

Publishing & Research

Tate Publishing

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Staff Research

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Tate Publishing

- The following titles were published between 1 April 2002 and 1 March 2004

EXHIBITION TITLES

TATE BRITAIN

- Lynn Chadwick
Dennis Farr
- Constable to Delacroix: British Art and the French Romantics
1820–1840
Patrick Noon (editor)
- Days Like These: The Tate Triennial Exhibition of
Contemporary Art
Judith Nesbitt and Jonathan Watkins (editors)
- Lucian Freud
William Feaver
- Hamish Fulton
Bill McKibben, Doug Scott, Andrew Wilson
- Gainsborough
Michael Rosenthal and Martin Myrone (editors)
- Anya Gallaccio: beat
Simon Schama, Mary Horlock and Heidi Reitmaier
- Marcus Gheeraerts II: In Focus
Karen Hearn
- Thomas Girtin and the Art of Watercolour
Greg Smith (editor)
- In-A-Gadda-Da-Vida: Angus Fairhurst, Damien Hirst and
Sarah Lucas
Gregor Muir (editor)
- Pre-Raphaelite Vision: Truth to Nature
Allen Staley and Christopher Newall (editors)
- Bridget Riley
Paul Moorhouse (editor)

- If one thing matters, everything matters: Wolfgang Tillmans
Wolfgang Tillmans

- Turner and Venice
Ian Warrell (editor)

TATE LIVERPOOL

- Art, Lies and Videotape: Exposing Performance
Adrian George (editor)
Tate Liverpool
 - Mike Kelley: The Uncanny
Mike Kelley
Christoph Grunenberg (editor)
 - Paul Nash: Modern Artist, Ancient Landscape
Christopher Grunenberg (editor)
 - New Work: Marc Quinn
Victoria Pomery (editor)
 - Remix: Contemporary Art and Pop
Simon Wallis (editor)
 - Shopping: A Century of Art and Consumer Culture
Christoph Grunenberg and Max Hollein (editors)
 - The Stage of Drawing: Gesture and Act
Avis Newmann
Catherine de Zegher (editor)
- #### TATE MODERN
- Constantin Brancusi: The Essence of Things
Carmen Gimenez and Matthew Gale (editor)
 - Commonwealth
Jessica Morgan (editor)
 - Cruel and Tender
Emma Dexter and Thomas Weski (editor)
 - Olafur Eliasson: The Weather Project
Susan May (editor)
 - Donald Judd
Nicholas Serota (editor)

- Anish Kapoor: Marysas
Donna de Salvo
- Matisse Picasso
Eliabeth Cowling and John Elderfield (editors)
- Paul McCarthy at Tate Modern
Frances Morris, Sarah Glennie and David Thorp
- Barnett Newman
Ann Temkin (editor)

TATE ST IVES

- Alan Davie: Jinglyng Space
Andrew Patrizio
- Terry Frost: Black White and Red
Mel Gooding
- Ian Hamilton Finlay: Maritime Works
Tom Lubbock
- Barbara Hepworth Centenary
Chris Stephens (editor)
- Kosho Ito: Virus
Yoshiaki Inui, Kazuko Todate and Susan Daniel-McElroy
- Richard Long: A Moving World
Paul Moorhouse
- Painting Not Painting: Jim Lambie, Victoria Morton
and Julie Roberts
Will Bradley
- Ged Quinn: Utopia Dystopia
Michael Archer
- Richard Slee: Grand Wizard
Oliver Watson
- Karl Weschke: Beneath the Black Sky
Frank Whitford and Ben Tufnell
- Partou Zia: Entering the Visionary Zone
Dr Virginia Button

SERIES

BRITISH ARTISTS

- John Constable
William Vaughan

- Thomas Gainsborough
Martin Postle

- Paul Nash
David Boyd Haycock

- Dante Gabriel Rossetti
Lisa Tickner

- George Stubbs
Martin Myrone

- J.M.W. Turner
Sam Smiles

- James McNeill Whistler
Robin Spencer

MODERN ARTISTS

- Peter Blake
Natalie Rudd

- Douglas Gordon
Katrina M. Brown

- Sarah Lucas
Matthew Collings

- Paula Rego
Fiona Bradley

- Rachel Whiteread
Charlotte Mullins

MOVEMENTS IN MODERN ART

- Pop Art
David McCarthy

ST IVES ARTISTS

- Christopher Wood
Virginia Button

- Bryan Wynter
Chris Stephens

GENERAL

- Art Spaces: The Architecture of Four Tates
Helen Searing
- William Blake: The Painter at Work
Joyce Townsend (editor)
- The Barbara Hepworth Garden
Chris Stephens and Miranda Phillips
- Internet Art: The Online Clash of Culture and Commerce
Julian Stallabrass
- Music while drowning: German Expressionist Poems
David Miller and Stephen Watts (editors)
- The Pre-Raphaelite Dream
Robert Upstone
- Pre-Raphaelite Painting Techniques
Leslie Carlyle, Helen Glanville, Stephen Hackney,
Jacqueline Ridge, Alison Smith and Joyce Townsend
- The Surrealists: Revolutionaries in Art and Writing 1919–35
Jemima Montagu
- Tate Women Artists
Alicia Foster
- Turner at Petworth
David Blayney Brown, Christopher Rowell and Ian Warrell
- The Turner Prize: Twenty Years
Virginia Button
- Voices of German Expressionism
Victor H. Miesel (editor)

BROADSHEETS

- Bruce Bernard: Portraits
- John Gotto: Loss of Face
- Turner Prize 2002
- Turner Prize 2003
- Whistler Mural

Staff research

Staff Research April 2002 – March 2004

CURATORIAL DEPARTMENT, TATE COLLECTION

- **Tabitha Barber**, Curatorial Department, Tate Collection
Member of the Executive Committee of the Walpole Society.
Current projects: Essay and entries for catalogue of Tudor and Stuart works in the Tate collection (2006); editorship of volume of essays on Restoration court culture (2005–6).

- **Tanya Barson**, Curatorial Department, Tate Collection
Publications: ‘Bernd and Hilla Becher’, ‘Walker Evans’, ‘Lee Friedlander’, ‘August Sander’ and ‘Gary Winogrand’ in Emma Dexter and Thomas Weski (eds.), *Cruel and Tender: The Real in the Twentieth-Century Photograph*, exhibition catalogue, Tate Modern, London 2003, pp.257, 259, 260, 264, 267.
‘Jason Evans/Simon Foxtton’, ‘Anish Kapoor’, ‘Seamus Nicolson’ and ‘Donald Rodney’ in Catherine Kinley and Joanne Berstein (eds.), *A Bigger Splash: British Art from Tate 1960–2003*, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.181, 212, 264–5, 284.
‘Unland’ *The Place of Testimony*, Doris Salcedo’s ‘Unland: audible in the mouth’ 1998, Contemporary Art in Focus, Patrons’ Papers 3, Tate, London 2004, 8pp.
2 short texts on Seamus Nicolson and Ori www.tate.org.uk.
Lectures: ‘Engaging with Latin American Art: Tate’s Collection’, *Latin American Art in UK Universities and Museums: Past, Present and Future*, Department of Art History and Theory, University of Essex, October 2003.
Other: Mentor for *Curating Contemporary Art* MA course, Royal College of Art and Tate Modern 2002–3, 2003–4
Current projects: *Frida Kahlo* exhibition, Tate Modern (2005).

- **Heather Birchall**, Curatorial Department, Tate Collection
Publications: Biographies in Robert Upstone (ed.), *The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection*, exhibition catalogue, Art Gallery of Western Australia, Perth, Dunedin Public Art Gallery, and Frist Center for the Visual Arts, Nashville 2003, pp.182–9.
‘Henry Pickering: An Eighteenth-Century Portrait Painter’, *British Art Journal*, vol.IV, no.1, Spring 2003, pp.88–92.
‘Contrasting Visions: Ruskin – The Daguerreotype and the Photograph’, *Living Pictures*, vol.2, no.1, 2003, pp.2–20.
50 short texts on works by Cecil Collins, Boris Anrep, James Boswell, Alma-Tadema and others www.tate.org.uk.
‘In Pursuit of Rare Meats: The Rex Whistler Mural Tate Britain Restaurant’, leaflet, Tate Britain 2003.
Lectures: ‘Classicism and Aestheticism’, Royal Academy,

London, November 2003.

'Ruskin and the Daguerreotype', *Pre-Raphaelitism and Science conference*, Tate Britain, March 2004.

'Pre-Raphaelites and Photography', *Pre-Raphaelite Study Day*, Tate Britain, March 2004.

Other: Member of working party *Ruskin Today*.

Current projects: Review of William Stott of Oldham exhibition for *The Art Book*.

- **David Blayney Brown**, Curatorial Department, Tate Collection
Publications: 'Introduction: Crossing the Channel', 'Literature and History: Shakespeare, Scott, Byron and Genre historique', pp.124–7, 'The School of Modern Life: History, Genre, Portraiture, Animals', pp.156–61, and entries in Patrick Noon (ed.), *Constable to Delacroix. British and French Painting in the Age of Romanticism*, exhibition catalogue, Tate Britain 2003 (reissued as *Crossing the Channel: British and French Painting in the Age of Romanticism* for showings at Minneapolis and New York), pp.51, 60–4, 89, 105, 109, 110–11, 120–1, 136, 144, 146–9, 172, 201, 214, 218, 223, 226, 249–51, 253.

Catalogue entries for works on paper in the Turner Bequest.

Lectures: 'Introducing Romanticism', Minneapolis Institute of Arts, July 2003.

'Time and Romanticism', University of Cambridge summer school, July 2003.

'Turner and Varnishing Days', plenary lecture, University of Cambridge, July 2003.

'John Julius Angerstein: Art and Plutocracy', *City Merchants and the Arts*, Corporation of London, Guildhall, London, November 2003.

Other: Leadership of the Turner/Finberg revision project.

Vice President of the Byron Society.

Current projects: Catalogue entries for works on paper in the Turner Bequest; essay for Mariele Neudecker exhibition, Tate St Ives (2004); essay for *Turner and Constable and their European Contemporaries*, exhibition at Statens Museum for Kunst, Copenhagen (2004); contributor to *Picture of Britain* exhibition, Tate Britain (2005); essay on Romantic Historicism for *Companion to European Romanticism* (?2005); essay on Samuel Palmer and literature for *Samuel Palmer* exhibition, British Museum, London and Metropolitan Museum, New York (2005).

Giorgia Bottinelli, Curatorial Department, Tate Collection
Publications: 56 short texts on Renato Guttuso, Michael Kidner, Fernand Léger, Henri Matisse, Henry Moore, Pablo Picasso, Veronica Ryan, Shozo Shimamoto and others
www.tate.org.uk.

Lectures: 'The Venice Biennale under Fascism', Henry Moore Institute, Leeds, June 2003.

Current projects: Entries in *Cubism and its Legacy: The Gift of Gustav and Elly Kahnweiler*, exhibition catalogue, Tate Modern (2004); *Mark Rothko Seagram Murals* publication and display, Tate Modern (2005).

- **Helen Delaney**, Curatorial Department, Tate Collection

Publications: 'Staging Authenticity' in Lisa LeFeuvre (ed.) Tom Gleeson: *Dark Continent*, Dublin 2003, pp.iii–vii.

'Margaret Barron', in Judith Nesbitt and Jonathon Watkins (eds.), *Days Like These: The Tate Triennial Exhibition of Contemporary British Art*, exhibition catalogue, Tate Britain 2003, p.36.

'Bridget Riley', 'Barry Flanagan', 'Tony Cragg', 'Richard Deacon', 'Cornelia Parker', 'Richard Wentworth', 'Bill Woodrow', in Catherine Kinley and Joanne Berstein (eds.), *A Bigger Splash: British Art from Tate 1960–2003*, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.130, 141, 161, 164, 189, 190–4, 196.

Review: 'Not Giving Way on Your Desire: Sublimation and Ethical Action', *Art History*, vol.26, issue 4, September 2003, pp.576–7.

Current projects: Entries for Tyler Gift catalogue (2004).
- **Matthew Gale**, Curatorial Department, Tate Collection

Publications: Review: 'Tirs of Rage: The Penultimate Word on Niki de Saint Phalle', *Art Newspaper*, July – August 2002, p.31.

'Rewinding Ariadne's Thread: De Chirico and Greece, Past and Present', in Michael Taylor (ed.), *Giorgio de Chirico and the Myth of Ariadne*, exhibition catalogue, Philadelphia Museum of Art and Estorick Collection, London, 2002–3, pp.51–64.

Edited, with Carmen Giménez, *Constantin Brancusi: The Essence of Things*, exhibition catalogue, Tate Modern, London, and Solomon R. Guggenheim Museum, New York, 2003–4, 144pp, including 'Brancusi: An Equal Among Rocks, Trees, People, Beasts and Plants', 'Selected Aphorisms' and 'Chronology', pp.20–35, 126–33, 134–9.

'Barbara Hepworth', in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.157–9.

2 catalogue entries on Boris Taslitzky and Jacques Villeglé www.tate.org.uk.

Lectures: 'Falling Like Slides: Francis Bacon, Chance and Order', Francis Bacon Symposium, Hugh Lane Gallery and Trinity College, Dublin, November 2002.

'The Mystery and Melancholy of Ariadne', Estorick Collection,

London, February 2003.

'Speaking through Carving: Hepworth and Brancusi', Barbara Hepworth Symposium, Tate St Ives, September 2003.

'Brancusi: Carving a Reputation', Open University Sculpture Study Day, Tate Modern, London, March 2004.

Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4.

Current projects: Essay "Nous sommes quelques-uns à avoir quelque chose en commun": Jean Hélion et l'art britannique, 1933–1937' for Jean Hélion, exhibition catalogue, Centre Pompidou, Paris (2004); research into Gabo exhibition copies.

- **Robin Hamlyn**, Curatorial Department, Tate Collection
 Publications: Consultant editor for Joyce Townsend (ed.), *William Blake: The Painter at Work*, Tate Publishing, London 2003, including 'William Blake at Work: "Every thing which is in Harmony"', pp.12–39, and, with Joyce Townsend and John Anderson, 'The Presentation of Blake's Paintings', pp.162–74.
 Current projects: Catalogue entries on John Flaxman's album of 65 drawings from Oppé Collection, Tate.

- **Karen Hearn**, Curatorial Department, Tate Collection
 Publications: *Marcus Gheeraerts II: Elizabethan Artist*, exhibition catalogue, Tate Britain 2002, 64 pp.
 With Pauline Croft, 'Only Matrimony Maketh Children to be Certain ...': Two Elizabethan Pregnancy Portraits', *British Art Journal*, vol.3, no.3, Autumn 2002, pp.19–24.
 Review: Prado exhibition 'Sale of the Century: Artistic Relations between Spain and Great Britain 1604–1655', *InformARTES*, issue 2, Autumn 2002, p.9.
 Entries in Susan Doran (ed.), *Elizabeth*, exhibition catalogue, National Maritime Museum, London, 2003, pp.17, 21, 110, 96–7, 190–2.
 Entries in *Grandes maestros del Museo Lázaro Galdiano*, exhibition catalogue, Fundacion Pedro Barrie de la Maza, La Coruña, Spain 2003.
 Sir Anthony van Dyck's Portrait of Sir William Killigrew, *Tate Patrons' Papers* 6, London, 2003.
 'A Question of Judgment: Lucy Harington, Countess of Bedford, as Art Patron and Collector', in Edward Chaney (ed.), *The Evolution of English Collecting*, Yale University Press, New Haven and London, 2003, pp.221–39.
 'The English Career of Cornelius Johnson', in E. Domela, M. van de Meij-Tolsma, J. Roding, E.J. Sluijter, B.Westerweel (eds.), *Dutch and Flemish Artists in Britain 1550–1700*, Leiden 2003, pp.113–29.
 Review: 'Van Dyck and the Representation of Dress in Seventeenth-Century Portraiture' by E.E.S. Gordenker, in

Costume: *The Journal of the Costume Society*, no.37, 2003.

'Merchant Patrons for the Painter Jan Siberechts', in Mireille Galinou (ed.), *City Merchants and the Arts 1670–1720*, Wetherby 2004, pp.83–92.

Lectures: 'The Art Patronage of the 1st Duke of Newcastle', *Fornicating with the Nine Muses: William Cavendish, 1st Duke of Newcastle* conference, Oxford University, May 2002.

'Marcus Gheeraerts II: Painter of the Late Elizabethan Court', National Portrait Gallery, London, September 2002.

'Merchant Patrons for the Painter Siberechts', *City Merchants and the Arts* conference, Guildhall Art Gallery, London, November 2002.

'Lady Anne Clifford's "Great Picture"', Tate Britain 2003.

'Hans Eworth and his Artist Contemporaries', *Henry VIII Revealed* conference, Walker Art Gallery, Liverpool, February 2003.

'Secrets & Lies in Sixteenth-Century Portraits', National Portrait Gallery, London, March 2003.

'Images of Elizabeth I', Victoria & Albert Museum, London, March 2003.

'The Pregnancy Portrait', *Art in the Age of Elizabeth I* conference, Tate Britain, March 2003.

'"Oure hopefull burthen...": Elizabethan Pregnancy Portraits', *Picturing Presence* conference, National Portrait Gallery, London, July 2003.

'Images of Elizabeth I', Tate Britain, October 2003.

'Elizabeth I and the Spanish Armada: the Society of Apothecaries' Painting', *The Expansion of Elizabethan England* conference, National Maritime Museum, London, September 2003.

'Elizabethan Pregnancy Portraits', Art Institute of Chicago, Old Masters Group, Chicago, December 2003.

'Painting in England During the Lifetime of Shakespeare', Birkbeck College/Shakespeare's Globe, London, January 2004.

'Lady Anne Clifford's "Great Triptych"', *Lady Anne Clifford: A Study in Power, Gender and Culture* symposium, Tate Britain, March 2004.

Other: Organiser of *Art in the Age of Elizabeth I* conference, Tate Britain, March 2003, and *Lady Anne Clifford* symposium, Tate Britain, March 2004.

Taught on MA course *The Northern Renaissance*, Queen Mary College, London University, Autumn 2003.

Current projects: Essay and catalogue entries on Tudor and Stuart works in the Tate Collection; essay for *Fornicating with the Nine Muses: William Cavendish, 1st Duke of Newcastle*, MIT Press (2004/5); article for *London Topographical Record* (2005).

- **David Fraser Jenkins**, Curatorial Department, Tate Collection
 Publications: *Whistler, Sargent, and Steer: Impressionists in London from the Tate Collection*, exhibition catalogue, Frist Center for the Visual Arts, Nashville, Tennessee 2002.
 With Frances Spalding, *John Piper in the 1930s: Abstraction on the Beach*, exhibition catalogue, Dulwich Picture Gallery, London 2003.
 'Frank Dobson', in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.80–1.
 Review: Ceri Richards by Mel Gooding, *Burlington Magazine*, vol.145, January 2003, p.45.
 Review: *Art in Exile: Flanders, Wales and the First World War*, Museum of Fine Arts, Ghent, *Apollo*, April 2003, vol.157, no.494, pp.56–7.
 Review: *Humphrey Ocean in Dulwich*, *British Art Journal*, 4, 3, Autumn 2003, p.104.
 Lectures: 'The Interpretation of Paintings by W.R. Sickert', Sickert and Jack the Ripper conference, Tate Britain, November 2003.
 Current projects: *Gwen John and Augustus John exhibition*, Tate Britain (2004–5); essay for catalogue of works by the Camden Town Group in the Tate collection (2004).

- **Matthew Imms**, Curatorial Department, Tate Collection
 Publications: Entries in Alan Windsor (ed.), *British Sculptors of the Twentieth Century*, Ashgate, Aldershot 2003, pp.46, 48–57.
 Current projects: Catalogue works on paper in the Turner Bequest.

- **Catherine Kinley**, Curatorial Department, Tate Collection
 Publications: Edited, with Joanne Bernstein, *A Bigger Splash: British Art from Tate 1960–2003*, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003; including 'Introduction', pp.40–3.
 'David Ross', in *David Ross, the Most Beautiful Western*, London 2003 pp.5–7.
 'Impure Objects: Aesthetics Forms and Meanings 1975–2000', in *Sculpture in 20th-Century Britain. Volume 1: Identity, Infrastructures, Aesthetics, Display, Reception*, Henry Moore Institute, Leeds 2003, pp.242–52.
 'Hamish Fulton' in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.118–20.
 Other: Taught on MA course, Byam Shaw School of Art, 2002; MA Fine Art Wimbledon School of Art, 2002; MA Fine Art Bath Spa University 2003.
 Judge of Unilever International Schools Art Prize 2002.

- **Anne Lyles**, Curatorial Department, Tate Collection
 Publications: Section introduction and entries, with Greg Smith, in Thomas Girtin: The Art of Watercolour, exhibition catalogue, Tate Britain 2002, pp.235–53.
 168 catalogue entries in Constable: Le Choix de Lucian Freud, exhibition catalogue, Galeries Nationales du Grand Palais, Paris 2002.
 ‘John Constable and the Art of Seeing Nature’, in Constable: A Breath of Fresh Air, leaflet, Millenium Galleries, Sheffield, pp.4–12.
 Lectures: ‘Thomas Girtin: The Art of Watercolour’: An Introduction to the Exhibition’, Tate Britain, July 2002.
 ‘John Constable, The ‘Natural Painter’?’, Galeries Nationales du Grand Palais, Paris, January 2003.
 ‘John Constable: A Breath of Fresh Air: An Introduction to the Exhibition’, Millenium Galleries, Sheffield, March 2003.
 Other: Visiting Fellowship, Yale Center for British Art, New Haven, May 2002.
 Current projects: Constable and the Six-Footers exhibition, Tate Britain (2006–7).

- **Elizabeth Manchester**, Curatorial Department, Tate Collection
 Publications: Extended captions in Peter Osborne (ed.), Conceptual Art, London 2002, pp.53–189.
 Entries in Catherine Kinley and Joanne Berstein (eds.), A Bigger Splash: British Art from Tate 1960–2003, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.66, 86–8, 92–4, 113, 118–19, 125, 128, 132, 136, 142–8, 150, 153, 157, 169, 176–8, 184, 201, 204, 208, 217, 222, 240, 244–8, 255, 259, 268–70, 276–8, 281, 286, 291, 296–7, 302–3, 306–7, 311, 315, 318–9, 326.
 191 short texts covering works by Auerbach, Blees Luxemburg, Bourgeois, Brown, Casebere, Caulfield, Chadwick, Coplans, Craig-Martin, Curtis, Doig, Essenhigh, Freud, Fulton, Gibbs, Gilbert & George, Graham, Gunning, Hamilton, Hirst, Hockney, Hoyland, Hume, Inventory, Jones, Kay, Kilpper, Kossoff, Landy, LeWitt, Long, Lucas, Milroy, Nauman, Opie (C), Opie (J), Patterson, Rae, Raedecker, Schneemann, Schuette, Schwarzkogler, Shaw, Sherman, Smith/Stewart, Smithson, Starkey, Tillmans, Twombly, Wall, Wallinger, Wearing, Webb, Whiteread and others, www.tate.org.uk.
 ‘Name Culling’, Art Monthly, no.264, March 2003, p.12.
 Lectures: ‘Body Language’, on the occasion of exhibition of own work, Apparition: the Action of Appearing, Kettle’s Yard, Cambridge, May 2003.

- **Nicola Moorby**, Curatorial Department, Tate Collection
 Publications: Catalogue entries in Ian Warrell, *Turner y el mar: acuarelas de la Tate*, exhibition catalogue, Fundación Juan March, Madrid 2002, pp.44, 50, 74, 78, 102; and Ian Warrell, *O Mare a luz: aguarelas de Turner na colecção da Tate*, exhibition catalogue, Fundação Calouste Gulbenkian, Lisbon 2003, pp.37, 51, 77, 86, 105.
 Catalogue entries for Camden Town Group catalogue on Pissarro, Lightfoot, Gosse, Drummond, Hudson, Sands, Bayes, Rutherston, Taylor and Sickert.
 Current projects: Essay on Walter Sickert for Whitworth Art Gallery, Manchester (2004); entries on Sickert for Camden Town Group catalogue (2004); entries for Turner exhibition catalogue (2004–5).

- **Paul Moorhouse**, Curatorial Department, Tate Collection
 Publications: Richard Long: *Walking the Line*, Lund Humphries, London 2002, 328pp.
 ‘Bruce Bernard: A Painterly Sensibility’, in *Portraits of Painters: Photographs by Bruce Bernard*, broadsheet, Tate Britain 2002, 16pp.
 Edited Bridget Riley, exhibition catalogue, Tate Britain 2003, 244pp., including ‘A Dialogue with Sensation: The Art of Bridget Riley’, pp.11–26.
 ‘Formal Situations: Abstraction in Britain 1960–1970’, exhibition broadsheet, Tate Liverpool, 2003.
 ‘The Intricacy of the Skein, The Complexity of the Web – Richard Long’s Art’, in Richard Long, exhibition catalogue, Kukje Gallery, Seoul, Korea, 2004.
 Other: Member of advisory panel for Apollo Magazine.
 Current projects: Essay on Bridget Riley for MOCA, Sydney (2004); Anthony Caro exhibition, Tate Britain (2005); essay on John Virtue for National Gallery and Courtauld Gallery, London, touring to Yale Centre for British Art (2005); John Latham exhibition, Tate Britain (2005).

- **Gregor Muir**, Curatorial Department, Tate Collection
 Publications: Edited with Clarrie Wallis, *In-a-Gadda-da-Vida: Angus Fairhurst, Damien Hirst, Sarah Lucas*, Tate Britain, 2004 112pp., including ‘It Must Be a Camel (for Now)’, pp.90–5.
 Current projects: *Exhibition Time Zones*, Tate Modern (2004); film and video publication, Tate Publishing (2005).

- **Jennifer Mundy**, Curatorial Department, Tate Collection
 Publications: ‘Quiet Mystery’ [Dorothea Tanning], Tate, July 2003, pp.vi–viii.
 ‘Eccesso, intensita e poesia: il Planet Set di Joseph Cornell e Giuditta Pasta’, in *Brera mai vista: Una virtuosa del bel canto*

ritratta da Giuseppe Moteni: Giuditta Pasta in Nina o sia la pazza per amore, exhibition catalogue, Pinacoteca di Brera, Milan 2004, pp.40–5.

10 short texts on Georges Braque, Man Ray and Dorothea Tanning, www.tate.org.uk.

Lectures: 'Surrealism and Love', Metropolitan Museum of Art, New York, April 2002.

Other: Associate Director of The AHRB Research Centre for Studies of Surrealism and its Legacies; member of the Policy Committee of Centre for Research into the Arts, Social Sciences and Humanities, University of Cambridge; member of advisory committee of the Edward James Foundation; member of editorial board of Tate Papers.

Current projects: Editor of catalogue on Kahnweiler Gift, Tate Modern (2004); contributor to Salvador Dalí exhibition catalogue (2004); essay on biomorphism for book on art and science (2005); essay on biomorphism and design for Victoria and Albert Museum exhibition Surreal Things (2005); editor of translation of Claude Cahun's *Aveux non Avenus*, Tate Publishing; Man Ray/Duchamp exhibition, Tate Modern (2008).

- **Diane Perkins**, Curatorial Department, Tate Collection
 Publications: 40 catalogue entries for Michael Rosenthal and Martin Myrone (eds.), *Gainsborough*, exhibition catalogue, Tate Britain 2002.
 'An Early Gainsborough Masterpiece: Thomas Gainsborough's Portrait of Peter Darnell Muilman, Charles Crockatt and William Keable in a Landscape', *British Art in Focus: Patrons' Paper 5*, Tate, London, 2002.
 'Johan Zoffany's Children of Lord Bute', *NACF Review* 2002.
 Short texts on Gainsborough and Zoffany www.tate.org.uk.
 Lectures: Gainsborough and various gallery talks, Tate Britain.
 15 NADFAS lectures.
- **Martin Postle**, Curatorial Department, Tate Collection
 Publications: *Thomas Gainsborough*, Tate Publishing, London 2002.
 With Rica Jones, 'Gainsborough in his Painting-Room', in Martin Myrone and Mark Rosenthal (eds.), *Gainsborough*, exhibition catalogue, Tate Britain, 2002, pp.29–38.
 Current projects:
 The Art of the Garden exhibition, Tate Britain (2004); Reynolds, exhibition, Ferrara (2004) and Tate Britain (2005).
- **Sean Rainbird**, Curatorial Department, Tate Collection
 Publications: Naum Gabo. *In Space and Time*, exhibition catalogue, Tate St Ives, 2002.

'Are We as a Society Going to Carry on Treating People This Way?' Michael Landy's 'Scrapheap Services' 1995, *Contemporary Art in Focus: Patrons' Papers 2*, Tate, London 2002, pp.4–19.

'A Dangerous Passion: Max Beckmann's "Aerial Acrobats"', in *Burlington Magazine*, February 2003, pp.96–101. (Revised version published as 'Gefährliche Beziehungen. Max Beckmanns Luftakrobate', in Max Beckmann. *Menschen am Meer*, exhibition catalogue, Bucerius Kunst Forum, Hamburg 2003, pp.118–26.)

'Beckmann: A True Independent', in *New Books in German*, Spring 2003, p.30.

'Afterword', in Max Beckmann. *On My Painting*, London 2003, pp.23–40.

Edited Max Beckmann, exhibition catalogue, Tate Modern, 2003, 288pp., including 'Images of the Times in Beckmann's Early Work', and *A Gathering Storm: Max Beckmann and Cultural Politics 1925–38*, pp.16–22, 157–64.

'Past Battles Distant Echoes', in *German Art Now*, exhibition catalogue, St Louis Art Museum, 2003, pp.19–27.

Review: 'Otto Dix: Christian Schad, Paris and New York', *Burlington Magazine*, May 2003, pp.387–9.

Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

Current projects: Tyler Gift display and catalogue (2004); Joseph Beuys exhibition, Tate Modern (2005); Tacita Dean exhibition, St Ives (2005)

- **Kathryn Rattee**, Curatorial Department, Tate Collection

Publications: 'Richard Billingham', 'Susan Hiller' and 'Dan Holdsworth' in Catherine Kinley and Joanne Berstein (eds.), *A Bigger Splash: British Art from Tate 1960–2003*, exhibition catalogue, Pavilhão Lucas Nogueira Garcez-Oca and Instituto Tomie Ohtake, São Paulo 2003, pp.173, 198, 238.

'Mike Marshall' in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: Tate Triennial Exhibition of Contemporary British Art 20003*, exhibition catalogue, Tate Britain 2003, p.106.

'Women and Work' in *Self Evident: the Artist as Subject*, exhibition broadsheet, Tate Britain 2002, p.8.

Current projects: Entries for Tyler Gift catalogue (2004).

- **Rachel Taylor**, Curatorial Department, Tate Collection

Publications: 90 short texts on Cecily Brown, Don Brown, Ian Davenport, Tracey Emin, Helmut Federle, Michael Finn, Rose Finn-Kelcey, Peter Fischli & David Weiss, Andreas Gursky, Mona Hatoum, Dan Hays, Matthew Higgs, Dan Holdsworth, Pierre Huyghe, Gareth Jones, Ilya Kabakov, Alex Katz, Scott

King, Jochen Klein, Michael Landy, Hilary Lloyd, Barry Martin, Paul McCarthy,

Bill Meyer, Shirin Neshat, Lucia Nogueira, Martin Parr, David Rayson, Paula Rego, Bridget Riley, Pipilotti Rist, Giorgio Sadotti, Yinka Shonibare, Kiki Smith, Christine Sullivan, Tomoko Takahashi, Sam Taylor-Wood, John Virtue, Elizabeth Wright, Cerith Wyn Evans www.tate.org.uk.

Review: 'Langlands & Bell, The House of Osama Bin Laden', in *Contemporary*, no.52, 2003, pp.69–70.

Review: 'Bettina von Zwehl, Rain', in *Photoworks Magazine*, Autumn/Winter 2003, p.49.

Review: 'XXX: The Power of Sex in Contemporary Design written and designed by Plazm', in *Eye: the international review of graphic design*, no.50, Winter 2003, pp.84–5.

• **Toby Treves**, Curatorial Department, Tate Collection

Publications: 'Ralph Rumney', *Art Monthly*, April 2002, no.255, p.19.

Henry Moore and Public Sculpture, exhibition leaflet and postcard box set, Tate Modern, 2003, 20pp.

'Gisha Koenig', in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.196–7.

Bronze Casting, DVD, Zuleika Kingdon Productions, Islip, Oxfordshire, 2003, 18 mins.

Kenneth Armitage: Pandarus (version 8), *British Art in Focus: Patrons' Paper*, Tate, London 2004, 24pp.

Current projects: Contributor to *Art & the 60s: This Was Tomorrow* exhibition catalogue, Tate Britain (2004).

Robert Upstone, Curatorial Department, Tate Collection

Publications: *The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection*, exhibition catalogue, Art Gallery of Western Australia, Perth, Dunedin Public Art Gallery, and Frist Centre for the Visual Arts, Nashville 2003, 192pp.

Entries in *A Private Passion: 19th-Century Paintings and Drawings from the Greville Winthrop Collection*, exhibition catalogue, Metropolitan Museum of Art, New York, and National Gallery, London, 2003.

Entries in *Obras Maestras de la Colección Museo Lázaro Galdiano*, exhibition catalogue, Fundación Santader Central Hispano, Madrid, 2003.

Entries in *Grandes Maestros del Museo Lázaro Galdiano*, exhibition catalogue, Fundación Pedro Barrié de la Maza, La Coruña, 2003.

'Sado-Masochism and Synasthaesia: Aubrey Beardsley's

“Frontispiece to Chopin’s Third Ballade”, Burlington Magazine, July 2003, pp.510–5.

Lectures: ‘Impressionist Adventures: John William Waterhouse’s The Lady of Shalott’, Waterhouse conference, Tate Britain, October 2002.

‘Hanky Spanky: Sado-masochism, Synaesthesia and Narcicism in Aubrey Beardsley’s Frontispiece to Chopin’s “Third Ballade”’, Esher Art Society, June 2003.

‘Prisons, Sugar Cubes and Power Stations: A History of the Tate’, Art Gallery of Western Australia, Perth, July 2003, and Dunedin Public Art Gallery, New Zealand, October 2003.

Other: Co-organiser of John William Waterhouse conference, Tate Britain, October 2002.

Current projects: Essay and catalogue entries on works by the Camden Town Group in the Tate collection; exhibition William Orpen: Sex, Politics and Death, Imperial War Museum, London and National Gallery of Ireland, Dublin (2005); exhibition The New Sculpture, Royal Academy, London.

Ian Warrell, Curatorial Department, Tate Collection

Publications: ‘Petworth Revisited: Turner’s Paintings for the Carved Room, and his Other Country House Subjects’, in Turner at Petworth, exhibition catalogue, Petworth House, Petworth, West Sussex, 2002, pp.42–63.

Turner: Reflections of Sea and Light, Tate website on-line exhibition in conjunction with the exhibition at Baltimore Museum of Art, 2002.

Turner et le Lorrain, exhibition catalogue, Musée des Beaux-Arts de Nancy, 2002, 200pp.

Turner y el Mar: Acuarelas de la Tate, exhibition catalogue, Fundación Juan, March 2002, 144pp.

With Paul Vert, ‘Turner et Claude: Un Dialogue à travers deux siècles’, Péristyles: Cahiers des Amis du Musée des Beaux-Arts de Nancy, vol.20, December 2002, pp.5–18.

O Mar e a Luz. Aguarelas de Turner na coleção da Tate, exhibition catalogue, Museu Calouste Gulbenkian, 2003, 158pp.

Turner and Venice, exhibition catalogue, Tate Britain 2003; Fort Worth 2004, 280pp.

Entries in Allen Staley and Christopher Newall (eds.), Pre-Raphaelite Vision: Truth to Nature, exhibition catalogue, Tate Britain, 2003.

‘Exploring the “Dark Side”. Ruskin and the Problem of Turner’s Erotica’, British Art Journal, vol.IV, no.1, Spring 2003, pp.5–14.

‘A Checklist of Erotic Sketches in the Turner Bequest’, British Art Journal, vol.IV, no.1, Spring 2003, pp.15–46.

‘Curator’s Choice: Turner’, Tate. Arts and Culture, November/December 2003, pp.VI–VII.

Lectures: 'Turner and Venice', Tate Britain, 2003.

'Home and Abroad: Turner the Traveller', National Galleries of Scotland, Edinburgh, 2004.

'Why Venice?', Turner and Venice symposium, Kimbell Art Museum, Fort Worth, 2004.

'Hanging Turner: How the Gradual Presentation of Turner's Unfinished Pictures Changed Perceptions of the Artist', 2004 Pantzer Lecture, National Gallery

Other: Turner Worldwide: provided the core information and oversaw the delivery of this on-line catalogue of all known images by Turner outside the Tate collection 2002–3.

Current projects: Contributor to catalogue of Turner-Whistler-Monet (2004); Turner and Venice exhibition tour to Museo Correr, Venice and Caixa Forum, Barcelona (2004–5); organiser of Turner exhibition for National Gallery of Art, Washington D.C. and tour (2005–6).

EXHIBITIONS AND DISPLAYS, TATE BRITAIN

- **Tim Batchelor**, Exhibitions and Displays, Tate Britain
Publications: 'Chronology', in Allen Staley and Christopher Newall (eds.), *Pre-Raphaelite Vision: Truth to Nature*, exhibition catalogue, Tate Britain, 2004, pp.248–54.
Art Now: Matt Franks, exhibition leaflet, Tate Britain, 2002, 6pp.
Current projects: Contributor to Augustus and Gwen John exhibition catalogue, Tate Britain (2004); research on art and the English Civil War for display and publication.

Lizzie Carey-Thomas, Exhibitions and Displays, Tate Britain
Publications: 'Keith Tyson' and 'Catherine Yass' in Turner Prize 2002, exhibition broadsheet, Tate Britain 2002, 14pp.
Art Now: Ian Kiaer, exhibition leaflet, Tate Britain, 2003, 6pp.
Art Now: Be Angry But Don't Stop Breathing: Mark Titchner, exhibition leaflet, Tate Britain, 2003, 6pp.
With Mary Horlock and Katharine Stout, Art Now Lightbox at Tate Britain: Artists' Film and Video Programme, exhibition leaflet, Tate Britain, July 2003, 6pp.
'Jake & Dinos Chapman', in Turner Prize 2003, exhibition broadsheet, Tate Britain, 2003, 14pp.
'Jim Lambie' in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: The Tate Triennial of Contemporary British Art*, exhibition catalogue, Tate Britain, 2003, p.100.
Current projects: Contributor to Art & the 60s: This Was Tomorrow, exhibition catalogue, Tate Britain (2004); Art Now: Claire Barclay, exhibition leaflet, Tate Britain (2004); with Mary Horlock and Katharine Stout, Art Now Annual, Tate Publishing (2004); Turner Prize 2004, exhibition broadsheet, Tate Britain (2004); short texts on Liam Gillick, William

Tucker, Bill Woodrow, Alison Wilding and Robert Morris; Art Now Lightbox, artist's film and video programme; Richard Hamilton in-focus display, Tate Britain (2004); co-curating group exhibition of new British art to take place in East London (2004).

- **Mary Horlock**, Exhibitions and Displays, Tate Britain
 Publications: 'Tra-la-la British Sculpture in the Sixties', in Iwona Blazwick and Andrea Tarsia, *Early One Morning: British Art Now*: Shahin Afrassiabi, Claire Barclay, Jim Lambie, Eva Rothschild, Gary Webb, exhibition catalogue, Whitechapel Art Gallery, London 2002, pp.38–48.
 Contributor to *Self Evident: The Artist as the Subject 1969–2002*, exhibition broadsheet, Tate Britain 2002, 15pp.
 With Heidi Reitmaier and Simon Schama, 'The Story So Far', in Anya Gallaccio: *beat*, exhibition catalogue, Tate Britain, 2002, pp.11–17.
 Contributor to *Self Evident: The Artist as the Subject 1969–2002*, exhibition broadsheet, Tate Britain, 2002, 15pp.
 'About this Book: Wolfgang Tillmans in Conversation with Mary Horlock', in Wolfgang Tillmans: *If One Thing Matters, Everything Matters*, exhibition catalogue, Tate Britain, 2003, pp.303–7.
 With Lizzie Carey-Thomas and Katharine Stout, *Art Now Lightbox at Tate Britain: Artists' Film and Video Programme*, exhibition leaflet, Tate Britain, July 2003, 6pp.
Art Now: Lucy McKenzie: MMIV, exhibition leaflet, Tate Britain, September 2003, 6pp.
 'Interview with Jane and Louise Wilson,' in Jane and Louise Wilson, exhibition catalogue, Centro de Fotografia, Salamanca 2003, pp.68–81.
Art Now Nigel Cooke, exhibition leaflet, Tate Britain, February 2004, 6pp.
 'The Physical Power of Sound: An Interview with Susan Hiller', in Jim Drobnick (ed.), *Aural Cultures*, YYZ Books & Walter Philips Gallery Editions, Banff Centre, 2004.
 'Between a Rock and a Soft Place', in Mark Sladen (ed.), Helen Chadwick, exhibition catalogue, Barbican Art Gallery, London 2004, pp.33–46.
 Lectures: 'British Sculpture Then and Now', with Andrea Tarsia, Whitechapel Art Gallery, 2002.
 'Helen Chadwick's Art Reconsidered', *The Changing Tide: The Art of Helen Chadwick and Sarah Lucas* symposium, Barbican Centre and Tate Britain, 2004.
 Current projects: With Lizzie Carey-Thomas and Katharine Stout, *Art Now Annual*, Tate Publishing (2004); text with Jane and Louise Wilson for future *Film and Video Umbrella/Baltic* publication; Turner Prize 2004, exhibition broadsheet, Tate

Britain (2004); Art Now and Art Now Lightbox programme.

- **Carolyn Kerr**, Exhibitions and Displays, Tate Britain
Publications: Art Now: Roger Horns, exhibition leaflet, Tate Britain 2003, 6pp.

- **Martin Myrone**, Exhibitions and Displays, Tate Britain
Publications: George Stubbs, Tate Publishing, London 2002, 80pp.
Edited, with Michael Rosenthal, Thomas Gainsborough, exhibition catalogue, Tate Britain 2002, 296pp.
With Michael Rosenthal, 'Thomas Gainsborough: Artist of a Changing World', *History Today*, 52 (11) November 2002, pp.16–23.
'William Granville Hastings', in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003.
Review: 'William Vaughan, Thomas Gainsborough', *Burlington Magazine*, no.144, 2002, pp.564–5.
Lectures: 'Putting Gainsborough on Display', Viewing Art series, University of Leicester, November 2002.
'The Culture of Luxury', Gainsborough and the Birth of Modernity conference, Tate Britain, December 2002.
'Biography as Art History: Writing the British School 1790–1830', Regarding the Regency: The Possibilities of Portraiture in the 'Age of Personality' conference, National Portrait Gallery, London, October 2003.
'Of Men, Mohawks and Macaroni: The Vauxhall Affray Revisited', Romantic Realignment seminar, University of Oxford, October 2003.
Other: Member of editorial advisory board *Immediations: The Research Journal of the Courtauld Institute of Art*.
External examiner, Ph.D. Thesis, University of Warwick 2004.
External moderator, Faculty of Continuing Education, Birkbeck College.
Current projects: Article 'Gothic Romance and the Quixotic Hero', for *Tate Papers* (2004); essay 'William Weddell's Grand Tour' for Giles Worsley (ed.), *Newby Hall, Leeds City Art Gallery* (2004); review 'Sculpture and the Two Art Histories' for *Oxford Art Journal* (2004); research on the Gothic and the visual arts 1770–1830, for the Tate Britain exhibition (2006); book project: *Body-Building: Reforming Masculinities in British Art 1760–1800*; research on antiquarian printmaking 1750–1850 for the Society of Antiquaries tercentenary volume (2006).

- **Judith Nesbitt**, Exhibitions and Displays, Tate Britain
Publications: Edited with Jonathan Watkins, *Days Like These*:

Tate Triennial Exhibition of Contemporary British Art 2003, exhibition catalogue, Tate Britain 2003, 160pp., including essay 'On Being Sane in Insane Places', pp.16–21.

Current projects: Co-editor of Michael Landy, *Semi-detached*, Tate Britain (2004), with essay 'Everything Must Go'.

- **Catherine Pütz**, Exhibitions and Displays, Tate Britain
 Publications: Jacques Lipchitz: The First Cubist Sculptor, Lund Humphries and Paul Holberton Publishing, London, 2002, 128pp.
 'Blueprints for Sculpture. Lipchitz on Paper', Lipchitz Drawings, exhibition catalogue, IVAM, Valencia 2002, pp.10–31; republished for the exhibition at Museo de Bellas Artes de Bilbao, 2003, pp.13–55.
 'Michael Kenny' entry in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.187–8.
 'Jacques Lipchitz', 'Henri Laurens', 'Raymond Duchamp-Villon', entries in Antonia Boström (ed.), *The Encyclopedia of Sculpture*, Routledge, New York and London 2003.
 Jacques Lipchitz Plasters: The IVAM Donation, IVAM, Valencia 2004.

- **Christine Riding**, Exhibitions and Displays, Tate Britain
 Publications: Contributor to Michael Rosenthal and Martin Myrone (eds.), *Gainsborough*, exhibition catalogue, Tate Britain, 2002.
 'The Fatal Raft: British Reactions to the Shipwreck of the Medusa' in *History Today*, February 2003, pp.38–44.
 Edited, with Patrick Noon, *Constable to Delacroix: British Art and the French Romantics*, exhibition catalogue, Tate Britain 2003.
 "'That Insatiable Desire to Create": Byron and Romantic Painting in France and Britain', in *The Newstead Byron Society Review*, January 2004, pp.31–9.
 'Old Masters and Edwardian Society Portraiture', in Anna Gray (ed.), *The Edwardians: Secrets and Desires*, exhibition catalogue, National Gallery of Australia, Canberra 2004, pp.73–87.
 Lectures: 'Chivalry and Victorian Gentlemen', *The Art of Chivalry: Victorian Art and the Middle Ages* conference, Tate Britain, May 2002.
 'The Fatal Raft: Gericault's Interpretation of the Medusa Shipwreck Narrative', *Travellers and Text* seminar, Trinity College, Oxford University, October 2002.
 'Painted Ladies: The Portrayal of Actresses and Courtesans in the Eighteenth-Century', *National Trust Study Day*, Waddesdon Manor, October 2002.

'Gainsborough and Portraiture', Face to Face Across the Channel: English and French Portraiture course, Tate Britain and the National Gallery, London, November 2002.

'From Constable to Delacroix: Franco-British Cultural Interchange, 1820–1840', Richard Parkes Bonington conference, University of Nottingham, November 2002.

“The Aura of Sacred Mystery”: Coronations in Eighteenth- and Nineteenth-Century British Art', Patronage and Coronations seminar, Handel House Museum, London, March 2003.

'Exhibiting Ambitions: British Art and the Foundling Hospital', 'The Purest Benevolence': Handel and the Foundling Hospital study day, Handel House Museum, London, March 2003.

'The Fatal Raft: British Reactions to the Shipwreck of the Medusa', National Portrait Gallery, London, April 2003.

'In Extremis: Gericault's Raft of the Medusa', A Close Relationship: French Romantics and British Art course, Tate Britain and National Gallery, London, May 2003.

'Staging the Raft of Medusa: The Picture, the Panorama and the Play', Romantic Realignments seminar, University College, Oxford University, May 2003.

'Sensation and Schadenfreude: The British and the Medusa Shipwreck', Shipwreck: Disasters at Sea in the Romantic Era symposium, Tate Britain, May 2003.

'Exhibition as Spectacle: Gericault's Raft of the Medusa in London', Crossing the Channel lecture series, Minneapolis Institute of Art, Minneapolis, July 2003.

“Only Suffering is Real”: Don Juan and the Raft of the Medusa', International Byron Conference, University of Liverpool, August 2003.

'The Shipwreck of the Medusa: Race, Society and National Identity', British Maritime History Seminars, National Maritime Museum and the Institute of Historical Research, London, November 2003.

'Old Masters and Edwardian Portraiture: Gainsborough's Blue Boy', keynote lecture in The Edwardians symposium, National Gallery of Australia, Canberra, March 2004.

“Of Tempests and Dangers of the Deep”: Shipwreck and the English Coast', Our English Coast: Artists' Views of the British Coastline study day, Tate Britain and Open Museum/National Maritime Museum, London, March 2004.

'The Tyranny of White: Denoting Modernity in Exhibition Design', Choices and Change in Exhibitions, Association of Art Historians Conference, University of Nottingham, April 2004.

Other: Member of the Executive Council of the Association of Art Historians.

Current projects: Article “If there is any certainty on earth, it

is our pain, only suffering is real”: Don Juan and the Raft of the Medusa’, *Byron Society Journal* (2004/5); article ‘Staging the Raft of the Medusa: Painting, Play, Panorama’, *Visual Culture in Britain* (2004); John Everett Millais, Tate Publishing (2005).

- **Alison Smith**, Exhibitions and Displays, Tate Britain
 Publications: Edited *The Victorian Nude: Morality and Art in Nineteenth-Century British Art*, exhibition catalogue, Kobe City Museum and University Art Museum, Tokyo, 2003, including catalogue entries and essay, ‘Moral Responses to the Victorian Nude’, pp.226–30.
 ‘La Morale e il nudo nell’arte dell’eta vittoriana’, in *Il Nudo*, exhibition catalogue, Museo d’Arte Moderna, Bologna 2004, pp.266–72.
 Catalogue entries and essay ‘The Enfranchised Eye’, in Allen Staley and Christopher Newall (eds.), *The Pre-Raphaelite Vision: Truth to Nature*, exhibition catalogue, Tate Britain 2004, pp.11–21.
 ‘G.F. Watts and the National Gallery of British Art’, in Colin Trodd and Stephanie Brown (eds.), *Representations of G.F.Watts: Art Making in Victorian Culture*, Ashgate, Aldershot 2004, pp.153–68.
 ‘Revival and Reformation: The Aims and Ideals of the Pre-Raphaelite Brotherhood’, in Joyce Townsend, Jacqueline Ridge and Stephen Hackney (eds.) *Pre-Raphaelite Painting Techniques*, Tate Publishing, London 2004, pp.9–19.
 Lectures: ‘The Morality of Rocks: Geological Ethics in Pre-Raphaelite Landscape’, *Pre-Raphaelitism and Science* conference, Tate Britain, March 2004.
 ‘The Case Broadsheets: A Collaboration of Artists and Writers’, *Welsh Artists and Writers* conference, Gregynog Hall, March 2004.
 Current projects: Essay ‘The Symbolic Vision of G.F. Watts’, for Veronica Franklin Gould (ed.), *Visions of G.F. Watts*, Watts Gallery, Compton (2004); essay ‘Modelling Godiva in the Nineteenth Century’, for Jane Desmaris, Martin Postle and William Vaughan (eds.) *Models and Supermodels*, Manchester University Press, Manchester and New York (2004); research for Millais exhibition at Tate Britain (2008).

Chris Stephens, Exhibitions and Displays, Tate Britain
 Publications: With Miranda Phillips, Barbara Hepworth Sculpture Garden, Tate Publishing, London 2002, 48pp.
 Anthony Benjamin, Hope Sufferance Press, London 2002, 48pp.
 ‘Ben Nicholson: Modernism, Craft and the English Vernacular’, in David Peters Corbett, Ysanne Holt, Fiona Russell (eds.), *The*

Geographies of Englishness: Landscape and the National Past 1880–1940, Yale University Press, New Haven and London 2002, pp.225–47.

“‘We Are the Masters Now’”: Modernism and Reconstruction in Post-War Britain’, in *Blast to Freeze: British Art in the 20th Century*, Kunstmuseum Wolfsburg 2002, pp.133–8; republished as ‘Dèsormais nous sommes les maîtres’, in *L’Art Britannique au XXe Siècle*, Les Abattoirs, Toulouse 2003, pp.47–52.

Edited Barbara Hepworth: Centenary, exhibition catalogue, Tate St Ives 2003, 160pp; including essay “‘The Quality of Human Relationships’”, pp.30–6.

‘On the Beach: Art, Tourism and the Tate St Ives’, in Michaela Giebelhausen (ed.), *The Architecture of the Museum: Symbolic Structures, Urban Contexts*, Manchester University Press, Manchester and New York 2003, pp.108–24.

“‘A Sense of Something Beyond Ourselves’”: Reintroducing Trevor Bell’, in *Trevor Bell: A British Painter in America*, Florida State University Museum of Fine Arts Press 2003, pp.43–5.

‘The Identity of the Sculptor 1950–75’, in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 1: Identity, Infrastructures, Aesthetics, Display, Reception*, Henry Moore Institute, Leeds 2003.

‘Hubert Dalwood’ in Penelope Curtis (ed.), *Sculpture in 20th-Century Britain. Volume 2: A Guide to the Sculptors in the Leeds Collections*, Henry Moore Institute, Leeds 2003, pp.64–6.

Lectures: ‘Displaying British Art’, *Histories of British Art: Where Next?*, conference, Yale Center for British Art, New Haven, November 2002.

Other: Member of advisory board of National Life Story Collection: Artists’ Lives, British Sound Archive at British Library; member of editorial advisory board Visual Culture in Britain.

Current projects: Co-curator and co-editor of catalogue for *Art & the 60s: This was Tomorrow*, Tate Britain (2004); article on Barbara Hepworth’s materials for IVAM, Valencia (2004); article on Trevor Bell for Tate St Ives catalogue (2004); co-curator and catalogue contributor, *Gwen John & Augustus John*, Tate Britain (2004); book project *St Ives: A Critical History*.

- **Katherine Stout**, Exhibitions and Displays, Tate Britain Publications: ‘Liam Gillick’ and ‘Fiona Banner’, in *Turner Prize 2002*, exhibition broadsheet, Tate Britain 2002, 14pp. Contributor, *Self Evident: The Artist as the Subject 1969–2002*, exhibition broadsheet, Tate Britain 2002, 15pp. Co-edited *Drawing on Space*, exhibition catalogue, The Drawing Room, London 2002, 79pp., including ‘Spaces Traversed’, pp.10–13.

'Interview: Katharine Stout in Conversation with Ori Gersht', in *Afterglow: Ori Gersht*, exhibition catalogue, Tel Aviv Museum of Art, 2002, pp.137–43.

'Paul Noble' and 'George Shaw', in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: The Tate Triennial of Contemporary British Art*, exhibition catalogue, Tate Britain 2003, pp.116, 138.

Art Now: Ori Gersht, exhibition leaflet, Tate Britain 2003, 6pp.

Art Now: Zarina Bhimji, exhibition leaflet, Tate Britain 2003, 6pp.

Art Now: David Musgrave, exhibition leaflet, Tate Britain 2003, 6pp.

Art Now: Muntean/Rosenblum, exhibition leaflet, Tate Britain London 2003, 6pp.

With Mary Horlock and Lizzie Carey-Thomas, *Art Now Lightbox at Tate Britain: Artists' Film and Video Programme*, exhibition leaflet, Tate Britain, July 2003, 6pp.

'Grayson Perry', in *Turner Prize 2003*, exhibition broadsheet, Tate Britain 2003, 14pp.

With Helen Legg and Kate MacFarlane, *A Kind of Bliss*, exhibition catalogue, The Drawing Room, London 2004, 28pp.

'Only what can be seen there is there', in Martin Creed, exhibition catalogue, Centre for Contemporary Art, Warsaw, 2004.

Lectures: 'Turner Prize', University of Essex, 2003.

'Turner Prize', Goldsmith's College, University of London, 2003.

'Martin Creed', Centre for Contemporary Art, Warsaw, April 2004.

Advisor for the charity *Paintings in Hospitals* 2003.

Current projects: Co-curator and co-editor of *Art & the 60s: This was Tomorrow*, exhibition catalogue, Tate Britain (2004); with Lizzie Carey Thomas and Mary Horlock, *Art Now Annual*, Tate Publishing (2004).

Rachel Tant, Exhibitions and Displays, Tate Britain

Publications: 'Chronology' in Patrick Noon (ed.), *Constable to Delacroix: British Art and the French Romantics*, exhibition catalogue, Tate Britain 2003, pp.38–43.

'Anya Gallaccio' in *Turner Prize 2003*, exhibition broadsheet, Tate Britain 2003, 14pp.

Current projects: Contributor to *Art & the 60s: This was Tomorrow*, exhibition catalogue, Tate Britain (2004); exhibition broadsheet *Turner Prize 2004*; research on Anthony Caro for Tate Britain exhibition and catalogue (2005).

• **Ben Tufnell**, Exhibitions and Displays, Tate Britain

Publications: Cedric Morris and Lett Haines: *Teaching Art and Life*, exhibition catalogue, Norwich Castle Museum/National Museums and National Museum and Gallery of Wales, Cardiff

2002, 112pp.

'Miles and Miles and Miles of Desolation', in *On The Edge*, exhibition catalogue, North Norfolk Exhibitions Project 2002.

Review: 'Dear Painter, Paint Me: Painting the Figure since Late Picabia', *Contemporary*, 43, September 2002, pp.90–1.

Review: 'Art + Mountains: Conquistadors of the Useless', *Contemporary*, 46, December 2002, pp.81–2.

Review: 'Great Piece of Turf', *Contemporary*, 50, May 2003, p.83.

'Gillian Carnegie', 'Dexter Dalwood', 'Ian Davenport', 'Peter Doig', 'Richard Hamilton', 'Tim Head', 'Susan Philipsz' in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: The Tate Triennial of Contemporary British Art*, exhibition catalogue, Tate Britain 2003, pp.48, 64, 70, 80, 90, 96, 128.

'Willie Doherty', in *Turner Prize 2003*, exhibition broadsheet, Tate Britain 2003, 14pp.

With Frank Whitford, Karl Weschke: *Beneath a Black Sky: Paintings and Drawings 1953–2004*, exhibition catalogue, Tate St Ives 2004, 48pp.

Lectures: 'Highly Inspired: Art and Mountains', panel discussion, Alpine Club London, October 2002.

'Cedric Morris', Norwich Castle Museum, December 2002, and National Museum and Gallery of Wales, Cardiff February 2003.

'The Portraits of Cedric Morris', Cedric Morris symposium, National Museum and Gallery of Wales, April 2003.

Current projects: 'Colin Self, Gustav Metzger and The Bomb', in *Art & the 60s: This Was Tomorrow*, exhibition catalogue, Tate Britain (2004); 'Fragments and Inscriptions', 'Barbara Hepworth's Garden', 'Patrick Heron's Garden', 'Ivon Hitchens's Garden' and 'Cedric Morris's Garden' in *Art of the Garden*, exhibition catalogue, Tate Britain (2004); Jane Dixon: *Under False Colours*, exhibition catalogue, Djanogly Art Gallery, Nottingham (2004); *Art Now*, exhibition programme 2004–6; *A History of the Porthmeor Studios*, St Ives Research Series (2005); Prunella Clough, Tate Britain exhibition (2006); *Land Art*, Tate Publishing (2006).

• **Clarrie Wallis**, Exhibitions and Displays, Tate Britain

Publications: 'Sarah Morris', *Form Specific*, exhibition catalogue, Moderna Galerija, Ljubljana 2003.

'David Batchelor', 'Richard Deacon', 'Cornelia Parker' and 'Rachel Whiteread' in Judith Nesbitt and Jonathan Watkins (eds.), *Days Like These: Tate Triennial Exhibition of Contemporary British Art 2003*, exhibition catalogue, Tate Britain 2003, pp.42, 74, 122, 144.

With Gregor Muir, *In-A-Gadda-Da-Vida*, exhibition catalogue, Tate Publishing, London 2004, 112pp.

'Interview with David Batchelor', in *Shiny Dirty*, Ikon Gallery, Birmingham, 2004, pp.40–5.

Other: Taught on Sotheby's MA in Contemporary Art.

Current projects: Research on St Martin's 'Sculpture: A Course' for display and publication.

DIGITAL PROGRAMMES

- **Rachel Bhandari**, Digital Programmes
Lectures: 'A Toe in Archive Waters', Museums Computer Group, Tate Modern, October 2003.
'Tate Archive Online', ARLIS AGM, Tate Britain, February 2004.
- **Annetta Butterworth**, Digital Programmes
Lectures: 'Towards Defining a Tate E-Learning Strategy', Museums Computer Group, Tate Modern, October 2003.
'E-Learning: The Role of the Gallery in the Digital Age, Tate Modern, March 2004.
- **Kellie Dipple**, Digital Programmes
Lectures: 'Cultural Interfaces and Distribution Media: Future Histories', MA in Digital Art History, Birkbeck University, London, March 2004.
'Collaborative Co-production: Methodologies for and within the Cultural Implementation of Network and Communication Technologies', Southern Community Arts Network (SCAN) launch, Southampton, March 2004.
Other: Assessor for arts and culture applications to the 2003 SC Global Conference.
Organised and chaired a multiple site panel 'Navigating Gravity: Remote Collaboration and Infrastructure', :A Network Conference in Conjunction with the Super Computing Global Conference, in collaboration with The University of Manchester, The University of Queensland and The University of Sydney, USA, UK, Australia, November 2003.
'Personal Devices: Permission, Personalisation and Narrative; The Nature of Personal Data Exchange', Eculture Fair in conjunction with Virtueel Platform, The Netherlands, October 2003.
'Mapping Distributed Body Architectures: Form, Creative Distribution, Wireless Limits, Hybrid Practice and Interface', Institute of Contemporary Arts, London, in conjunction with the Web as Performance Space exhibition, August 2003.
Current projects: Research paper: 'Data Mining and the Search for Meaning: Towards a Digital Culture Ontology', in collaboration with Goldsmiths College, University of London Computer Science Department 2004.
- **Jemima Rellie**, Digital Programmes

Publications: 'Tate Online: Beyond Ticket Sales', *Journal of Arts Marketing*, vol.12, December 2003.

'Discussion about Tate in Space with Susan Collins and Jemima Rellie', *Watershed: IdeasMart*, February 2004, <http://www.dshed.net>.

'Marketing and the Web', *Revolution*, May 2004.

Lectures: 'Intervention and Subvention, Collaboration and Communication: Net Art's Contribution to the Transformation of the Museum', *Artmedia VIII: From Aesthetics of Communication to Net Art*, Paris, 2002.

'Tate Online: Tate's 5th Site', *Communicating the Museum (Agenda)*, Paris 2003

'Tate Online: Towards a Third Generation Museum Website', *Ichim*, Paris, September 2003,

<http://www.ichim.org/ichimo3/PDF/o8oC.pdf>.

'Digital Programmes at Tate', MA in Digital Art History course, Birkbeck University, London, November 2003.

'Digital Programmes at Tate', *The Role of the Gallery in the Digital Age*, Tate Modern, London, January 2004.

'One Site Fits All: Balancing Priorities at Tate Online', *Museums and the Web conference*, Washington, April 2004, http://www.archimuse.com/mw2004/abstracts/prg_250000701.html.

'The Web and Museums: Tate Online', *Designing for the Web: Research and Communications for Large Institutions*, La Scuola Normale Superiore di Pisa, Cortona, May 2004.

Other: Contributor to *Digital Art Research and Development*, Canadian Heritage Information Network 2003

'"Inspirer": The Immersive Learning Project', *AccessArt*, Cambridge 2003.

Member of International Programme Committee, *Museums and the Web* 2003, 2004

Member of Creative Practice Committee, *Creativity and Cognition*, Goldsmiths University, London, 2005.

- **Sarah Tinsley**, Digital Programmes

Lectures: 'Partnerships: Creative Solutions', *Museums Computer Group*, Tate Modern, October 2003.

'Building "Articulate Museums" in a Digital Age', *CIMAM*, San Francisco, November 2003.

'Use of Technology in Museums/Galleries', *Computing in the Humanities MA course*, Kings College, London, February 2004.

TATE PUBLISHING

- **James Attlee**, Tate Publishing

Publications: *Gordon Matta-Clark: The Space Between*, Nazraeli Press, Tucson, Arizona 2003, 112pp.

LIBRARY AND ARCHIVE

- **Sue Breakell**, Library and Archive
 Publications: Co-edited *First Steps in Archives: A Practical Guide*, ARLIS, 2004.
 Other: Publications Officer for ARLIS Visual Archives Committee.

- **Krzysztof Cieszkowski**, Library and Archive
 Member of sub-committee for History of Art, London University Learning Resources.

- **Erica Foden-Lenahan**, Library and Archive
 Publications: "A woman of university standing ...": The Early History of the Tate Library', *Art Libraries Journal*, vol.27, no.4, 2002.
 Other: Chair of ARLIS/UK & Ireland Students' & Trainees' Committee.

- Adrian Glew**, Library and Archive
 Publications: 'Controlling Cognition', in Stephen Willats, exhibition catalogue, Institute of Visual Culture, Cambridge, 6pp + insert, 2002.
 Lectures: 'Stanley Spencer: Letters and Writings', Abbot Hall Gallery, Kendal, September 2002.
 'Unveiled: Tate's Collection of Artists' Books', with Maria White, Tate Britain, October 2002 and June 2003.
 'Kurt Schwitters and Archives', Littoral Arts Seminar, Elterwater, September 2003.
 Other: Director of Littoral Arts Trust (Kurt Schwitters in England Group); Trustee of The Musgrave Kinley Outsider Trust; Director of The Public Monuments and Sculpture Association; committee member of the Society of Archivists' Specialist Repositories Group.
 External examiner for the Society of Archivists' Diploma in Archive Administration (Photographic Archives module)
 Current projects: Cataloguing papers of Barbara Reise and of Eileen Agar; lecture on Stanley Spencer's letters and writings at the Dunedin Public Art Gallery, New Zealand (2004); contributor to *Art & the 60s: This Was Tomorrow* exhibition catalogue, Tate Britain (2004); co-organiser and speaker at conference, 'Merzland: Kurt Schwitters in England', Tate Britain (2004); article on Michael Sadler and Roger Fry for *The Burlington Magazine*.

- **James Hatton**, Library and Archive
 Archive collection catalogues: *Scottie Wilson* (TGA 9024), *John Everett Millais* (TGA 20027), *Kenneth Armitage* (TGA 9920), *Isabel Rawsthorne* (TGA 9612).

- **Beth Houghton**, Library and Archive
Member of Advisory Committee of ARTbibliographies Modern (ABM), National Co-ordination Committee of ARLIS UK & Ireland, Advisory Committee of the Art Libraries Journal, and the Committee of the London Museums Archives and Libraries Group.
- **Tim Pate**, Library and Archive
Editor, ARLIS Newsheet, ARLIS/UK and Ireland.
- **Emily White**, Library and Archive
Archive collection catalogues: John Armstrong (TGA 7810), Jacob Epstein (TGA 993), Paul Nash (TGA 8313), Michael Chase (TGA 200117).
- **Maria White**, Library and Archive
Regular contributor to Museums & Gallery news, ARLIS News-sheet.
Lectures: 'Unveiled: Tate's Collection of Artists' Books', with Adrian Glew, Tate Britain, October 2002 and June 2003.

TATE LIVERPOOL

- **Laura Britton**, Exhibitions and Displays, Tate Liverpool
Lecture: 'Pleasure Lands: Re-Reading Duncan Grant', Pallant House Gallery, Chichester, November 2003.
Other: Organised conference The Uncanny Day, in collaboration with Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge, March 2004.
Lecturer at Liverpool University School of Continuing Education.
Associate lecturer for The Open University.
Manager of University Network MA modules, the Politics of Location and Curating the Contemporary.
Current projects: Research paper on academic provision at Tate Liverpool in association with the Adult Community Department, Institute of Education; contribution to International 2004, Liverpool Biennial exhibition catalogue (2004); research paper on 'Alternative Histories in the Tate's Archive: Vanessa Bell's Domestic Photography'; essay 'A Changed Experience of Space: Wolfgang Winter and Berthold Hörbelt' in Jonathan Harris (ed.), Art, Money, Parties, Critical Forum: Tate Liverpool and Liverpool University Press (2004).
- **Vicky Charnock**, Education and Visitor Programmes, Tate Liverpool
Publications: Pin Up: Celebrity and Glamour Since the Sixties, display leaflet, Tate Liverpool, 2002.

Kara Walker: Grub for Sharks, exhibition leaflet, Tate Liverpool, 2004.

Lectures: 'Methods in Gallery Education: Ideologies in Action', Art Artists Conference, London Institute, June 2002.

'Towards a Diversity Strategy', Making Connections seminar, Harris Museum, Preston, February 2003.

Current projects: Seeing is Believing: Faith in the Tate Collection, display and leaflet, 2004; Introduction to Modern Art, resource pack for prison sector produced in collaboration with HMP Liverpool through Art in Prisons Programme, Open College Network.

- **Adrian George**, Exhibitions and Displays, Tate Liverpool
 Publications: Edited Art, Lies and Videotape: Exposing Performance, exhibition catalogue, Tate Liverpool, 2003, 100pp,
 Kara Walker: Grub for Sharks, exhibition leaflet, Tate Liverpool, 2003.
 Thomas Ruff: 1979 to the Present, exhibition leaflet, Tate Liverpool, 2003.
 Rut Blees Luxemburg: Phantom, exhibition leaflet, Tate Liverpool, 2003.
 Lectures: 'What is a Curator?', Metropolitan Borough of Wirral Art and Design Conference, Tate Liverpool, September 2002.
 'Presenting Performance', Christie's Education, London, June 2003.
 'Art, Lies and Videotape', Christie's Education, London, November 2003.
 Convened 'Rose Lee Goldberg and Babette Mangolte in Conversation', Tate Liverpool, November 2003.
 'Imaging the Body: Disability and Performance', Imaging the Body seminar, Tate Liverpool, November 2003.
 'Contemporary Curatorial Practice', John Moores University, Liverpool, February 2004.
 'Creativity', Rolls Royce Apprenticeship Scheme, Derby, March 2004.
 Other: Member of the Board of Trustees of Merseyside Dance Initiative.
 Current projects: Exhibition International 2004 Liverpool Biennial (2004); display and leaflet Seeing is Believing: Faith in the Tate Collection (2004); contribution to exhibition catalogue Summer of Love: Art in the Psychedelic Era (2005); essay for book Staging Contemporary Art: Materials of Expression and Authorship in Contemporary Art since 1945 (working title) (2004-5); Yoko Ono, Tate Publishing (2005).
- **Simon Groom**, Exhibitions and Displays, Tate Liverpool
 Publications: 'Introduction', in When We Were Young, exhibi-

tion catalogue, Liverpool School of Art, Liverpool, September 2003, 8pp.

Text for Anyway, comic book, Alberta Press, London, 2003, pp.10–11.

Lectures: 'Portraiture as Biography in Contemporary Art', Biographical Knowledge conference, Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge, Cambridge, April 2003.

'Art Now', Fondazione Olivetti, Rome, November 2003.

Current projects: Curator and editor of *A Secret History of Clay: from Gauguin to Gormley*, exhibition catalogue, Tate Liverpool (2004); review of *Shards: Selected Writings on Ceramic Art* by Garth Clark, 2003, for Crafts Council, London; 'A Secret History of Clay: from Gauguin to Gormley', *Keramik Magazin*, no.3 (June/July 2004); lecture 'What Significance has Ceramics in Today's Art?', *Renewing Ceramics*, International Congress, Selb, Germany (2004).

• **Christoph Grunenberg**, Tate Liverpool

Publications: "Life in a Dead Circus: The Spectacle of the Real," in Christoph Grunenberg (ed.), Mike Kelley: *The Uncanny*. Cologne: Walther König Publisher, 2004.

"Foreword" in Simon Groom (Ed.) *A Secret History of Clay: From Gauguin to Gormley*. Tate Liverpool, 2004

"Wonderland: Spectacles of Display from the Bon Marché to the Bauhaus," *Lotus International*, no. 118, pp.78–89, 2003

"Foreword" in Adrian George (Ed.) *Art, Lies and Videotapes: Exposing Performance*. Tate Liverpool 2003.

"Foreword" in Jemima Montagu (Ed.) *Paul Nash: Modern Artist, Ancient Landscape*. Tate Liverpool 2003.

"'Eines Tages werden dies alles Museen sein.' Tate Liverpool: Vom industriellen Niedergang zur urbanen Regeneration", in Symposium 'public space – public art': *Schnittstelle Museum, Westfälisches Landesmuseum für Kunst und Kulturgeschichte*, Münster, 2003, pp.30–41.

(Ed. with Max Hollein), *Shopping: A Century of Art and Consumer Culture*, exh. cat and 'Wonderland: Spectacles of Display from the Bon Marché to Prada'; 'The American Supermarket'. Hatje Cantz: Frankfurt and Liverpool, 2002, pp.17–37, 171–177.

'Out of Control' and contributions on Chiho Aoshima, Clare Langan, Jorge Pardo, Jason Rhoades, Fred Tomaselli and Francesco Vezzoli in *International 2002*, exh. cat., Liverpool Biennial of Contemporary Art, 2002, pp.27–28.

(Ed. with Victoria Pomery), *Marc Quinn*, Tate Liverpool, 2002.

Lectures: "Skinned Alive: Material Abuse in the White Cube," Symposium *The Work of Glen Seator*. Getty Research Institute, Los Angeles September 2002.

“Lead Us Into Temptation: Spectacles of Consumption and Art”, Friends of the Courtauld Institute of Art, London, January 2003

“Andy Warhol: Celebrity and Death”, National Arts Collection Fund North West, Bolesworth Castle, Cheshire, May 2002

Other: Panel Member on ‘Better by Design’ at The City Centre Conference, Liverpool, November 2003

Panel discussion “Wem gehört das Museum? Das Museum als Handlungsort,” XXVII. Deutscher Kunsthistorikertag, Leipzig, March 2003.

Speaker at Prospect Manchester Debate, December 2002

Panel Member on ‘Exporting Cultural Expertise’ part of Cultural Impact: The International Conference on Culture and Tourism, Liverpool, July 2002.

Judge Artworks Awards, April 2003 and 2004

Current Projects: “Love Parade,” in John M. Armleder: Catalogue Raisonné of the Wall Paintings. Zurich: Pury & Luxembourg, 2004 (forthcoming).

(Co-Ed.) Glen Seator: Making Things, Moving Place. Göttingen: Steidl, 2007

- **Laurence Sillars**, Exhibitions and Displays, Tate Liverpool
 Publications: With Jemima Montagu, ‘Chronology’, in Jemima Montagu (ed.), Paul Nash: Modern Artist, Ancient Landscape, exhibition catalogue, Tate Liverpool 2003, pp.113–19.
 Current projects: Text for Rhinegold: Art for Cologne, exhibition guide, Tate Liverpool (2004), 16pp.
 Lectures: ‘Mike Kelley: The Uncanny’, University Network MA ‘Curating the Contemporary’, 2004.
 ‘Contemporary Curatorial Practice’, Liverpool John Moore’s Fine Art Department, 2004.

INTERPRETATION AND EDUCATION, TATE MODERN

- **Jane Burton**, Interpretation and Education, Tate Modern
 Publications: ‘Tate Modern Multimedia Tour Pilots 2002–3’, in Attewell and Savill-Smith (eds.), Learning with Mobile Devices, LSDA, London 2004, pp.127–30.
 Lectures: ‘Enhancing Interpretation: Techniques and Technologies and the Museum Experience’, King’s College, London, March 2002.
 ‘Experience and Interpretation’, Open University and Tate Modern, October 2002.
 ‘Delivering Location Based Content to Handhelds’, Becta Expert Technology Seminar, British Library, June 2003.
 ‘Artistic Education and the Public’, ARCO, Madrid, February 2004.
 Other: Taught on Curating Contemporary Art MA course,

Royal College of Art and Tate Modern 2002–3, 2003–4; and History of Art MA course, Christie's, London, 2002–3, 2003–4.
Current projects: Tate Modern Multimedia Tour – Phase 3 Pilot.

- **Stuart Corner**, Interpretation and Education, Tate Modern Publications: 'Swetlana Heger: Capitalist Neo-Realism', Parkett, no.69, December 2003, pp.142–52.
'Lost in Space: Robert Overby', Art Review, May 2004.

- **Helen Charman**, Interpretation and Education, Tate Modern Publications:
Co-author, Tate Modern Teachers' Kit (second edition) 2002. o
Co-author Eva Hesse Teachers' Kit, Tate Modern 2002.
'Contemporarytastic – Art Now in the Classroom', TES Teacher, October 2002.
Other: Tate Modern Schools Programme 2002; MA Fine Art, Wimbledon School of Art, August 2002, 2003.
Co-organiser The Persistence of Vision conference, Tate Modern with bfi education, Spring 2003.
Teaching on MA module Contemporary Art, Pedagogy and Identity, Goldsmiths College, London, January – April 2004.
Current projects: 'Meaning Making, Contemporary Art and the Community of Enquiry', iJADE; 'The Artist Educator as "Fellow Traveller"', Reader in Museums, Galleries and New Audiences, Leicester University.

- **Jemima Montagu**, Interpretation and Education, Tate Modern Publications: 'Urgent Painting', frieze, issue 66, April 2002, pp.88–9.
'Palais de Tokyo' frieze, issue 67, June 2002.
'It Shall Be Inventoried', sexymachinery 05, issue 3, Summer 2002, pp.5–6.
With Kira Joliffe, 'Interview with Lewis Biggs', The Independent Eye, Liverpool Biennial magazine, September 2002.
'John Moores Painting Prize', Modern Painters, Spring 2003.
Sigmar Polke, exhibition leaflet, Tate Modern, September 2003, 16pp.
'John Currin', Modern Painters, vol.16, no.4, Winter 2003, pp.118–19.
Edited Paul Nash. Modern Artist, Ancient Landscape, Tate Publishing 2003, 128pp., including 'Modern Artist, Ancient Landscape', pp.9–21.
Jerwood Artist's Platform: Graham Hudson, Jerwood, February 2004.
With Simon Bolitho and Helen Sainsbury, Donald Judd, exhibition leaflet, Tate Modern, February 2004, 16pp.

Jorge Lewinski, Sotheby's/Chatsworth 2004.
 Lectures: Chair of Paul Nash Symposium: Britishness: Identity and Landscape, Tate Liverpool, October 2003.
 'Interpretation at Tate Modern', 'Contemporary Art and the Museum', Sotheby's diploma course.
 'Interpretation at Tate Modern', 'History and Theory of the Modern Art Museum 1750 – Present', MA degree course, Courtauld Institute of Art, London
 Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2003–4.
 Current projects: Markus Vater (2004); Simon Morley, Taguchi Fine Art, Tokyo (2004).

- **Dominic Willsdon**, Interpretation and Education, Tate Modern
 Lectures: 'Overcoming Excellence', Association of Art Historians conference, April 2003.
 Other: Co-organised conference Photography and the Limits of the Document, Tate Modern, London, June 2003.
 Organised with Arnd Schneider and Chris Wright conference Fieldworks: Dialogues Between Art and Anthropology, Tate Modern, September 2003.
 External assessor for Criticism, Curation and Communication, BA (Hons.), Central St Martins College of Art and Design, London.
 Course tutor for MA Curating Contemporary Art, Royal College of Art, London and for Intellectuals, Professionals and Museums, with Philip Dodd, London Consortium Mrs. programme.
 PhD supervisor, London Consortium.
 Member of the steering committee of the London Consortium; member of editorial board of Tate Papers.
 Current projects: Lecture 'Contemporary Art: Its Institutions and the Public Sphere' for Rediscovering Aesthetics conference, University College Cork (2004); book with Doreen Massey, Nature Space Society.

EXHIBITIONS AND DISPLAYS, TATE MODERN

- **Juliet Bingham**, Exhibitions and Displays, Tate Modern
 Publications: 'Shez Dawood: Art Commission', Sleaze, March 2004.
 Other: Senior Editor (Arts) of Sleaze magazine, London, from October 2003.
 Current projects: Articles 'Odelay! It's Time for Beck's Futures', 'Art Commission: Muntean/Rosenblum', 'Art Commission: John Russell', 'Art Commission: Olivia Plender', for Sleaze (2004).

- **Ben Borthwick**, Exhibitions and Displays, Tate Modern
 Publications: 7 short texts on Fiona Banner, Adam Chodzko, Martin Creed, Dexter Dalwood, Oyvind Fahlstrom, Sarah Morris and Cerith Wyn Evans, www.tate.org.uk.
 'The Perfect Strom: Carsten Nicolai and Raster Noton', *The Wire*, no.238, December 2003.
 'Timelag Accumulators: Dan Graham, Anne Katrine Dolven & Knut Asdam', in *The Story of the Eye*, exhibition catalogue, Mead Gallery, University of Warwick, Coventry 2004.
 'Drawing on the City', in Simon Sheikh (ed.), *Knut Asdam*, Fine Arts Unterhenem, Berlin 2004.
 Current projects: *Sound/Surface*, event co-organised with Stuart Comer, including a paper presented by sound critic Philip Sherburne and performances by sound artist Stephen Vitiello and musician Scanner, for Tate Modern, London (April 2004); Bruce Nauman, Turbine Hall Commission, Tate Modern (2004); reviews for *The Wire*.

Ann Coxon, Exhibitions and Displays, Tate Modern
 Publications: Review: 'Warm Seas', *Book Works*, *Untitled Magazine*, Spring 2002.
 Lectures: Artist and curator talk with Sutapa Biswas for 'Raw Canvas', Tate Modern, April 2003.
 Other: Taught on Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4
 Current projects: Exhibition at Tate Modern: Robert Frank: *Storylines* (2004); exhibition *Interweaving Cultures: Five Contemporary Artists*, Jim Thompson Thai House and Museum, Bangkok, December 2004.

- **Donna de Salvo**, Exhibitions and Displays, Tate Modern
 Publications: 'Afterimage', in Heiner Bastian (ed.), *Warhol*, exhibition catalogue, Neue Nationagalerie, Berlin and Tate Modern, London 2002.
 'Andy Warhol: Drawing Us In', in *Andy Warhol: Private Drawings from the 1950s*, exhibition catalogue, Verlag der Buchhandlung Walter König, Köln 2003.
 'Dreamland: The Drawings of Simon Faithful', in *Dreamland: Simon Faithful*, exhibition leaflet, Turner Centre for the Arts, Margate 2003.
 'Inner and Outerspace: Lee Bontecou's Sculpture Through Drawing', in Elizabeth A. T. Smith (ed.), *Lee Bontecou: A Retrospective of Sculpture and Drawing, 1958–2000*, exhibition catalogue, New York 2003.
 Anish Kapoor: *Marsyas*, exhibition catalogue, Tate Modern, 2003.
 'Upside Down and Right Side Up: Charlotte Gyllenhammar's *Vertigo*', in *Charlotte Gyllenhammar*, exhibition catalogue,

Kulturhuset, Stockholm 2004.

Lectures: 'Ann Hamilton and Charlotte Gyllenhammar', Wānas Foundation, Wānas, Sweden 2002.

'The Modern/Post Modern Dialectic in American Art', online symposium moderated by Maurice Berger for the Georgia O'Keefe Museum, Santa Fe 2002.

'Lee Bontecou and Contemporary Art', panel moderated by Mona Hadler, The Museum of Contemporary Art, Chicago 2003.

'Philip Guston: The Figurative Abstract', Royal Academy of Art, London, 2003.

'Museums of Tomorrow', online symposium moderated by Maurice Berger, Georgia O'Keefe Museum, Santa Fe 2003.

'Anish Kapoor: The Technological Sublime', a conversation with Anish Kapoor, Kunsthau Bregenz, Bregenz, Austria, 2003.

Other: Mentor for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

Current projects: Exhibition at Tate Modern: Open Systems (2005).

- **Emma Dexter**, Exhibitions and Displays, Tate Modern

Publications: Edited with Thomas Weski, *Cruel and Tender*, exhibition catalogue, Tate Modern, London 2003, 287pp., including 'Photography Itself', pp.15–21.

'The Lake Piece: To See Everything for the First Time', in Bethan Huws: *Selected Textual Works 1991–2003*, exhibition catalogue, Kunsthalle Düsseldorf 2003.

'Marlene Dumas in Venice', *Modern Painters*, Autumn 2003.

Edited with Julien Heynen, Luc Tuymans, exhibition catalogue, Tate Modern, 2004, 129pp., including 'The Interconnectedness of All Things: Between History, Still Life and the Uncanny', pp.16–27.

Lectures: 'Cruel and Tender', University of Brighton, November 2003; Goldsmiths College, London 2004; De Montford University, Leicester, March 2004.

'Post-Colonialism and Visual Culture', Sussex University, Brighton, March 2004.

Other: Jury member for Present Future: Young Artists and Galleries Award, Artissima, Turin (2003, 2004).

Visiting Lecturer for Curating course, Department of Fine Art, Goldsmiths College, London; selector of Arrivals exhibition, Pump House Gallery, Battersea (2004).

Current projects: Exhibitions at Tate Modern: Bruce Nauman, Turbine Hall Commission (2004), Frida Kahlo (2005), Pierre Huyghe (2006); group drawing exhibition for Untitled series (2005).

- **Vincent Honoré**, Exhibitions and Displays, Tate Modern
 Current projects: Exhibitions at Tate Modern: Mohamed Camara (2004); August Strindberg (2005); Jeff Wall (2005); Pierre Huyghe (2006); Louise Bourgeois (2007); essay on Stéphane Sautour (2004).

- **Susan May**, Exhibitions and Displays, Tate Modern
 Publications: Edited *The Weather Project: Olafur Eliasson*, exhibition catalogue, Tate Modern, London 2003, including 'Metereologica', pp.15–28.
The Weather Project: Olafur Eliasson, exhibition leaflet, Tate Modern, London 2003, 8pp.
 Untitled: *Elmgreen and Dragset*, exhibition guide, Tate Modern, London 2004, 4pp.
 Short text on Olafur Eliasson, www.tate.org.uk.
 Lectures: Lecture series on Tate (collection, programme, buildings), Antorchas Foundation and British Council, Buenos Aires and Rosario, Argentina, May 2003.
 'Juan Muñoz and Olafur Eliasson', Department of Architecture, University of Westminster, March 2004.
 Other: Member of the More London Public Art Committee (2002–3), City Hall, London.
 Current projects: Exhibition programme and book *Untitled: Exploring New Ideas in Contemporary Art*; *The Weather Project Post-Script: Olafur Eliasson*, publication on critical and public response to Eliasson's work at Tate Modern, Köln (2004); article 'The Weather Project', in *Curator: The Museum Journal*, California Academy of Sciences and AltaMira Press; *Untitled*, exhibition series at Tate Modern (2004–5).

- **Jessica Morgan**, Exhibitions and Displays, Tate Modern
 Publications: 'Olafur Eliasson: Gartensozialismus', *Parkett*, 64, 2002.
 Edited *Common Wealth*, exhibition catalogue, Tate Modern, 2003, 126pp., including 'Introduction', interview with Gabriel Orozco, and with Carsten Höller pp.15–33, 43–9, 67–76.
 'Representation to Production: Art as Social Critique', in *Supernova: Art of the 1990s from the Logan Collection*, exhibition catalogue, San Francisco Museum of Modern Art, San Francisco 2003.
Pulse: Art, Healing and Transformation, exhibition catalogue, Institute of Contemporary Art, Boston, 2003.
 'Un-America but Post-British, Just Love Me', in *Post/Feminist Positions of the 1990s in the Goetz Collection*, exhibition catalogue, Walther König, Köln 2003.
 'Gabriel Orozco', *ArtReview*, December/January 2004.
 'Introduction', in *VBV*, exhibition catalogue, Institute of Contemporary Art, Boston 2004.

Current projects: Exhibitions at Tate Modern: Time Zones (2004), Untitled 2 (2005–6), Kippenberger (2006).

Frances Morris, Exhibitions and Displays, Tate Modern

Publications: 'Neue Architektur-Neue Kunst Gesichtsperspektiven', in *Kunst des Ausstellens: Beiträge, Statements, Diskussionen*, Hatje Cantz Verlag, Ostfildern 2002. 'Hollow Dreams', in *Blockhead and Daddies Bighead: Paul McCarthy at Tate Modern*, exhibition catalogue, Tate Modern, 2003.

Louise Bourgeois, exhibition catalogue, Irish Museum of Modern Art, Dublin 2003–4, Fruitmarket Gallery, Edinburgh, 2004 and CAC, Malaga 2004.

Lectures: Curatorial Skills Masterclass series, Fulbright New Zealand and The British Council, Christchurch, Auckland and Wellington, New Zealand, March 2002.

'Polyphony of Voices', Krakow, Poland, October 2002.

'Is the Artist Truly Independent?', Camberwell College of Arts, London, July 2003.

'Louise Bourgeois', Trinity College, Dublin, November 2003.

'Back to the Future', Pushkin Museum Moscow, ICA Moscow, February 2004.

Other: Head of Tate component for Curating Contemporary Art MA course, Royal College of Art and Tate Modern 2002–3, 2003–4

Current projects: Exhibitions at Tate Modern: Henri Rousseau (2005), David Smith (2006) and Louise Bourgeois (2007); monograph Louise Bourgeois for Tate Publishing (2005); History of Museum Display, Tate Handbook (2006).

- **Helen Sainsbury**, Exhibitions and Displays, Tate Modern
Current projects: Exhibition at Tate Modern: August Strindberg, (2005).
- **Sheena Wagstaff**, Exhibitions and Displays, Tate Modern
Publications: 'The Changing Room', in *Olafur Eliasson: The Blind Pavilion*, Venice 2003.
'Weltering in Blood – Artemisia Gentileschi (1593–1653)', *Parkett*, 65, 2002, pp.94–196.
'Interview with Robert Ryman on Barnett Newman', *Tate Magazine*, September/October 2002, pp.85–6.
Current projects: Exhibitions at Tate Modern: Edward Hopper (2004); Jeff Wall (2005).
- **Catherine Wood**, Exhibitions and Displays, Tate Modern
Publications: 'The Measure of All Things', in *Another Zero*, exhibition catalogue, GAMEC, Bergamo, Italy, March 2004.
'Pasty Thighs and Moldy Midriffs: The Art of Jack Smith', *Untitled Magazine*, Spring 2004.

Review: 'Let Me Entertain You' [Michael Clark], *Afterall*, 9, Spring 2004.

Current projects: Essay 'Paper Dolls: The Found Model in Contemporary Art', for *Models and Supermodels: The Artist's Model from Hogarth to the Present*, Manchester University Press (publication pending); review 'Horror Vacui', on Mark Leckey's *Parade*, *Parkett*, (2004); review of David Thorpe exhibition at Meyer Reiger, Karlsruhe, Germany, *Frieze*, (2004).

INTERPRETATION AND EDUCATION, TATE BRITAIN

- **Joanna Banham**, Interpretation and Education, Tate Britain
 Publications: 'Shipwreck: T. Géricault and the Raft of the Medusa', *Times Education Supplement*, 2 February 2003.
 'Critical Roasting: William Hogarth and the Roast Beef of Old England', *Times Education Supplement*, 4 July 2003.
 'Enduring Landscape, William Dyce and Pegwell Bay', *Times Education Supplement*, 13 February 2004.
 Other: Organised the following conferences at Tate Britain: *Automania: Cars, Culture and Congestion*, February 2003; *The French Affair with British Art*, March 2003; *The Visibility of Women's Practice*, May 2003; *The Art of Murder: Representation and Crime in the Late Nineteenth Century*, November 2003; *Down and Out: Deconstructing Bohemia*, March 2004; *Pre-Raphaelitism and Science: Painting, Photography and the Investigation of the Visible World*, March 2004.

- **Heidi Reitmaier**, Interpretation and Education, Tate Britain
 Publications: 'God, Prayer and Politics: The Work of Shilpa Gupta', Tate online, November 2003.
 'Tracey Emin: I Can't See Past my Eyes', *Critics' Choice*, Artforum online, June 2004.
 Lectures: 'A Moment Past Feminism, Gender and Contemporary Art', Birbeck College, November 2003.
 'Performance Contemporary Art', Critical Forum conference, accompanying *Art Lies and Videotape* exhibition, Tate Liverpool, November 2003.
 'On Communication: Art and Criticism', Part 1, Cornerhouse Gallery, May 2004.
 Other: Co-organised conference *British Art and New Media*, Tate Britain, May 2004.
 Organised, *Getting it Made: Contemporary Film and Video*, Tate Britain, March 2004.
 Advisory Member of BBC public arts committee; advisory member of *Visual Arts Journal*.
 Current projects: Lecture 'Art as Publicity' for *Making Sculpture* conference, Leicester University, UK (2004); series of contemporary art talks for BBC with Alan Yentob; Course tutor

for Critical Theory, BA in Fine Art, London Arts University, London, (2004).

CONSERVATION

- **Mary Bustin**, Conservation

Publications: Edited with Tom Caley, *Alternatives to Lining: Preprints of UKIC Paintings Section Conference*, Tate Britain, September 2003.

Editor of *Paintings Section of Conservation News*, UKIC 2000–4.

Co-organiser of workshop on Thread-by-Thread Tear Repair, given by Professor Winfried Heiber, UKIC Paintings Section, Courtauld Institute of Art, London, December 2002.

Other: Co-organiser of *Alternatives to Lining* conference, UKIC Paintings Section with BAPCR, Tate Britain, September 2003.

Contributor to *Ethics and Aesthetics in the Treatment of Modern Paintings*, annual study day, University College, London, 2002–3.

Member of Paintings Section Committee, UKIC; assessor for PACR Accreditation Scheme.

Current projects: Essay on Gwen John's painting technique in *Gwen John and Augustus John*, exhibition catalogue, Tate Britain (2004); *Mark Rothko Seagram Murals* publication and display, Tate Modern (2005); web editor of Paintings Section, UKIC.

- **Rosie Freemantle**, Conservation

Lectures: 'Who's Looking After This Thing? Unusual items for a Paper Conservator', AICCM Symposium, State Library of Victoria, Melbourne, April 2002.

'Glazing Over: A Review of Different Types of Glazing for Exhibition Loans', *Part and Parcel of the Job: Planning, Packing and Transporting Loans for Exhibition* conference, British Museum London, May 2002.

'Glazing Options for Works of Art on Paper', *Exhibiting Archival and Library Materials and Works of Art on Paper*, (paper given by Piers Townshend) Ljubljana, June 2003.

- **Stephen Hackney**, Conservation

Publications: With Jacqueline Ridge and Joyce Townsend, 'Pre-Raphaelite Technique and its Consequences', in R. Vontobel (ed.), *ICOM Committee for Conservation 12th Triennial Meeting Preprints*, 2002, pp.426–31.

'Relining, Lining, Delining', *Alternatives to Lining: Preprints of UKIC Paintings Section Conference*, Tate Britain, September 2003.

Contribution to Caroline Villers (ed.), *Lining Paintings: Papers from the Greenwich Conference on Lining Paintings*,

Archetype Publications, 2003.

Edited with Joyce Townsend and Jacqueline Ridge, *Pre-Raphaelite Painting Techniques*, Tate Publishing, London 2004, 208pp., including, with Joyce Townsend and Jacqueline Ridge, 'Background, Training and Influences', 'Pre-Raphaelite Methods and Materials', and 'The Paintings', pp.21–8, 51–76, 77–189.

Lectures: 'Anoxic Display Environments', Lighting Old Master Drawings seminar, Getty Conservation Institute, Los Angeles, October 2002.

'Chemical Deterioration of Paintings', Courtauld Institute of Art, Paintings Conservation Course, 2002, 2003.

'The Effects of Air Conditioning on Dust Deposition in Museums', Indoor Air Quality Group, University of East Anglia, Norwich, April 2003.

'Relining, Lining, Delining', keynote lecture, Alternatives to Lining conference, UKIC, 2003.

'Whistler's Painting Technique', Whistler Centenary Conference, Hunterian Art Gallery, Glasgow, September 2003.

Other: Member of Board of Studies, External Examiner, Courtauld Institute of Art, Paintings Conservation Course; member of ICOM Committee for Conservation; member of Preprints committee 2002; membership secretary of Institute of Conservation Science.

Current projects: Overseeing anoxic display environments research project; technical entries for catalogue of works by Camden Town Group artists; improvements to transportation of paintings.

- **David Jones, Conservation**

Lectures: Lectures at Conservation Technicians Workshop, Calouste Gulbenkian Foundation, Lisbon, Portugal, May 2002.

- **Rica Jones, Conservation**

Publications: 'A Note on the Techniques of Painting found in Gheeraerts's Portraits in the Tate Collection', in Karen Hearn, Marcus Gheeraerts II: Elizabethan Artist In Focus, Tate Publishing, London 2002, pp.53–9.

With Martin Postle, 'Gainsborough in his Painting-Room', in Martin Myrone and Mark Rosenthal (eds.), *Gainsborough*, exhibition catalogue, Tate Britain, 2002, pp.29–38.

Lectures: 'Conservation Practice at the Tate', NADFAS, Goring on Thames, September 2002.

'Techniques of Painting in Eighteenth-Century Britain', Courtauld Institute of Art and the Hamilton Kerr Institute, Cambridge, November 2002, 2003.

Current projects: Technical examination of Tudor and Stuart paintings for catalogue of Tate's collection

- **Pip Laurenson**, Conservation

Lectures: 'Considering Risk and Management in the Conservation of Time-Based Media Works of Art', AAM Annual Meeting and Museum Expo 2002.

Talk, Institute Research Seminar, Institute of Archaeology, London, February 2003.

'Electronic Media Conservation at Tate', panel discussion, '404 Object Not Found. What Remains of Media Art?', Dortmund, June 2003.

'Conservation and Management of Digital Works of Art', Capturing Unstable Media meeting, July 2003.

'The Museum in the Digital Age: The Conservation of Contemporary Art and Time-Based Media', The Role of the Museum in the Digital Age, Tate Modern, February 2004.

Other: Consultant for 'PLAYBACK: Preserving Analog Video', DVD produced by Bay Area Video Coalition 2002; University College London Research Student.

Current projects: Teaching for the Moving Image Archiving and Preservation Program at The Tisch School of the Arts, NYU (2004); co-ordinator of Media Matters: Collaborating Towards the Care of Time-Based Media Works of Art, project organised with San Francisco Museum of Modern Art, Museum of Modern Art, New York and the New Art Trust (2004); Installation Art Project, a three-year collaborative project between 5 European museums funded by Culture 2000; paper 'Michael Craig-Martin's "Becoming": A Conservation Case Study of a Digital Work of Art' for American Institute for Conservation Annual Meeting, Portland June 2004; article 'The Management of Display Equipment In Time-based Media Installations' for Pre-Prints for International Institute for Conservation 20th International Congress, September 2004.

- **Tom Learner**, Conservation

Publications: '19th October 2001: The Impact of Modern Paints', *The Picture Restorer*, 22, 2002, pp.11-13.

With Jaap Boon, 'Analytical Mass Spectrometry of Artists' Acrylic Emulsion Paints by Direct Temperature Resolved Mass Spectrometry and Laser Desorption Ionisation Mass Spectrometry', *Journal of Analytical and Applied Pyrolysis*, 64, 2002, pp.327-44.

With Oscar Chiantore and Dominique Scalarone, 'Ageing Studies of Acrylic Emulsion Paints', Preprints of the 13th Triennial meeting of the ICOM Committee for Conservation, Rio de Janeiro, vol.2, 2002, pp.911-9.

With Francesca Cappitelli and Alan Cummings, 'Thermally Assisted Hydrolysis and Methylation – Gas Chromatography – Mass Spectrometry for the Chemical Characterization of

Traditional and Synthetic Binders', Preprints of the 13th Triennial meeting of the ICOM Committee for Conservation, Rio de Janeiro, vo.1, 2002, pp.231–7.

With Jaap Boon and Katrien Keune, 'Identification of Pigments and Media from a Paint Cross-Section by Direct Mass Spectrometry and High-Resolution Imaging Mass Spectrometric and Microspectroscopic Techniques, Preprints of the 13th Triennial meeting of the ICOM Committee for Conservation, Rio de Janeiro, vol.1, 2002, pp.223–30.

With Francesca Cappitelli and Oscar Chiantore, 'An Initial Assessment of Thermally Assisted Hydrolysis and Methylation – Gas Chromatography/Mass Spectrometry for the Identification of Oils from Dried Paint Films', *Journal of Analytical and Applied Pyrolysis*, 63, 2002, pp.339–48.

With Elizabeth Jablonski, James Hayes and Mark Golden, 'Conservation Concerns for Acrylic Emulsion Paints', *Reviews in Conservation*, 4, 2003, pp.3–12.

With Oscar Chiantore and Dominique Scalarone, 'Characterisation of Artists' Acrylic Emulsion Paints', *Journal of Polymer Analysis and Characterization*, 8, 2003, pp.67–82.

'Forward', in *Paint in 2003*, exhibition catalogue, Century Gallery, London, 2003.

Lectures: 'The Impact of Modern Paints', National Gallery of Canada, Ottawa, June 2002.

'The Impact of Modern Paints on Twentieth-Century Art', North Dakota State University at Fargo, December 2002.

'Analysis of Modern Paints from an Art Conservation Perspective', North Dakota State University at Fargo, USA, December 2002.

'Synthetic Materials and Contemporary Practice', University of Northumbria at Newcastle, December 2002.

'Modern Paints', NAS Sackler Colloquium on Scientific Examination of Art: Modern Techniques in Conservation and Analysis, Washington D.C., March 2003.

'Plastics in Paintings' and Acrylic Paints: Chemical and Physical Properties and Deterioration', Plastik Fantastik symposium, Mossgard Museum, Denmark September 2003.

'The Impact of Modern Paints', School of Fine Arts, Federal University of Minas Gerais, Belo Horizonte, Brazil, October 2003.

'The Analysis of Modern Paints', School of Chemistry, Federal University of Minas Gerais, Belo Horizonte, Brazil, October 2003.

'The Impact of Modern Paints: Paints and Techniques used in Paintings shown at the Tate Exhibition A Bigger Splash, OCA, São Paolo, October 2003.

'Issues in Conservation: The Impact of Modern Paints', Getty Conservation Institute, Los Angeles, November 2003.

'Synthetic Materials and Contemporary Practice', University of Northumbria at Newcastle, December 2003.

Current projects: Coordinating Modern Paints Research project, a collaboration with the Getty Conservation Institute, National Gallery of Art (Washington D.C.), University of Torino, University of Exeter; assessing effects of cleaning acrylic emulsion paints; improving methods of analysis for synthetic organic pigments; expanding Tate's overall capability for the analysis for synthetic organic pigments; expanding Tate's overall capability for the analysis of modern materials; technical committee for International Institute of Conservation's conference Modern Art, New Museums in Bilbao, Spain, September 2004.

- **Bronwyn Ormsby**, Conservation

Publications: With Joyce Townsend, Brian Singer and John Dean, 'The State of Knowledge on William Blake the Painter' and 'Blake's Use of Tempera in Context'; with Brian Singer and John Dean, 'The Painting of the Temperas' and 'The Appearance of the Temperas Today', in Joyce Townsend (ed.), *William Blake: A Painter at Work*, Tate Publishing, London 2003, pp.40-4, 134-49, 110-33, 150-61.

Lectures: 'The Impact of Modern Paints', Courtauld Institute of Art, London, June 2003.

'The Effects of Surface Cleaning on Acrylic Emulsion Paintings: A Preliminary Investigation', Surface Cleaning conference, Verband der Restauratoren, D_sseldorf, October 2003.

Other: Taught course 'Science for Art Historians', University College, London, 2003, 2004.

Current projects: Evaluation of surface cleaning methods for modern and contemporary paintings; articles on the surface cleaning of acrylic emulsion paintings (VDR-Schriftenreihe), plant gums used in works of art via gas-chromatography mass-spectrometry (Studies in Conservation), and British watercolour cakes (Studies in Conservation).

- **Jacqueline Ridge**, Conservation

Publications: With Joyce Townsend, 'Tate and CCI Sharing Expertise', CCI Newsletter, no.29, June 2002, 3pp.

With Elisabeth Reissner and Patricia Smithen, 'Going Digital at Tate: Notes from the Near Infrared', Digital Imaging for the Paintings Conservator, UKIC Paintings Section 2002, pp.8-15.

Edited with Joyce Townsend and Stephen Hackney, *Pre-Raphaelite Painting Techniques*, Tate Publishing, London, 2004, 208pp., including, with Stephen Hackney and Joyce Townsend, 'Background, Training and Influences', 'Pre-Raphaelite Methods and Materials', and 'The Paintings', pp.21-8, 51-76, 77-189.

With Stephen Hackney and Joyce Townsend, 'The Pre-Raphaelite Technique and its Consequences', in *Working Groups Paintings 1 & 2. Triennial Congress of ICOM-CC 2002 Brazil*, pp.426–32.

'Courier Training at Tate', Part and Parcel of the Job IPC 2002, 2004.

Lectures: 'Courier Training', IPC conference Part and Parcel of the Job, 2002.

'The Artist's Intention', Conservation of Fine Art, University of Northumbria at Newcastle, 2002, 2003.

'The Pre-Raphaelite Technique and its Consequences', *Working Groups Paintings 1 & 2 Triennial Congress of ICOM-CC 2002 Brazil*.

'Pre-Raphaelite Painting Techniques', Pre-Raphaelitism and Science symposium, Tate Britain 2004.

'Pre-Raphaelite Painting Techniques', Tate Britain, 2004.

'The Hidden Layers: The Work of the Conservator', NADFAS lecture.

Current projects: Joint coordinator for paintings' work group, ICOM-CC 14th Triennial Conference, The Hague 2005; technical examination of works for catalogue of Tudor and Stuart paintings in the Tate collection.

- **Patricia Smithen**, Conservation

Publications: With Elisabeth Reissner and Jacqueline Ridge, 'Going Digital at Tate: Notes from the Near Infrared', *Digital Imaging for the Paintings Conservator*, UKIC Paintings Section 2002, pp.8–15.

Lectures: With Elisabeth Reissner and Jacqueline Ridge 'Going Digital at Tate: Notes from the Near Infrared', *Digital Imaging for the Paintings Conservator* conference, UKIC Paintings Section 2002.

- **Joyce Townsend**, Conservation

Publications: 'The Materials used by British Oil Painters Throughout the Nineteenth Century', *Reviews in Conservation*, 3, 2002, pp.46–55.

'The Analysis of Watercolor Materials, in particular Turner's Watercolors at the Tate Gallery (1790s to 1840s)', *The Broad Spectrum: Studies in the Materials, Techniques, and Conservation of Color on Paper*, Archetype Publications, 2002, pp.83–8.

With Stephen Hackney and Jacqueline Ridge, 'Pre-Raphaelite Technique, and its Consequences', *ICOM-CC 12th Triennial Meeting Preprints*, Rio de Janeiro, 2002, pp.426–31.

With Jacqueline Ridge, 'Tate and CCI Sharing Expertise', *CCI Newsletter*, no.29, June 2002, 3pp.

With M.R. Solajic, B. Pretzel, M. Cooper, T. Seddon, J. Ruppel, J.

Ostakowicz, T. Parker, 'A Collaborative Examination on the Colourfastness of Amazonian Featherwork: Assessing the Effects of Exposure to Light and Laser Radiation', ICOM-CC 12th Triennial Meeting Preprints, Rio de Janeiro, 2002, pp.701-7.

With K. Eremin and A. Adriaens, *Conservation Science* 2002, *Archetype*, 2003, 278pp.

Edited *William Blake the Painter at Work*, Tate Publications, London 2003, including, with

Bronwyn Ormsby, Brian Singer and John Dean, 'The State of Knowledge on William Blake the Painter', and 'Blake's Use of Tempera in Context', pp.40-4, 134-48; with N. Cahaner McManus, 'Watercolour Methods, and Materials Use in Context', and 'The Large Colour Prints: Methods and Materials', pp.61-80, 82-98; with Piers Townshend, 'The Conservation of a Large Colour Print', pp.100-108; and, with Robin Hamlyn and John Anderson, 'The Presentation of Blake's Paintings', pp.162-74.

Edited, with Jacqueline Ridge and Stephen Hackney, *Pre-Raphaelite Painting Techniques 1848-1856*, Tate Publications, London 2004, including, with Stephen Hackney and Jacqueline Ridge, 'Background, Training and Influences', 'Pre-Raphaelite Methods and Materials', and 'The Paintings', pp.21-8, 51-76, 77-189.

Preservation of Digital Images conference for ICS Newsletter and Conservation News and IPC Newsletter.

ICS meeting at Leather Conservation centre, ICS Newsletter.

CURRIC Leonardo final research meeting, ICS Newsletter and Conservation News.

Lectures: 'From Turner to Whistler', University of Northumbria at Newcastle, 2002, and University College, London, 2003.

'Artist's Materials from Turner to Whistler', University of Northumbria at Newcastle and University College, London, 2002, 2003

Other: Fellow of IIC; associate co-ordinator of ICOM-CC Working Group on Paintings.

Current projects: 'Pre-Raphaelite Paint', Tate Research Seminar (2004); 'Pre-Raphaelite Paint and its Consequences', for seminar Pre-Raphaelites: Making, Meaning and Modernity, Tate Britain(2004); organiser of conference *William Blake the Painter at Work*, Tate Britain (2004); 'William Blake the Painter in Context', talk at BAPCR one-day seminar at Tate Britain (2004).

DEVELOPMENT

- **Paola Barbarino**, Development

Lecture: 'New Professions: Development in the Context of Cultural Management', Università di Napoli, L'Orientale as part of the course in Languages, Culture and Institutions of

the Mediterranean.

Other: Participated in a study on management models for cultural heritage at the University of Milan funded by the Cariplo Foundation and led by Professor Pizzetti.

- **Andrea Nixon**, Development

Lectures: 'Strategies for Developing Multiple Funding Sources' and 'Beyond Survival: New Approaches to Audiences and Brands', Museum Management in the 21st Century conference, Universidad Iberoamericana, Mexico City, October 2003 (published by the British Council and Conaculta, 2004).

'Beyond the Ask', Council for Advancement and Support of Education Study Day, London, March 2004.

Other: External examiner of MA thesis on cultural management, London Institute, 2003.

TATE ST IVES

- **Susan Daniel-McElroy**, Tate St Ives

Publications: Edited Ian Hamilton Finlay: Maritime Works, exhibition catalogue, Tate St Ives, 2002.

Edited and wrote introduction to Richard Long: A Moving World, exhibition catalogue, Tate St Ives, 2002.

Edited and wrote introduction to Kosho Ito: VIRUS, exhibition catalogue, Tate St Ives, 2002.

Edited and wrote introduction to Painting Not Painting exhibition catalogue, Tate St Ives, 2003.

Edited and wrote introduction to Richard Slee: Grand Wizard, exhibition catalogue, Tate St Ives, 2003.

Edited and wrote introduction to The Pier Arts Centre Collection at Tate St Ives: Homecoming, exhibition catalogue, Tate St Ives, 2003.

Foreword, Barbara Hepworth: Centenary, exhibition catalogue, Tate St Ives, 2003.

Edited and wrote introduction to Alan Davie: Jangling Space, exhibition catalogue, Tate St Ives, 2003.

Edited and wrote introduction to Partou Zia: Entering the Visionary Zone, exhibition catalogue, Tate St Ives, 2003.

Edited and wrote introduction to Karl Weschke: Beneath A Black Sky, exhibition catalogue, Tate St Ives, 2004.

Edited and wrote introduction to Ged Quinn: Utopia Dystopia, exhibition catalogue, Tate St Ives, 2004.

Current Projects: Publications for future exhibitions at Tate St Ives: David Nash, Mariele Neukecker, Gwyn Hanssen Piggot, Trevor Bell, Wilhelmina Barns Graham, Richard Deacon.

- **Sara Hughes**, Tate St Ives

Publications: Edited and wrote introduction to Partou Zia: Entering the Visionary Zone, exhibition catalogue, Tate St Ives, 2003.

Edited and wrote introduction to Ged Quinn: Utopia Dystopia, exhibition catalogue, Tate St Ives, 2004.

Edited Mariele Neukecker, Over and Over Again and Again exhibition catalogue, Tate St Ives, 2004.

Current Projects:

Research on the history of artists at Porthmeor Studios; The Tate St Ives Artist Residency Programme.

