



**AUSTERITY,
ADVERSITY,
ART?**

Adversity, Austerity, Art?

Fine Art education as a site of social
and political resistance, initiative and
engagement.

University of Wolverhampton, George Wallis Building
Wolverhampton Art Gallery

Welcome and Introduction

The University of Wolverhampton is delighted to be hosting the 2018 NAFAE Symposium and AGM for Fine Art Educators: *Austerity, Adversity, Art?* Fine Art education as a site of social and political resistance, initiative and engagement.

I would like to thank Wolverhampton City Art Gallery for co-hosting this event. The gallery is currently the proud host to the Diaspora Pavilion first exhibited at last year's Venice Biennale. The artists and work in this show are the epitome of the tradition of social and political resistance, initiative and engagement that has become characteristic of Fine Art education in the UK. It seems timely, then, to remember that the link between the Diaspora, Art Education and this gallery stretches back to 1981 when Wolverhampton Art Gallery hosted the exhibition 'Black Art An Done' and this was followed by the First National Black Art Convention in Wolverhampton Polytechnic in October 1982.

There are of course many examples of how Fine Art courses have provided a home and a route for social and political resistance, however, we now find ourselves at a point in time where education as a site for 'critical thinking' and self-development is being usurped by government initiatives that seek to measure our courses against 'employability' metrics that do not represent the personal transformations achieved through art education. In cities like Wolverhampton, austerity is biting hard. It is increasingly difficult to maintain

the pipelines from our schools into creative courses in an environment where education policies seem to increasingly limit school children's opportunities to participate in the arts. For 'the many', Higher Education seems an unaffordable and very distant possibility.

It is clear from the range of contributions on the table today, however, that these concerns are not just ours; they are not local or parochial, they are national. In this environment it is important to celebrate the Fine Art courses around the country that are still engaged in strategies and projects that aim to develop the voice of the individual through a pedagogical practice of personal, political and institutional critique and public engagement; art practices and projects that look to challenge the political and social landscape and cherish articulations of difference. I hope today will inspire us to keep fighting for the importance of Fine Art education, as we think it should be taught, for every creative child who might want to study in our Art Schools in the future.

Maggie Ayliffe

NAFAE Secretary

Head of Visual Arts

University of Wolverhampton

Programme

- 9.30** **AGM**
- 9.30 - 10.00** **Registration & Coffee**
Wolverhampton Art Gallery, opportunity to view Diaspora Exhibition.
- 10.00** **Welcome**
Introduction: Austerity, Adversity, Art?
Maggie Ayliffe
- 10.10 - 10.30** *State of Exception: Art School in Time of Austerity*
Dr Christian Mieves, University of Wolverhampton
Presentation
- Overlapping species of spaces: exploiting ecotones in an urban setting and various attempts at increasing artistic biodiversity*
Alec Shepley & Paul Jones, Wrexham Glyndŵr University
Petcha-Kucha
- 10.30 - 10.50** *Rebel Rebel, How could they know? Hot Tramp, I love you so! or Recognising Experience-based Education and Learning*
Marsha Bradfield and Kerri Jefferis, University of the Arts London
Presentation
- Prefab*
Martin Fowler, University of Cumbria, Carlisle
Petcha-Kucha
- 10.50 - 11.10** *Inventing a World that Works Between the Land and the Globe*
Harry Meadows, University of Bournemouth
Presentation
- Precarious practices, precarious futures*
Adam Cooke & Paul Jones, Wrexham Glyndŵr University
Petcha-Kucha
- 12.00 - 1.00** **Lunch at the Art School** **Foyer**
- 1.00 - 2.00** **Afternoon Session** **MK045**
Courting Resistance
Professor Juan Cruz & Dr Chantal Faust, Royal College of Arts
Presentation
- The Precarious University - Co-Production as Interstitial Resistance*
@.ac
Petcha-Kucha

1.40

Between Hands - Painting as a Negotiated Space

John McClenaghan, Wrexham Glyndŵr University

Christopher McHugh, University of Chichester

Presentation

The Art School as Gift Economy

Gavin Rogers & Laura Onions, University of Wolverhampton

Petcha-Kucha

2.00 - 3.00

Afternoon Breakout Sessions**Strand 1****MK045****Simon Harris***Strategies for Teaching Sculpture: The Economies of Material Production*

Paula Chambers, Leeds Arts University

Presentation

*The Arts of Foresight, Technology and Dragons:**an inquiry into new narratives*

Professor David Haley, University of Technology

Dr Vincent Walsh, Liverpool John Moores University

Presentation

Strand 2**MK301****Christian Mieves***Hysteria, Betrayal and Art*

Dr Catherine Maffioletti & Dr Chrysanthi Nigianni

Presentation

'La Police s'affiche aux Beaux Arts': 1968 - The Art School as Symbolic Opposition

Richard Hudson-Miles, Kingston University

Presentation

Strand 3**Foyer****Gavin Rogers***What makes an art school work?*

Wolverhampton School of Art Tour and discussion

3.00 - 3.15

Afternoon Break**MK045**

3.15 - 4.00

Should we be tendentious or is it more or less or other than that?

Jenny Walden, University of Portsmouth

Presentation

Effectual Action, Cultural Empowerment, Mobility and the Art School

Eliza Bonham Carter & Paul Haywood

Round Table Discussion

4.30

Close

Dynamic Peer Learning (A discourse analysis of the Fine Art Crit)

Ella McCartney & Fiona Lake, Manchester Metropolitan University

Poster

‘State of Expectation’: Art Schools in Times of Austerity

Dr Christian Mieves
University of Wolverhampton

The relationship between cultural infrastructure and creative practice has often been linked to audiences and mass media. It seems that, whereas in affluent times creative practice and institutions such as museums or universities can afford to keep their distance from the public (something that may be perceived as elitist), at times of financial crisis such as the present day, contemporary practice is held to account and has to foster a close relationship to the audience.

The 1980s are a good example of how the financial situation can have an important impact on the art world and creative practice, as a decade that Young British Art redefined the relationship to the audience and shifted themes. This shift has been described sometimes as trivialization and ‘matter to fact air’ (Stallabrass 1999, 3). The recent financial downturn and the financial cuts in the cultural sector might have a similar impact, considering the tightened grip on art schools with funding cuts and engagement agendas.

However, despite the state of increased public accountability, art schools have frequently described as a ‘state of exception’ where universities become a ‘de facto and paradoxical dictatorship of freedom for its student-citizens outside the realm of the everyday’ (Madoff 2009, 275). This paper will explore the claim for exception in the midst of an economic crisis. How can we considering ‘illegality’ and deviation from norms as an almost ‘constitutional’ right of art education and a prerequisite for artistic production.

Works cited:

Stallabrass, J., 1999. *High art lite: British art in the 1990s*, London: Verso.
Madoff, S.H., 2009. *Art school: (propositions for the 21st century)*, Cambridge, Mass.: MIT Press.

Overlapping species of spaces: exploiting ecotones in an urban setting and various attempts at increasing artistic biodiversity

Alec Shepley & Paul Jones,
Wrexham Glyndŵr University

This Pecha- Kucha style presentation will describe various attempts at inserting artistic practice between overlapping ecosystems within the central business district of Wrexham town centre.

Georges Perec describes how space begins as lines traced on a blank page. Often lines define spaces or ecosystems by way of delineating edges or boundaries. Fine art often questions borders and encourages a blurring the “edges” of ideas or practices, and often occupies spaces between disciplines, ways of knowing and bodies of knowledge. This can be very fruitful and can provide new insights, allowing us to challenge our own conventions, and rethink our engagement with the world around us. It can also create new overlapping territories – referred to in this project as ecotones. Ecotones can be described as the overlapping spaces between two ecosystems. They have the characteristics of the two overlapping systems but can also contain new hybrids not found in either system. In this way they can be seen to have an increased biodiversity.

This project will consider how identifying and occupying urban ecotones can contribute to new ways of artistic practice and hopefully add something useful to the conversation about how we address or negotiate adverse conditions, be they economic, social, cultural, political or artistic!

‘Rebel Rebel, how could they know? Hot tramp, I love you so!’: or Recognising Experience-Based Education and Learning

Marsha Bradfield & Kerri Jefferis
University of the Arts, London

There has never been a better time to learn. Once the perceived province of the educated elite, today knowledge acquisition is well recognised as life wide [taking place beyond traditional classrooms]. DIY videos on YouTube proliferate; socially engaged projects are all the rage; survival is transacted through street smarts and other ways of developing a ‘feel for the game’ (Bourdieu).

Heterogeneous knowledge has terrific appeal but institutions of learning are not generally well placed to valorise it. REBEL takes up this challenge as a short-term research project commissioned by the University of the Arts London (2017 - 2018). As the name suggests, Recognising Experience-Based Education and Learning (REBEL) attempts to evaluate informal learning and test structures to better support it. This takes place through the development of open source reflexive tools designed to benefit learners in various contexts. Austerity and adversity make this mutuality all the more urgent.

Our report on the formative outcomes of REBEL will share insights from our recent focus groups testing its paper-based, prototype: a deck of discursive cards. Using these cards to recognise experience-based learning has raised important considerations regarding how and what learning is valued, by who and how it is articulated by the

stakeholders involved. Core here is the potential for all learners (in and out of art and design education), their peers, mentors, employers, tutors, communities, courses and institutions to more effectively support each other by recognising and creatively valuing life wide knowledge.

‘Prefab’

Martin Fowler
University of Cumbria

‘New data from Credit Suisse means 42 people now own the same wealth as 3.7 billion people.’¹

At this conjunctural moment in history, located between the 07/08 ‘Great Financial Crash’ and the predicted crash of 20/21, this pecha-kucha style presentation proposes a re-consideration of the role and function of the ‘object’, within the ideological structure of Neoliberalism.

In the midst of capitals impending crises; mass unemployment as a result of technological development, rising levels of corporate and private debt and the \$4 trillion invested in non-renewable energy systems, the presentation places specific focus upon society’s naturalising discourses and their inability to provide change.

Using ‘object’ as inclusive framing device, the presentation applies a Marxist critique to the normative grammars of both the art institution and the art object. Challenging the received conventions of the bourgeois liberal humanist ‘object’, the presentation agitates for a dialectical re-making of social form.

¹Michael Roberts
(thenextrecession.wordpress.com)

Inventing a world that works between the land and the globe.

Harry Meadows
Arts University Bournemouth

The mythological routes to a financially sustainable career in the arts are a dubious tale to tell. Now is the time for speculative thinking.

Talking to prospective students or their parents, I cannot spin a yarn about a gallery system or an Arts Council providing them a living upon graduation. Instead, I say that they will be supporting their artistic endeavours by doing jobs that have yet to be invented. This answer hints at changes to come in employment, economics and attitudes to consumption. Hopefully we do not just prepare students to grasp at art market prestige, but rather, to contribute to new operating conditions.

Austerity is not purely an economic policy but also an attitude of stern stoicism that can calcify critical thinking. To imagine alternative futures, an atmosphere of daring experimentation is needed within fine art education. But how to relax students' anxious grasp on the gossamer threads of late capitalism?

This paper is sited in the territory mapped out by Bruno Latour: supposed regression of 'The Land' and the supposed progression of 'The Globe'. It looks at Heidegger's 'Worlding' as a starting point for inventing futures outside of these poles, and reflects on a practical teaching case study.

Precarious practices, precarious futures

Adam Cooke and Paul Jones
Wrexham Glyndŵr University

What are the essential skills art schools should equip their students with in a time of long lasting austerity measures and precarious employment? What does it mean to be an artist working in current social, economic and political contexts? It has been proposed we live in an age of liquid modernity (Bauman, 2000) that promotes individual autonomy and creativity, however, in reality there has been a growth in flexploitation and precarisation (Dezeuze, 2017), a rise in zero-hour contracts and downsizing. The majority of students graduating from art schools end up operating in what has been termed the 2nd economy (Roberts, 2015), working in isolation and living precariously on a variable income. How do we prepare students to endure the demands of a 2nd economy workplace? How does this precarious condition influence the types of work they make?

In this paper we will discuss the outcomes from a series of student led workshops aimed at developing an awareness of and strategies for navigating these precarious economic conditions. We examine the pros and cons of the rise of the Artepreneur or culturepreneur (Harvie, 2013) and argue for more collective labour relationships initiated through greater transdisciplinary activity that begins in the art school.

Courting Resistance

Professor Juan Cruz & Dr Chantal Faust
Royal College of Art, London

*I live yet do not live in me,
Am waiting as my life goes by,
And die because I do not die*

• San Juan de la Cruz

FAUST. What is your name?

*MEPHISTOPHELES. The question is absurd
Surely, in one who seeks to know
The inmost essence, not the outward show,
And has such deep contempt for the mere word*

*FAUST. Ah, with such a gentleman as you
The name often conveys the essence too,
Clearly enough, we say Lord of the Flies Destroyer,
Liar - each most fittingly applies.
Well then, who are you?*

• Goethe, Faust

This co-authored paper will address the forms of personal and even absurd resistance with which those working in fine art education might engage in order, not so much to make sense of the current climate, but to work through and fruitfully survive it. Key to this will be an understanding and elaboration of resistance as a visceral and almost erotic quality, sublimated within a sometimes necessary acquiescence or strategic restraint.

Courting Resistance will draw on the artistic method of autobiographical over-identification as a drive that seeks to find meaning in the circumstantial. The poetry of San Juan de la Cruz and the story of Faust, as the specific namesakes of the authors, both artists and writers working in fine art education, will be discussed in relation to the lure of identification, the desire for the Other, the attempt to become oneself, and the impossibility of achieving formal recognition for who we think we are, and who we think we ought to be. Resistance here takes the form of personal protest, as a battle of internal forces that both shape and are shaped by learning, identification and the acquisition and integration of knowledge.

‘The Precarious University:’ Co-Production as Interstitial Resistance

@.ac

The Precarious University is a project initiated by @.ac - an artist collective without any permanent membership, formed in response to the Browne Review of 2010 and the subsequent commodification and financialisation of UK Higher Education. The Precarious University is an ongoing social sculpture, whose curriculum and agenda continually evolves. We meet within contested social spaces that we re-purpose as democratic sites of making and learning. We have held sessions at Yorkshire Sculpture Park, Coventry University, and BALTIC.

Our pecha-kucha presentation will reflect on our forthcoming exhibition within Hanover Project, based within the Department of Fine Art at University of Central Lancashire, opening 26th March 2018. Our exhibition will exist as a space for students to organise their own artistic education and production. Our intervention expands strategies of dissent from within (NCAD and Central St Martins occupations, 2015), which Emma Mahony terms as ‘interstitial resistance’ (2016), into the context of pedagogy. We intend to ‘de-school’ student/teacher roles (Ranciere, 1991), by disrupting the function of the art school and gallery, producing a space in which students can engage in acts of co-production: The Precarious University.

Our presentation will feature a banner drop of fabric-based works produced with students at UCLan.

Between Hands - Painting as a Negotiated Space

John McClenaghan & Christopher McHugh
Wrexham Glyndŵr University
University of Chichester

Between Hands is an ongoing interactive, dialogue between Fine Art lecturers John McClenaghan and Christopher McHugh and Fine Art students at Wrexham Glyndwr University and the University of Chichester.

Amongst the current pressures on Fine Art in Higher Education – financial, political, cultural ... and through these, pedagogic - Between Hands examines some of the implications of the continuing ‘pull’, amongst students, of painting as a default mode of practice. It addresses painting as a verb, exploring it as a hands-on, social process, where participants learn through structured, practical interaction, ‘passing the shuttle of creative vision back and forth’.

This presentation considers the practicalities and value of teaching painting as a negotiated space, mindful of exhortations to make art aware of ‘social situation’. It focuses critically on embodied experience and the intertextuality of Barthes’ idea that the art form creates works.

The methodology of the project is exposed and analysed against a series of conceptual frameworks including aspects of pictorial representation, phenomenology and hermeneutics. It identifies technical and tactical manoeuvres in the heat of practice and asks whether the space of uncertainty and chance that collaborative interaction creates and/or encourages speculation and risk taking.

The Art School as Gift Economy

Laura Onions and Gavin Rogers
University of Wolverhampton

Contemplating activism and resistance in fine art education leads to a consideration of conflicting economies. The tensions between values of creation and the market, the orders of worth, the contractual exchange. Lewis Hyde wrote in *The Gift*; ‘Art exists in both economies, but where there is no gift, there is no art.’ How does art school sit between the gift economy and the market economy?

Within this short performative narrative, a series of exchanges take place that keep on moving. Gift exchanges that produce alternate structures of power and community relationships. We explore that which is passed on, transformed, received and bestowed and how teaching and learning in the art school can function within an alternate economy in resistance to the University. ‘While the gift has always thrived without a market, the market cannot flourish without the gift.’

Work Cited:

Hyde, L. (1979) *The Gift, Imagination and the Erotic Life of Property*, USA: Vintage Books.

Strategies for Teaching Sculpture: The Economics of Material Production

Paula Chambers
Leeds Arts University

When even plaster, wax and latex are beyond the means of students living solely on the basic maintenance loan; how can we as educators in Fine Art Sculpture encourage and facilitate material-led making processes?

Students studying sculpture as a specialist practice face specific dilemmas in relation to material production, how to afford the basic 'stuff' of their intended output. Skip raiding, or the use of found objects as the material basis for sculptural production is one way students produce work for relatively little financial outlay, although this tends to take up space often in short supply. Miniaturization and maquettes for unrealizable projects is another way to limit expenditure, but this strategy of production tends to limit also students' ambition and haptic understanding of the manipulation of materiality so vital to the production of sculptural objects. Non-traditional materials offer potential, building supplies, stationary, food waste and the detritus of home for example. Ephemeral or performative practices suit some students, but not others. Some share resources or recycle materials from workshop sessions.

This paper presents a range of making strategies undertaken by students studying sculpture under financial burden, to produce innovative and contemporary artwork in a time of economic austerity.

The Arts of Foresight, Technology and Dragons: an inquiry into new narratives

Professor David Haley, Zhongyuan University of Technology
Dr Vincent Walsh, Liverpool John Moores University

This presentation combines art and ecology, design and architecture to storyboard the prospect of the North of England becoming a forested "Supercity". "By better linking up [the North's] strengths through better transport and digital connections, the North's great cities could compete as one with the super cities of South America, China and Africa." From Helen Mayer Harrison and Newton Harrison's visions of 'Casting A Green Net: Can It Be We Are Seeing A Dragon' (1998) to Liverpool's Fourth Industrial Revolution Strategy for new technologies and the Northern Powerhouse, the authors explore the necessity for 'climate futures', 'imaginaries' and realities as grounded research, teaching and learning within university arts and design curricula.

Ecological collapse and transformative challenges are putting human and other-than-human 'life support systems' under stress, but this may be the 'tipping point, 'the systems change' the 'paradigm shift', or the time when technologies go 'pop'? What may we learn from this situation? How may we creatively respond? There is great potential in 'Regenerative Design', 'ecological resilience' and becoming self-determined communities.

Hysteria, Betrayal and Art

Dr Catherine Maffioletti & Dr Chrysanthi Nigianni

Our presentation will explore hysteria, betrayal and performance art as part of our research for a symposium 'Hysteria Festival' that we are bringing together in 2018.

In the field of clinical knowledge, we might consider that the obsession for knowledge in science and psychoanalysis has betrayed the hysteric and removed them away from their own truth; the obsession of the clinician thus being intertwined with the hysteric's madness. The unconscious wants the truth - a truth that, however, escapes epistemic definitions.

We pose the question whether a disavowed betrayal continues to haunt the hysterical woman and more generally the psychoanalytic subject. We seek to find and draw together alternative ways of attending to hysteria, asking whether and if so why hysteria presses upon notions of truth and justice. What are the ways in which the experience of madness is betrayed in various institutional and creative settings?

'La Police s'affiche aux Beaux Arts' : 1968 - The Art School as Symbolic Opposition.

Richard Hudson-Miles
Kingston University

1968 is now popularly regarded as the year of revolutions, having witnessed the civil rights movement, anti-vietnam protests, and a variety of political rebellions against the twin tyrannies of Capital and Stalinism. The student movement was at the centre of these struggles and, within the student movement itself, the radicality was often generated within the art school.

Fifty years later, this paper reflects on the radical history of the art school by focussing on two instances of its politicisation; the occupations of L'École des beaux-arts, Paris, and Hornsey School of Art, London in '68. Not only were these two occupations the catalyst for an impressive output of revolutionary graphic agitprop, now the visual metonymy of '68, but they were also the site of dissensual social organisation where proposals for the reform of art education were forwarded. Another *soixante-huitard*, Jacques Rancière (2010), has utilised the concept of 'the police' to refer to the 'Ideological and Repressive State Apparatuses' (Althusser 1970) which maintain hegemony by stifling those marginalised groups who would otherwise threaten the status quo. In the contemporary university, where the art school was always already alienated, this police order now contains the ideology of austerity, the culture of managerialism, and abstract quantifying metrics like the REF, TEF, and NSS.

This paper looks back to the revolutionary demands of the art school in '68, such as the manifestos of the Staff and Students of Hornsey College of Art (1968), to propose a future for art education beyond austerity and the police order.

Should we be tendentious or is it more or less or other than that?

Jenny Walden, University of Portsmouth

Should we be tendentious or is it more or less or other than that?

“The bourgeois fiction of the solitary, literary genius is not to be superseded by the equally deceptive vision of the progressive writer as a sentimental (bourgeois) sympathizer with the worker... For [Walter] Benjamin, the genuinely progressive writer perceives no such choice... The progressive writer is neither autonomous with respect to nor allied with, the worker; he or she is a literary worker who values and voices the experience of solidarity... the genuine work of art is to be understood neither as an independent creation nor as a token of a tendency, but rather as a technical product within the relations of production”...

Adapted from ...Graeme Gilloch (2001) Walter Benjamin Critical Constellations Polity Press referring to Walter Benjamin’s “The Author as Producer” originally a public talk by Benjamin in Paris, France 1934

This presentation will aim explore the position of the art educator in connection with the artist as ‘artist worker’ and how we might or might not first of all consider embracing that idea and if so, what it might mean for student and teacher in the actual practice of educating...

Dynamic Peer Learning (A discourse analysis of the Fine Art Crit)

Ella McCartney, Manchester Metropolitan University

Fiona Lake, University of Nottingham

The research project Dynamic Peer Learning (A discourse analysis of the Fine Art Crit) aims to empower undergraduate students by inviting them to engage with and reflect on the process of group learning. The action research focuses on the student voice to gain an insight into the different experiences of students at different stages in their learning. Surveys, interviews, and discourse analytic methods are being used.

The research will be used as a starting point to invite students to reflect on their current processes of presenting and discussing their work. Using close and detailed analysis of students’ and tutors’ language in use in the ‘crit’, insights can be gained into the work of making the visual verbal. How do students and tutors hold the floor? What metaphors and narratives recur? Crucially, what is left unsaid, and what is the dynamic of power?

Effectual Action, Cultural Empowerment, Mobility, and the Art School

Eliza Bonham-Carter (RA Schools)

Paul Haywood (UAL: CSM)

To coincide with the Royal Academy's 250th anniversary the RA Schools is seeking collaboration and support to produce a short research project to explore the historical importance of art schools in mobilising social capital and engendering social mobility. We are seeking to design action research and enquiry that will develop individual narratives and case studies with key subjects to produce a range of evidence that can be disseminated in various forms to support future engagement with multiple audiences, including school age children. There is an aim to promote further debate and stimulate wider discussion.

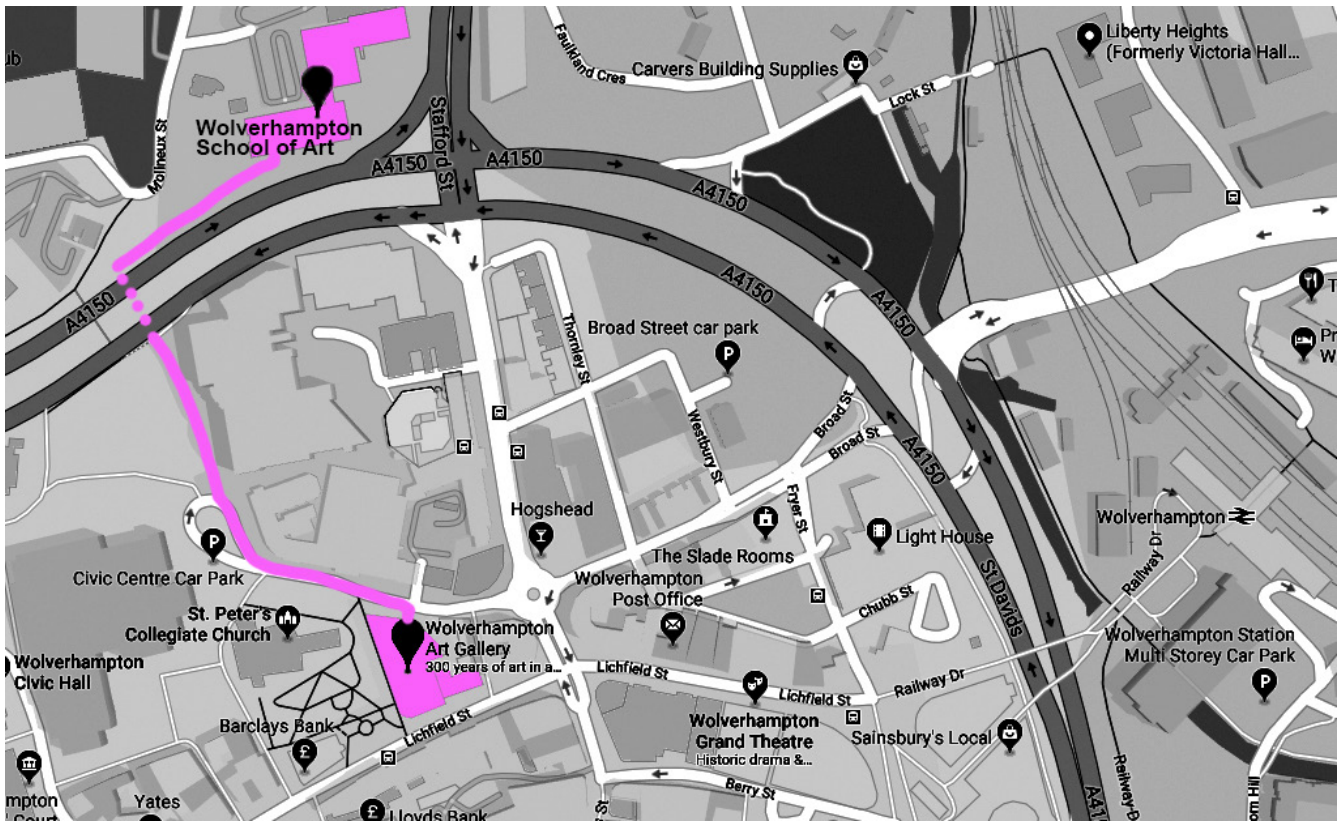
We are pursuing research between March 2018 and May 2019. The intention is to look at art schools generally not the RA Schools in particular, however our own data as an institution could provide useful information. For example could a study of Royal Academicians since the 1950s tell us something about social mobility in the period of the second half of the 20th century and through to the 21st? This developing research will partner colleagues at University of the Arts, Central Saint Martins to capture similar data and feedback from alumni throughout the same period. The research will include detailed qualitative surveys with selected examples of private and fringe initiatives, such as art school alternatives, functioning as a means of widening the benefits of continuing art and design education.

This is a short research project, it is intending to capture data from lived experiences. What structures have been in place that have encouraged children from a range of backgrounds

into schools of art and design? How has the idea of a future potential for art and design education reached its audiences? What has been the blend of formal, non-formal and informal experiences that has affected individual aspirations and offered confidence to the future Art School student? What has been the principle attraction of art and design education and how was the intelligence of making initially presented to the individual? What was the contextual impact of local and hyper-local social and economic geography and has this had a material effect on the developing perceptions of the artist?

Crucially, have Art Schools provided an effective wormhole through which people have moved into different economic, social, intellectual and cultural circles?

General Information



The conference today is split across two locations. The Wolverhampton Art Gallery in the morning and the Wolverhampton School of Art from lunch onwards (1pm - close).

The Art Gallery is located towards the centre of Wolverhampton, a 5 minute walk from the Train Station and Art School.

To reach the School of Art from the gallery - exit the gallery and turn left onto Wulfruna Street. Wolverhampton University buildings will be on the right until you reach the ring road. Use the steps and walk through the underpass. Turn right out of the underpass and walk up the steps - the art school is straight ahead.

Following the conference, you are welcome to join us for a drink in the Hogs Head pub, located on Stafford Street.

Wolverhampton Art Gallery
Lichfield Street,
Wolverhampton,
WV1 1DU

Wolverhampton School of Art
Molineux Street,
Wolverhampton,
WV1 1DT