the use of photogrammetry as a method of reinterpretation or reactivation and creative knowledge exchange.

The paper reflects on what can happen when regional and largely under-studied collections and their pedagogic histories are co-authored with young people, and considers tensions around labour, sustainability, institutional capacity and the rhetoric of 'impact' within regional cross-sector cultural partnerships. In doing so, the project responds to wider pressures facing both universities and regional museums, including questions of civic responsibility, public value and the sustainability of collections-based practice.

Ella Nixon

Curatorship as Collaboration and Coping: Feminist Histories of a Regional Collection on Display

In my 2024 exhibition *Belonging* at the Laing Art Gallery in Newcastle-upon-Tyne, I included a group display of four artworks by women artists titled 'Networks of Giving'. One painting by Helen Hacking had been donated by Margery Stevenson, a fellow artist at what is now the Fine Art Department at Newcastle University. Hacking herself donated two of the displayed works, including paintings by her former tutors, Christine Seddon and Ann Gillie. These were shown alongside a portrait by Stevenson of a former director of the Laing. Together, the display highlighted the networks of friendship, artistic training, and institutional support that shaped both the Newcastle arts scene and the gallery's collection.

Belonging was the outcome of a collaborative doctoral project between the Laing and Northumbria University. In my thesis, I reflected on the exhibition-making process as a curatorial case study, examining how regional collection histories can be researched and presented through feminist methodologies. Rather than foregrounding gender as the sole interpretive framework, I used the lens of locality as an experimental, yet subtle, feminist approach. I drew on the Laing's collection and archives to trace relationships among artists, donors, art schools, and regional identity in north-east England. Through displays such as 'Picturing Place' and 'Networks of Giving', the exhibition explored how women artists entered and continue to inhabit civic collections through local infrastructures and institutional memory, challenging narratives of 'rediscovery' that often dominate blockbuster exhibitions of women artists.

The paper also deromanticises the curatorial process itself. I reflect on archival research, collaboration, conservation constraints, and the pressures of curating within a regional museum to examine the tension between activist and 'keeper' approaches to feminist museology. In dialogue with Jenny Richards' concept of the 'coping curator', I argue that exposing the labour and compromises behind exhibitions is essential to understand how feminist curatorial practice operates in reality.

Jelena Sofronijevic

Excavations, Reconnections / Petar Hadži Boškov in Bradford, London, and Skopje

Head (1963?), a sculpture by the artist Petar Hadži Boškov (1928-2015), is held in the stores of Cartwright Hall in Bradford. An image of this work sitting in store suggests it is in much need of restoration. It is likely that this sculpture has not been the subject of research or public display since its creation and entry into the museum's collection. It remains hidden in plain sight, much like the Yugoslav diasporic communities across Yorkshire and northern England.

Hadži Boškov was inspired to pursue an education at the Royal College of Art and at the Slade School of Fine Art in London, supported by a British Council scholarship, following an encounter with Henry Moore. In 1955, the British Council organised a touring exhibition of the English sculptor's works through socialist Yugoslavia; the exhibition, and the sculptor, remain prominent in art historical and cultural histories of the region today. In the UK, Moore became a mentor to Hadži Boškov and opened his debut exhibition at the remarkable Grabowski Gallery which, with curator Jasia Reichardt, would also be a centre for 'Commonwealth' artists like Frank Bowling and Aubrey Williams, who held some of their first UK exhibitions in the space. Hadži Boškov soon returned to Skopje (now North Macedonia), designing many spomeniks (World War II monuments) and public artworks. He continued to enjoy exhibitions across the UK, especially in Bradford, a city which is twinned with Skopje, and where one of his sculptures remains neglected and undocumented.

In its condition, the sculpture embodies questions of care, belonging, and cultural heritage. This historic and ongoing relationship between Bradford and Skopje—and between Bradford and other British cities, exemplified by Hadži Boškov's touring exhibitions from the 1950s to the 1990s—is under researched and underrepresented, particularly in terms of public space and architecture. Questions of historical revisionism and identity can challenge artists, curators, and cultural workers in both contexts today.

These connections are sustained today by the presence and visibility of both Moore and David Hockney's work in the Solidarity Collection at the Museum of Contemporary Art in Skopje (MoCA-Skopje), formed after the earthquake in the city in 1963. The artists' works are both frequently displayed, and well-known in the arts and cultural community. Excavating Hadži Boškov's sculpture is an opportunity to revisit and restore such connections in the UK.

Panel 2: Beyond the Museum: Non-Traditional Collections and Participatory Practice

Jay Hampton **Merseyside Seed Stories**

Global food security is at risk with 90% of vegetable varieties lost in the last 100 years. Due to global pressures the price of food is set to increase, making working class communities at risk of food insecurity. One project that is aiming to create more resilience in our regional food system is the Liverpool Seed Gallery, which has been operating since 2022. It is a regional collection and living archive of heritage seeds

with links to Merseyside. Heritage seeds are old varieties that have been grown and passed down through generations. These seeds often come with family histories and associated cultural practices.

The seed gallery is based in a council library in Old Swan. An area classed as green desert, with low literacy rates and high fuel poverty. It aims to be a welcoming public interface to the collection and acts as an exhibition space. Seeds are shared with local growers for free.

There is a cyclical interaction with the public that embeds endemic knowledge into the collection. Consisting of a public call - asking for seeds and stories from the general public, focusing on growers in the Merseyside region, to collect and document the histories that come with local seeds. These stories are then used as drawing prompts in workshops with creatives and local children to create seed packet designs based on the stories that are uncovered. As well as allowing participants free range to design any seed packet they wish. The designs are then put onto packets in the public facing seed gallery alongside the public call.

A challenge of this project lies within the links to the university. Historically institutions exploited botanical specimens from across the globe - and used endemic knowledge from communities without proper credit. This has led to a mistrust that institutions will use these heritage seeds in ways that are owned by the university and taken away from public ownership. The seeds, knowledge and stories are currently a form of commons and it is needed to keep them this way.

Another challenge arises when disseminating rare seeds from indigenous/minority communities without their knowledge/consent. For example; seeds that have come into the collection anonymously or from someone outside of the original growers culture. In this instance it is difficult to know how widely to share the seeds and to whom. One way is to think of these specific seeds as 'closed practice'. Another is to only share the seeds with people who agree to use them as commons and not for profit. More public input from people with links to these types of seeds would help to create a more unified approach.

Maria Mkrtycheva

Curating Historic Architecture, Cultural Heritage and Visitors Stories in the Age of “Memorialism”. A Case of Bramley Baths in Leeds

Does a collection make a museum? And does an official museum title make an institution more eligible for working with heritage, sense of belonging, identity and memory? Bramley Baths, a functioning swimming pool in the outskirts of Leeds, housed in a Grade 2 listed Edwardian building, officially is not a museum. But the way they address tangible and intangible heritage, historical architecture, archives, and visitors' stories, is equivalent to a civic museum, which the area of Bramley lacks. Similar to many civic and regional museums, Bramley Baths received funding from the

National Heritage Lottery Fund. And similar to museums, it is now facing a challenge of how to truthfully and critically situate their past in “age of commemoration”, as a French historian Pierre Nora called a phenomenon of fascination with heritage, national memory, reconstruction and tradition.

At the intersection of two strands – Methods for curating collections histories and Community engagement and co-production in the civic museum – I would like to propose a short workshop, a “learning from a non-museum” practice, where the participants could use political imagination to reflect on perplexities of historical and social consciousness, history and memory, linearity of time and the disruption of it by the cult of national heritage. Bramley Baths, which treats their architecture and visitors stories as their collection, will serve as a case study on how to find the alternatives to the popular representation approach, where the idea of a collective history is juxtaposed with individual memories and the idea of a glorious (colonial) past is “contested” by the inclusion of the underrepresented voices.

Frances Varley

Paper Trails: Mapping the Bedford Trade Card Collection

This paper presents an experimental digital mapping project developed using the Bedford Library of Furniture History (University of Leeds Libraries Cultural Collections). In mapping the Library’s collection of historic trade cards, I explore how regional collections might be displayed, accessed, and research through spatial, chronological, and digital aggregation beyond object-centred exhibition narratives. Trade cards are typically catalogued and encountered as individual items: this project asks what changes when they are instead examined collectively.

The project involved significant research and development work, including the restructuring of legacy metadata, the standardisation of dates and locations, and the integration of IIIF assets to support close visual analysis. An interactive web map was developed that allows users to filter and search the trade card collection and move fluidly between macro-level patterns and individual objects. Rather than presenting a didactic or interpretive framework, the interface is designed as an exploratory research tool, supporting open-ended inquiry across disciplines such as design history, print culture, economic history, and material culture studies.

A focus of the project was usability: how to balance rich functionality with clarity and how to support discovery without imposing hierarchy. The paper discusses the introduction of lightweight keyword tagging and ‘invisible’ synonym handling to enhance search across conceptual terms (empire, chromolithography, women artisans, for example) without foregrounding taxonomy. ArcGIS StoryMaps provides the project with contextual grounding for the collection and its position within the Leeds repository, while deliberately avoiding the conventions of a digital exhibition.

In reflecting on the practical, technical, and curatorial decisions involved, this paper contributes to current discussions around regional collections, digital dissemination, and the role of exploratory interfaces in research and teaching. It argues for mapping as a complementary mode of engagement that reveals relational histories while preserving openness and agency for users.

Explore the project here -

<https://storymaps.arcgis.com/stories/5272528219ea44c6ac37aa0e0ce02d90>

Workshops: How Exhibition Systems Shape Collections Histories

Ella Nixon

Playing Jury: Regional, National, or Both? Narratives of British Art in the Post-War Period

Drawing on my contribution to the co-curated exhibition, this workshop explores how ideas of 'British art' in the post-war period were shaped by exhibition structures, selection processes, and institutional decision-making, rather than existing as a fixed category. It focuses on two contrasting initiatives from the late 1950s: the John Moores Painting Prize exhibition in Liverpool (1957), an open competition established to broaden access beyond London-centred institutions, and the Arts Council Collection's touring exhibition The Arts Council Collection of Paintings and Drawings (1958), which presented a curated narrative of British art since 1900 through a selective acquisition and display strategy. Taken together, these two frameworks—open submission versus curated selection—provide a way to examine how institutional systems influence which artists are visible, how artworks are categorised, and how national art histories are constructed.

The workshop is structured as an interactive 'jury game'. Participants are asked to act as selectors working with anonymised pairs of artworks from both exhibition contexts. In Round 1, they pair artworks they believe are by the same artist from a selection of six images. In Round 2, the matched works are revealed side by side, and participants discuss which belonged to the John Moores Painting Prize and which to the Arts Council Collection exhibition, focusing on how exhibition context (regional or national) affects interpretation. A final guided discussion reflects on how institutional frameworks shape classification and meaning.

The session explores how categories such as 'regional', 'national', and 'British' are produced through curatorial processes rather than inherent artistic qualities. By

engaging directly with the differences between open competition and curated national display, participants are invited to consider how post-war exhibition culture negotiated questions of authority, inclusion, and cultural value.

Em Langridge

Queering Exhibition Histories: Seeing the John Moores Painting Prize Through a Non-Binary Lens

This workshop will explore how we can both create and take a non-binary approach to exhibition histories. Participants will first be introduced to a queer and non-binary framework and will then work with data from the John Moores Painting Prize to develop and employ the framework themselves. The workshop discussions will prompt participants to consider how exhibition histories are shaped, what is valued as important information when recording collection histories, and how their own subjective perceptions interact with works of art. Ultimately, the workshop will create trans-temporal connections between the participants and artworks from the John Moores Painting Prize by developing a non-binary methodology for working with exhibition histories.

The workshop will run in three sections. The first will be an introduction to the concept of queer methodologies for exploring exhibition histories, focusing on a non-binary approach. The second and longest section will be a practical discussion-based exercise exploring participants' responses to anonymised works from the John Moores Painting Prize through the non-binary lens. The final section will be reflective, encouraging participants to think about the similarities and differences in responses across the group, and supporting participants to apply this framework to exhibitions they visit or curate in the future. This workshop will co-productively shape the research outcomes of the exhibition in the ERL by offering participants the chance to influence understandings of 'non-binary'. Participant responses will input into the developing framework and contribute to clearer understandings of how individuals respond to anonymised works of art through a specific non-binary lens.

The key takeaways for participants will be: an understanding of the John Moores Painting Prize; an understanding of a non-binary framework for approaching exhibition histories; and confidence in recognising and challenging their own perspectives on exhibition histories.

Contributor biographies

Helen Cobby is Curator and Lecturer: Collections and Material Culture at Bath Spa University, where she manages and develops the university collections and teaches across collections management, curatorship, heritage and material culture. Her work focuses on public interpretation and creative use of collections through exhibitions, partnerships and collaborative research projects. Previously, Helen was Assistant Curator at the Barber Institute of Fine Arts, University of Birmingham, where she co-curated major exhibitions including *Cornwall as Crucible* (2020). She has also worked at the Ashmolean Museum, University of Oxford, where she curated the touring exhibition *The Young Turner* (2016-17).

Jay Hampton is a sci-artist focusing on nature, environment, climate and food. With an interest in public engagement she works with community gardens and runs a seed library that tracks down lost heritage seeds from Merseyside to record their stories and get them back into public hands. She is interested in ethnobotany, endemic knowledge, agroecology, and creative perspectives of children. Her creative work has been installed at Liverpool Football Club, Glastonbury Festival and Chelsea Flower Show and she has worked on projects engaging with the public with Open Eye Gallery, Tate Liverpool and Kitty's Launderette.

[Sophie Hatchwell](#) (FRHistS, SFHEA) is Associate Professor in History of Art at the University of Birmingham where she is Deputy Director of Research and Knowledge Exchange for the College of Arts and Law. Sophie is Academic Lead of the University's Culture Forward network and leads the editorial team of [Midland Art Papers](#). Her recent publications include 'Civic Galleries and interwar exhibition cultures in Britain', *Museum History Journal* (2024), and [Post-1945 Art Collections and Regional Research Networks: Collaborative Art History](#), Routledge, 2026.

Em Langridge is an independent art historian and Exhibitions Officer at Showtown, the museum of fun and entertainment in Blackpool. With almost a decade of experience in museums, galleries and archives, their work focuses on community led research and engagement to shine a spotlight on marginalised histories. Their research prioritises creating frameworks for others to be able to shift their perspectives and look at collections, exhibitions, and research through new lenses.

[Hana Leaper](#) is Reader in Histories of Art and Museum Studies, Programme Leader of the [Exhibition Studies MA](#), and Director for Research of the [Exhibition Research Lab](#) at Liverpool John Moores University. She holds an embedded post with the John Moores Painting Prize and her article '[Contemporary Co-Production with Historical Collaborative Feminist Precedents: Exploring community-led exhibition-making through The Famous Women Project](#)' was published in Visual Cultures journal earlier this year. Alongside Dr Sophie Hatchwell, Hana co-convened the [Post-War Painting in Regional Collections](#) research group, and their book [Post-1945 Art Collections and](#)

[*Regional Research Networks: Collaborative Art History*](#) is published with Routledge, 2026.

Maria Mkrtycheva is a curator and a researcher exploring the notions of access, reciprocity, home and sense of belonging through socially engaged and participatory art practices. She is interested in the shifting role of the viewer towards a participant, in challenging the idea of a homogeneous audience and target groups and in the possibility of a reciprocal relationship between art institutions and their nuanced audiences. She works with museums and art institutions to make their collections, modes of display and programmes porous to the plurality of experiences, backgrounds and interpretations.

Ella Nixon is a postdoctoral researcher at The Women's Art Collection. Her doctoral thesis examined the representation of women artists in regional art galleries, in collaboration with the Laing Art Gallery (Newcastle-upon-Tyne). Prior to completing her PhD at Northumbria University in 2025, she completed a BA in History at the University of Cambridge and an MA in History of Art at The Courtauld, specialising in twentieth-century European art.

Jelena Sofronijevic is a producer, curator, writer, and researcher, working at the intersections of cultural history, politics, and the arts. Their independent curatorial projects include *Invasion Ecology* (2024), *SEEDLINGS: Diasporic Imaginaries* (2025), and *Can We Stop Killing Each Other?* at the Sainsbury Centre (2025), and they produce *EMPIRE LINES*, a podcast which uncovers the unexpected flows of empires through art. They are also pursuing a practice-based PhD with Gray's School of Art, curating exhibitions of Balkan and Yugoslavian/diasporic artists in British art collections. Jelena's full portfolio is available on their website and Instagram.

Frances Varley is an art historian whose research focuses on the histories of collecting and networks of artistic exchange in England and the United States in the nineteenth century. She was the 2025-26 Bedford Fellow at the University of Leeds' Leeds Arts and Humanities Research Institute and has previously been a Teaching Fellow at The Courtauld Institute of Art, where she completed her doctorate in 2024. She has work forthcoming in the *Journal of Victorian Culture and Art History*, and has lectured at Tate Britain and the National Gallery.

Useful information

Location

The conference and exhibition opening will take place at:

Exhibition Research Lab Gallery
John Lennon Art and Design Building
Duckinfield Street
Liverpool
L3 5RD

Link and QR code to this location on Google Maps:

<https://maps.app.goo.gl/dWAe5MM644wau9547>



The gallery will be signposted from the main entrance to the building on Duckinfield Street. There is a reception desk just inside the main entrance for assistance.

Access

The building has step-free access. Please contact us directly to discuss any additional access requirements.

Refreshments

A complementary lunch will be served for all conference attendees at 12:15, with vegetarian and vegan options.

Contact

For subject related enquiries, please email Dr Sophie Hatchwell (s.hatchwell@bham.ac.uk) or Dr Hana Leaper (h.m.leaper@ljmu.ac.uk). For all other enquiries, please email Dr Jonathan Hoskins (j.hoskins@ljmu.ac.uk).