

BUILDING AN INTERNATIONAL
KNOWLEDGE NETWORK

TEN YEARS OF THE BROOKS
INTERNATIONAL FELLOWSHIP



Mark Bradford, *Los Moscos* 2004. Tate. © Mark Bradford

STARR CINEMA, TATE MODERN, LONDON
22 JANUARY 2025



RORY AND ELIZABETH BROOKS
FOUNDATION

DELFINA
FOUNDATION



List of image credits, p.11



Design by Jess Sully, Tate

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A FELLOWSHIP GLOSSARY

ABOUT THE BROOKS INTERNATIONAL FELLOWSHIP

Since 2014, Brooks International Fellows have been at the forefront of Tate's research in curatorial, learning, community and partnerships, collection care, research and interpretation, digital practice and visitor communications.

The Fellowship Programme supports two research Fellows a year to work with a Tate host team. The Fellowship is envisaged as a mutually beneficial cultural and professional exchange. It allows the Fellows, who are established practitioners, to bring their expertise of working in other regions to Tate, whilst also giving them the opportunity to learn from the cultural sector in the UK.

To date, Tate and Delfina Foundation have hosted 22 Brooks International Fellows from Aotearoa New Zealand, Argentina, Barbados, Brazil, Canada, Egypt, France, Germany, India, Mexico, Netherlands, Pakistan, Portugal, Thailand, Turkey, and the USA.

Tate is proud to partner with the Delfina Foundation, who offer a London-based residency for the Fellowship. Brooks International Fellows benefit from the Foundation's international residency programme, contributing to its programme by presenting on their research or practice to a range of audiences.

Fully-funded Brooks International Fellowships are made possible by the generous support of the Rory and Elizabeth Brooks Foundation.

About Delfina Foundation

Founded in 2007, Delfina Foundation is a non-profit organisation dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming. Delfina Foundation forges international collaborations to build shared platforms to incubate, to present and to discuss common practices and themes.

About Rory and Elizabeth Brooks Foundation

The Rory and Elizabeth Brooks Foundation is a private, philanthropic foundation created in 2006 to provide a structure for Elizabeth and Rory's ongoing philanthropy. Elizabeth serves as co-Chair of Tate's Photography Acquisition Committee, and Rory and Elizabeth are members of the International Council.



AOTEAROA NEW ZEALAND
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BARBADOS
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INDIA
ITALY
MEXICO
NETHERLANDS
PAKISTAN
PORTUGAL
THAILAND
TURKEY
USA

Mona Hatoum *Hot Spot III* 2009

© Mona Hatoum

Photography © Tate 2016

Photo: Marcus Leith, Andrew Dunkley, Seraphina Nev

ABOUT THE SYMPOSIUM

Welcome to this free international Tate symposium to share research and emerging thinking from the Brooks International Fellowship

Following an incredible decade-long successful partnership with the Rory and Elizabeth Brooks Foundation and Delfina Foundation, Tate is excited to mark this definitive milestone of the Brooks International Fellowship with a major symposium.

Since 2014, Brooks International Fellows have been at the forefront of research at Tate, showcasing the range of research activity taking place across the organisation. These international visual arts professionals have collaborated with Tate in a range of disciplines including curatorial, learning, community and partnerships, collection care, research and interpretation, digital practice and visitor communications.

This event brings together former Fellows and those who have hosted them at Tate and Delfina Foundation. The event will trace how the Fellowship has opened Tate's practices to international voices, enabling engagement with innovative practices developed in other parts of the world.

The symposium also considers the broader significance and impact of the research. Sessions explore themes which resonate with the Fellows, including Socially Engaged Practices, Community Building, Friendship, Internationalism and Transnationalism. How are these themes traced across multiple disciplines and practices, across a myriad of regional nuances and perspectives?

We welcome those attending in person to join us for a sandwich lunch and an early evening networking reception.

The Brooks International Fellowship and the symposium [Building an International Knowledge Network: Ten Years of the Brooks International Fellowship](#) are made possible by the generous support of the Rory and Elizabeth Brooks Foundation.

Accessibility

Tate's aim for this symposium, as for all our events, is to be an inclusive space that is welcoming to all.

Online access

- The symposium will take place on Zoom Webinar.
- Live closed captioning will be conducted in English.

In-person access

- The symposium will take place at the Starr Cinema, Tate Modern.
- All Tate Modern entrances are step-free. You can enter via the Turbine Hall and into the Natalie Bell Building on Holland Street, or into the Blavatnik Building on Sumner Street.
- The Starr Cinema is located on Level 1 of the Natalie Bell Building.
- There are lifts to every floor of the Natalie Bell and Blavatnik buildings.
- There is an accessible entrance to the Starr Cinema.
- All participants during the symposium will be using microphones.
- Full accessibility information for Tate Modern is available at <https://www.tate.org.uk/visit/tate-modern#accessibility>

Cloakroom

- Coats and bags can be dropped at the main cloakroom located on the ground floor of the Natalie Bell Building (a floor down from the Starr Cinema).
- The cloakroom will remain open all day until the evening reception finishes at 19:30.

Recordings and Tate Archive

All sessions will be recorded. The recordings will be published on the British Library repository, which will be linked to from the Brooks International Fellowship page.

The recording will also form part of Tate's archive. Tate is a designated 'Public Record body' and 'place of deposit' under the Public Records Act 1958. Records that have been selected for permanent retention are placed on deposit at Tate on behalf of the nation. As a 'Public Records Body' Tate and the information it holds is subject to the [Freedom of Information \(FOI\) Act 2000](#).

Tate will use the recording as a permanent public reference resource for potential use in publication, education, lectures, broadcasting and on the internet.

PROGRAMME

11.30 – 12.00

Arrival and refreshments

Served in Starr Cinema Foyer for those attending in person.

12.00 - 12.25

Welcomes and Introduction to the Brooks International Fellowship

The In-person audience will be joined by the online audience..

Maria Balshaw, Director, Tate

David Dibosa, Director, Research & Interpretation, Tate

Aaron Cezar, Director, Delfina Foundation

Jess Sully, Strategic Research Projects Manager, Tate

12.25 – 13.15

Session 1 - Introduction to the Panel: Socially Engaged Practices, Community Building and Friendship

Aastha Chauhan, Learning: *Socially Engaged Art Projects as Sites of Ongoing Research, Dialogue, and Learning*

Anne Ruygt, Tate Modern Curatorial: *Collecting photography: people, (hi)stories, positions*

Rabbya Naseer, Tate Research Centre: *Asia: witness/ spectator/ bystander/ participant*

Daniela Ruiz Moreno, Learning, Tate Exchange: *finding language for a practice*

Fernanda D'Agostino Dias, Collection Management: *Collections in conversation, and why museums may manage similar artworks differently*

Sofía Babis, Digital and Innovation: *Applying a human-centred approach to digital learning*

Jenna Shaw, Collection Management: *Sustainability in Exhibitions & Collections Transit: Registrars Guiding Innovation for a Greener Museum*

Madhushree Kamak, Visitor Communications: *Arts x Technology: Changing the Museum Experience*

Erin Li, Curator, Delfina Foundation: *Real Talks in the Kitchen*

13.15 – 14.00

Lunch and networking opportunities

Served in Starr Cinema Foyer for those attending in person.

14.00 – 15.00

Session 2 - Panel: Socially Engaged Practices, Community Building and Friendship

Chair

Emily Pringle, Independent Researcher and Consultant, Tate Host

Panel 1: Friendship, Generosity, Love

Rabbya Naseer

Daniela Ruiz Moreno

Erin Li

Jayne Herringshaw, Head of Visitor Communications, Public and Internal Comms

Panel 2: Community Engagement and Collaborative Practice

Anne Ruygt

Fernanda D'Agostino Dias

Madhushree Kamak

Panel 3: Learning

Aastha Chauhan

Sofía Babis

Jenna Shaw

15.00 – 15.15

Refreshment break

Served in Starr Cinema Foyer for those attending in person.

15.15 – 16.15

Session 3 - Introduction to the Panel: Internationalism and Transnationalism

Ayesha Matthan, Tate Britain Curatorial: *Labor and Photography*

Kamini Sawhney, Tate Modern Curatorial: *Learning to Listen*

Allison Thompson, Tate Britain Curatorial: *Stan Firm inna Inqlan: The Black Diaspora in London*

Marina Valle Noronha, Tate St Ives and Tate Liverpool Curatorial: *Collections and Commons*

Giulia Lamoni, Tate Modern Curatorial: *The Power With Which We Imagine Together: Feminist Collaborative Curating and Research*

Nadine Siegert, Tate Modern Curatorial: *"You are glowing!" Radiations from the Archives of Nigerian Modernism*

Veeranganakumari Solanki, Tate Modern Curatorial: *Expanding the Image (beyond the diasporic)*

Tina Barouti, Tate Modern Curatorial: *Teaching Decolonization in Art History: From the Museum to the Classroom*

Victoria Munn, Tate Britain Curatorial: *Her name, her voice*

Sheyda Aisha Khaymaz, Tate Modern Curatorial: *Memory Made Modern: Reimagining Ancient Amazigh Visuality*

16.15 – 16.25

Break

16.25 – 17.25

Session 4 - Panel: Internationalism and Transnationalism

Chairs

Elena Crippa, Curator of Contemporary Art: Exhibitions and Projects, The Courtauld, Tate Host

Nabila Abdel Nabi, Senior Curator, International Art, Lead at Hyundai Tate Research Centre: Transnational, Tate Host

Panel 1: Marginalised Voices and Transnationalism

Kamini Sawhney

Allison Thompson

Giulia Lamoni

Nadine Siegert

Victoria Munn

Panel 2: Decolonialism, Knowledge Keeping and Labelling

Ayesha Matthan

Marina Valle Noronha

Veeranganakumari Solanki

Tina Barouti

Sheyda Aisha Khaymaz

17.25 – 17.30

Closing Thoughts

17.30 – 19.30

Networking reception

Drinks and canapes served in Starr Cinema Foyer for those attending in person.

IMAGE CREDITS

2014

Participants at 2014 Brooks International Fellowship Leaving Tea, December 2014. Photo: Tate.
The 2014 Brooks International Fellows: Ayesha Matthan, Kamini Sawhney, and Aastha Chauhan at Tate Modern, October 2014. Photo: Tate.
Ayesha Matthan, Aastha Chauhan, Elizabeth Brooks and Kamini Sawhney at the welcome Lunch, Tate Modern, October 2014. Photos: Tate.
Aastha Chauhan speaking at the Leaving Tea, Tate Britain, December 2014. Photo: Tate.
Aastha Chauhan, *Blurred Lines: Art, Activism, Popular Culture and Social Change*, Tate Research Centre Learning Working Papers, Autumn 2015.
Build, Break or Recreate, a Tate x TENT programme to which Aastha Chauhan contributed, November 2019.
Howard Hodgkin: Paintings 1984-2015, an exhibition in which Kamini Sawhney played a pivotal role. A collaboration between Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Tate and the Jehangir Nicholson Foundation, presented in Mumbai in February 2015.

2016

The 2016 Brooks International Fellows: Allison Thomson, Marina Valle Noronha and Susana Vargas Cervantes. Photo: Tate.
Brooks International Fellowship Farewell Celebration Event, 2016. Photo: Tate.
Dani Burrows and Susana Vargas Cervantes at the Brooks International Fellowship Farewell Celebration Event, 2016. Photo: Tate.
Experiment: Constructions in Space, hosted by Marina Valle Noronha at Delfina Foundation on 8 March 2016. Photo: Delfina Foundation.
Susana Vargas Cervantes, Allison Thompson, Host Elena Crippa and artists James Barnor, Colin Jones, Neil Kenlock and Syd Shelton at the *Stan Firm Inna Inglan* opening event, November 2016. Allison and Susana returned to London to participate in the installation of the display.
Photo: Tate.
Allison Thompson contributed to a panel for *My Guyana to Great Thames* symposium as part of the Frank Bowling exhibition, Tate Britain, 2019.
Marina Valle Noronha, (*Net*) *FOREVER Art .:*, 2019: Marina's thoughts on *Lives of Net Art*, a workshop run as part of Tate's research project *Reshaping the Collectible*, which took place in April 2019.
Marina Valle Noronha, page from 'No Longer Artwork', in Renee van de Vall and Vivian van Saaze (eds.), *Conservation of Contemporary Art. Studies in Art, Heritage, Law and the Market*, vol 9. Springer, Cham (2024). https://doi.org/10.1007/978-3-031-42357-4_7

2017

The 2017 Brooks International Fellows and Hosts: Host Nada Raza, Fellow Giulia Lamoni, Fellow Rabbya Naseer, Host Clara Kim, and Fellow Anne Ruygt. Photo: Tate.
Fellows' Farewell Lunch, Tate Modern, 2017. Photo: Tate.
Beyond the Global Dream workshop convened by Giulia Lamoni during her Fellowship, 2017. Photo: Delfina Foundation.
Giulia Lamoni, *Beyond the Global Dream: Transnational Challenges in the Modern and Contemporary Art Museum*, Wrong Wrong Magazine, 2017.
Rabbya Naseer, *Playing Tea Party*, 2017, a collective exercise convened by Rabbya during her Fellowship to talk about Performance Art by the means of a Performance.

2018

Elizabeth and Rory Brooks with the 2018 Fellows, Katia Sowels, Chanon Kenji Praepipatmongkol and Nadine Siegert and Hosts. Photo: Tate.
Fellows' farewell lunch, Tate Modern, 2018. Photo: Tate.
2018 Brooks Fellows, other Delfina Foundation residents and staff outing. Photo: Courtesy of Nadine Siegert.
2018 Brooks Fellows in the kitchen at Foundation Foundation. Photo: Courtesy of Nadine Siegert.
2018 Brooks Fellows on a Delfina Foundation visit. Photo: Courtesy of Nadine Siegert.
Nadine Siegert, mapping of connections made during the Fellowship. Photo: Nadine Siegert.

2019

Daniela Ruiz Moreno, *Connecting Through Collaboration: An International Framework for Tate Exchange*, 2019.
Veeranganakumari Solanki at Tate Modern, 2019. Photo: Delfina Foundation.

2021

Fernanda D'Agostino Dias at Tate Britain, 2021. Photos: Helen Gale, Delfina Foundation.

2022

Mandy Merzaban at Tate Britain, 2022. Photo: Delfina Foundation.
Tina Barouti at Tate Modern, 2022. Photo: Delfina Foundation.

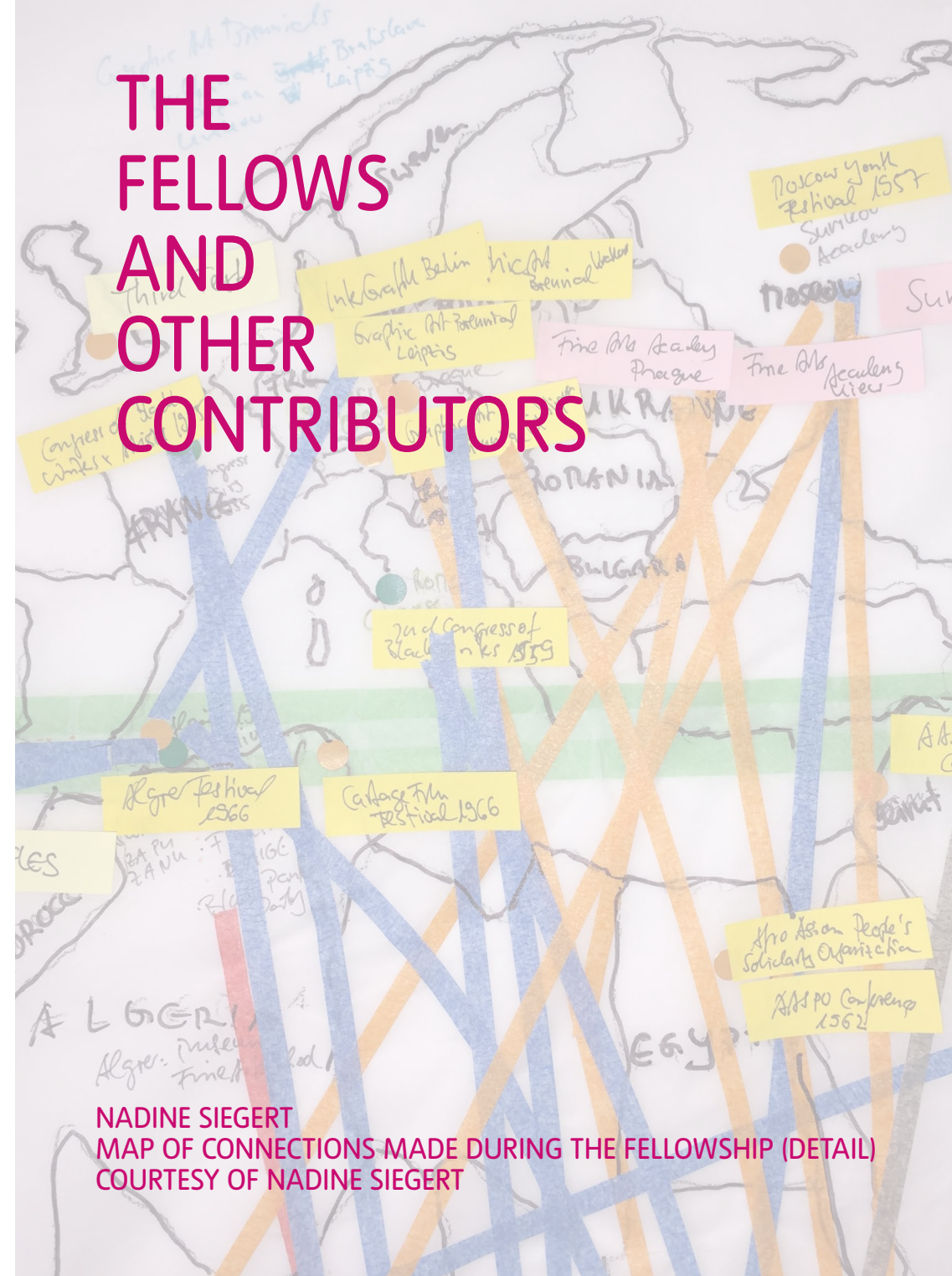
2023

Remote interviews and co-creation workshop run by Sofia Babis to explore ideas for digital art learning offerings, June-July 2023. Photos: Sofia Babis.
Victoria Munn giving a guided tour on selected works from Tate Britain's collection, September 2023. Photo: Jess Sully, Tate.
Delfina Foundation Summer 2023 Residents, including Victoria Munn and Sofia Babis. Photo: Delfina Foundation.
2024 Fellows Sofia Babis and Victoria Munn. Photo: Courtesy of Sofia Babis.
Tour led by Pallant House Gallery Director Simon Martin during visit to Pallant House Gallery, Chichester, August 2023. Photo: Jess Sully, Tate.

2024

Fellows Jenna Shaw and Madhushree Kamak with Rory Brooks, Elizabeth Brooks, and Tate Director of Research and Interpretation David Dibosa, Tate Britain, April 2024. Photo: Sarah Monteath, Tate.
Madhushree Kamak, *Hacking the Museum: Tensions Around Technology in the Gallery*, Delfina Foundation, 2024.
Madhushree Kamak running a co-creation workshop with Tate Collective Producers to generate ideas for potential new digital tools, August 2024. Photo: Tate.
Invitation to *What Do We Mean When We Talk about Sustainability?* Delfina Salon convened by Jenna Shaw, September 2024.
Poster for *Rethinking Modernism in North Africa and the Arab World* symposium convened by Sheyda Aisha Khaymaz, November 2024.
Sheyda Aisha Khaymaz moderating a panel at *Rethinking Modernism in North Africa and the Arab World*, Tate Modern, November 2024. Photo: Jess Sully, Tate.
Fellow Jenna Shaw and her Hosts Alyson Rolington and Chris Higgins at the European Registrars Conference in Rome in October 2024, where Jenna and Chris gave a paper, *Registrars as Researchers: Exploring Sustainability in Touring Exhibitions and Collections*. Photo: Courtesy of Jenna Shaw.
Sheyda Aisha Khaymaz and their hosts Nabila Abdel Nabi and Bilal Akkouche in *The Shape of Words* collection display, curated as a part of Khaymaz's fellowship at Tate Modern Curatorial Department. Photo: Osei Bonsu, Tate.
Jenna Shaw, Madhushree Kamak, Sheyda Aisha Khaymaz and other Delfina Foundation residents on visit to Venice, summer 2024. Photo: Courtesy of Jenna Shaw.

THE FELLOWS AND OTHER CONTRIBUTORS



NADINE SIEGERT
MAP OF CONNECTIONS MADE DURING THE FELLOWSHIP (DETAIL)
COURTESY OF NADINE SIEGERT

AASTHA CHAUHAN

2014 BROOKS INTERNATIONAL FELLOW, INDIA

Exploring Tate's socially engaged practices and frameworks to help negotiate lack of state support in India

Aastha researched Tate's archive of past, current and future projects with artists involved in socially engaged practices. The aim was to understand more about learning ideas and frameworks that could inform Aastha's research on non-state supported community art programmes.

During her time at Tate Aastha presented a seminar about socially engaged activism, her work in Delhi with the KHOJ Artists' Association and findings from her Fellowship at Tate and Delfina.

Aastha produced a short research paper outlining observations around the role of artists in socially engaged practices at Tate. She observed and participated in Tate's existing Community and Access learning programmes, with a focus on artist-led activities. Aastha also curated small group discussions at Delfina Foundation around socially engaged practices in India.

Biography

Aastha is an artist and curator, who currently teaches Curating Public/Community Art projects at Srishti Manipal Institute of Art, Design and Technology, in Bangalore. Her art projects are public, socially engaged and site specific. Collaborative and multidisciplinary in nature, they are mostly self-funded/self-sustained long-term engagements. They have been mainly developed in two geographical contexts: in the Khirkee neighbourhood in Delhi and in the Himalayan district of Chamba, Uttarakhand.

In Delhi, Aastha led citywide projects, such as the Delhi Walk Festival, as well as neighbourhood level projects, such as the International Khirkee Festival, Extension Khirkee Festival, Aapki Sadak.

In Chamba, an area that is home to historical feminist environmental movements (i.e. the Chipko movement of tree huggers and the Beej Bachao Andolan, or Save the Seed Movement), Aastha serves as a board member of the Henvallvani Community Radio station, a project she joined in 2007.

Department
Learning

Host
Emily Pringle,
Head of Learning,
Practice, Research
and Policy

Further Collaboration with Tate

2015

Blurred Lines: Art, Activism, Popular and Social Change

Aastha returned to Tate in 2015 to take part in a Learning Research Secondment hosted by Emily Pringle, Head of Learning Practice and Research. From the Secondment came a research paper, 'Blurred Lines', which built on the topic explored by Aastha during her Fellowship. The paper highlights some of the core issues related to funding structures available for socially engaged practices in India, with an emphasis on their limitations and pitfalls.

2019

Tate Young Peoples Programme - Tate x TENT programme 'Build, Break or Recreate?'

Through her research, Aastha is engaged with issues around knowledge production and dissemination on the internet, and in particular how Delhi-based hip hop collectives are challenging the caste system-driven power structures of cultural and knowledge producers in India through smartphone culture.

In November 2019 Aastha contributed to the Tate x TENT programme titled 'Build, Break or Recreate?' This programme, led by Tate's Young People's Programme, also explored hierarchies of 'high' and 'low' culture, and who gets to define it; the power relationship between institutions and communities, and between gatekeepers and producers, across London and Rotterdam – two diverse European cities.

As part of the programme, Aastha gave a special presentation on her research at the welcome dinner attended by Tate staff and the range of young people, creatives, thinkers and cultural producers from London and Rotterdam who contributed to the programme.

Supported by the Brooks Programme, Aastha spent five days in London with the team and took the opportunity to reconnect and consider future collaborations with Mark Miller, Head of Programme and Practice – Learning, and Emily Pringle, who had been her Fellowship Host in 2014.



Village meeting
at Jardhar Gaon
for Henvallvani
Community Radio.
Photos: Courtesy
of Aastha
Chauhan.

AYESHA MATTHAN

2014 BROOKS INTERNATIONAL FELLOW, INDIA

Collection research and input into the development process for the exhibition *Artist and Empire* (2015–16)

For the exhibition *Artist and Empire* (2015–16), Ayesha undertook collection research on artworks, particularly with the themes of landscape, portraiture and photography from the colonial period.

Ayesha also wrote entries for the Exhibition Catalogue and, through participation in regular meetings with the Artist and Empire Curatorial team, contributed to the exhibition development process.

Ayesha presented at three institutions – Tate, University of Cambridge and Goldsmiths, University of London – her new research on representations of the tawa'if (courtesans) – in forms ranging from painting and photography to matchbox labels – in colonial Awadh and Delhi from the late eighteenth to the early twentieth century.

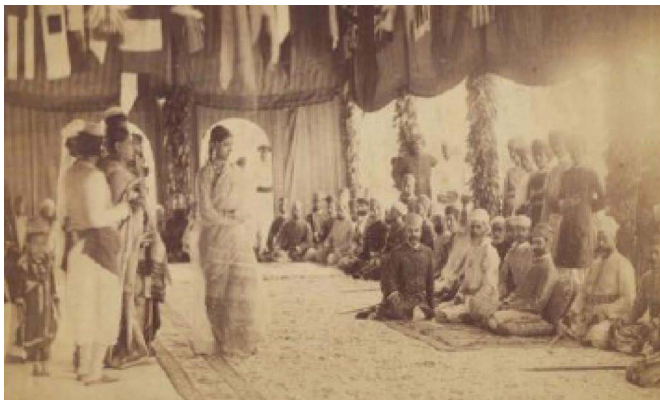
Department
Tate Britain
Curatorial

Host
Alison Smith,
Lead Curator,
19th Century
British Art

Biography

Ayesha Matthan is in the History of Art and Visual Studies department at Cornell University. She has degrees in English Literature, Journalism and Visual Studies from St Stephen's College, Delhi; Asian College of Journalism, Chennai, and Jawaharlal Nehru University (JNU), New Delhi, respectively.

Ayesha has worked with The Hindu, The Alkazi Foundation for the Arts and India Foundation for the Arts. She teaches a course on cities and visual culture and also works in the Asian Art Department at the Herbert F Johnson Museum of Art, Cornell University. Her PhD dissertation is tentatively titled 'Looking for Mumbai/Bambai/Bombay: Photography, Identity, and the City, 1970s–1990s.'



Bibis, Begums and Baijis: A Visual Portrayal of Women in the Mughal Successor states of Awadh, Hyderabad and Meerut. Late 18th to Early 20th centuries.

KAMINI SAWHNEY

2014 BROOKS INTERNATIONAL FELLOW, INDIA

Participating in the exhibition process to inform artistic practice, including research for the Bhupen Khakhar exhibition *You Can't Please All* (2016)

To inform her artistic practice, Kamini's focus during her time at Tate was on learning about, and being involved with, the exhibition process at Tate Modern. This included research, process, planning and other exhibition-related activities.

Kamini conducted collection research for the Bhupen Khakhar exhibition *You Can't Please All* (2016), particularly around gender issues and women artists in Baroda. A short essay written by Kamini about the painting *You Can't Please All* (1981) appeared in the Spring 2015 edition of *Tate Etc.*

Kamini also undertook research on potential artworks for priority international acquisitions. She participated in regular curatorial, exhibition implementation and planning meetings at Tate Modern, as well as wider Tate meetings where decisions are made relating to curatorial strategy and future activities.

Kamini gave a seminar about her curatorial work she carried out at the Jehangir Nicholson Collection, including its role in preserving Indian modernism and how the organisation connects with its audience.

Further Collaboration with Tate

2015

Howard Hodgkin: Paintings 1984–2015

The relationship established with Kamini Sawhney through her Fellowship led to Tate's first exhibition collaboration with an Indian museum.

Howard Hodgkin: Paintings 1984-2015 (2015) was an exhibition collaboration between Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Tate and the Jehangir Nicholson Art Foundation with the support of the British Council and Gagosian Gallery.

Kamini played a pivotal role managing the delivery of the project at her institution in a remarkably short timeframe, enabling trust and confidence between the institutional partners.

Department

Tate Modern
Curatorial

Host

Nada Raza,
Assistant
Curator, Tate
Modern

Biography

Kamini Sawhney is a museum professional with over 14 years of experience in the field. She is the first Indian elected to the Board of CIMAM (International Committee for Museums and Collections of Modern Art) in 2022, and aims to amplify the views and challenges of the global South through this forum.

Until April 2024 she led the Museum of Art & Photography (MAP), a new Museum in India's tech capital – Bangalore. As its founding Director, she helped shape a vision for MAP that sought to democratise art through an accessible, inclusive space that welcomes everyone.

Kamini spearheaded the earlier launch of MAP as a digital first museum in December 2020, at the height of the pandemic, enabling MAP to connect with audiences across the world and showcase its collection through a series of online exhibitions, learning and outreach.

In an earlier role she was the head of the Jehangir Nicholson Art Foundation at the CSMVS, Mumbai, formerly known as the Prince of Wales Museum. Bringing institutions together in collaborative projects has been one of her special skills enabling audiences in India experience international exhibitions presented in collaboration with Tate, London, Foam, Amsterdam, Duke University, Durham and the British Museum, London.



Kamini Sawhney taking a final look at the exhibition *Outside In: Meera Mukherjee and Jaidev Baghel* (2024) before its opening at Museum of Art and Photography, Bangalore (MAP).

Photo: Courtesy of MAP.

ALLISON THOMPSON

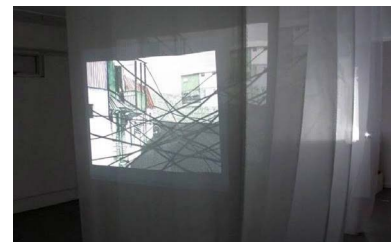
2016 BROOKS INTERNATIONAL FELLOW, BARBADOS

Caribbean artists who migrated to the UK between the 1940s–1960s, in particular Denis Williams, and collaborating on research into photography documenting Black communities in London

Allison's research focus was on Caribbean artists who migrated to the UK between the 1940s-1960s, the so-called 'Windrush Generation'. In particular, she carried out research on the Guyanese artist Denis Williams. This was aided by Anne Walmsley's recent donation of her papers - which include extensive research on Williams - to the Tate Library and Archive.

Allison collaborated with another 2016 Fellow, Susana Vargas Cervantes, on the recent gift from the Eric and Louise Franck London Collection, acquired through Autograph ABP, of photographs documenting Black communities in London.

Allison and Susana identified and interviewed Brixton-based artists who contributed to the body of research material. Their research led Tate to recognise the importance of understanding the social context for this group of artists, and helped frame the critical questions for a Tate Britain display planned for late 2016.



Versia Harris, *They say you can dream a thing more than once* 2013. Installation view from the exhibition *This Quagmire* (2015) at Morningside Gallery, Edinburgh, curated by Punch Creative Arena.

Biography

Allison Thompson (Ph.D.) is a writer and curator based in Barbados. She works with a number of cultural organisations in Barbados and the wider Caribbean. She is the President of AICA Southern Caribbean, Deputy Chair of the Board of the Barbados National Art Gallery and serves on the editorial board of the e-journal *Faire Mondes*.

Publications she has co-authored and co-edited include *Art in Barbados: What Kind of Mirror Image* (1999), *Curating in the Caribbean* (2012) and most recently, *Liberation Begins in the Imagination: Writings on Caribbean British Art* (2021).

Department
Tate Britain
Curatorial

Hosts
Chris Stephens,
Lead Curator,
Modern British
Art, Head of
Displays

Elena Crippa,
Curator, Modern
British Art

Further Collaboration with Tate

2016

Stan Firm Inna Innglan

Allison, Susana and curator Elena Crippa co-curated *Stan Firm Inna Innglan* (2016–17) at Tate Britain. This display brought together works from the 1960s and 1970s by eight photographers: Bandele 'Tex' Ajetunmobi, Raphael Albert, James Barnor, Colin Jones, Neil Kenlock, Dennis Morris, Syd Shelton and Al Vandenberg.

Their photographs document the joy and self-empowerment of individuals who travelled from the Caribbean region and West Africa to live in London, as well as the racial tension and exclusion that defined their life in the capital.

Allison and Susana returned to London in November 2016 to participate in the installation of the display and to reconnect with artists James Barnor, Colin Jones, Neil Kenlock and Syd Shelton, who captivated the audience with insights and memories at an intimate celebration of the opening. In May 2017 Allison brought a group of 14 Studio Art BFA students and faculty from Barbados to Tate Britain. The group visited the *Stan Firm Inna Innglan* display and were joined by Neil Kenlock and Syd Shelton, who spoke to the students about their work.

2019

Frank Bowling symposium: *My Guyana to Great Thames*

In June 2019 Allison contributed to a panel during the *My Guyana to Great Thames* symposium led by Tate's Public Programmes team as part of the Frank Bowling exhibition at Tate Britain. The Brooks Programme supported Allison's travel and one of her 2016 Fellowship Hosts, curator Elena Crippa, also took part in the events.

2021

Life Between Islands and Liberation Begins in the Imagination

Allison contributed a chapter to the catalogue for the exhibition *Life Between Islands: Caribbean-British Art 1950s-Now*, which took place at Tate Britain between 1 December 2021 and 3 April 2022, curated by Alex Farquharson and David A. Bailey. The title of her chapter is 'Comin Rite Thru: Masquerade and Marches, Resistance and Revolution.'

In conjunction with the exhibition, Allison worked with David A. Bailey to co-ed the anthology *Liberation Begins in the Imagination: Writings on Caribbean British Art*, which received a Historians of British Art Book Award in 2023.

2023

Rehang of permanent Tate Britain Collection: *Making space for Caribbean-British Art*

Allison interviewed her Fellowship Host, curator Elena Crippa, on the recent rehang of the permanent collection at Tate Britain for the e-journal *Faires Monde*. The article, 'Making space for Caribbean-British Art', highlights the many Caribbean artists featured in the rehang including Denis Williams.

MARINA VALLE NORONHA

2016 BROOKS INTERNATIONAL FELLOW, BRAZIL

Development of collection displays at Liverpool and St Ives, collecting and de-accessioning practice in museums

During her Fellowship, Marina worked on a project to support exhibition research and the development of collection displays at both Tate Liverpool and Tate St Ives.

Her contributions to discussions brought fresh perspectives by stimulating debate with colleagues on the de-accessioning of collections and opening up conversations about collecting practice in museums.

Marina's main focus was on the development of '100 year museum mission' workshops, held at Tate Liverpool and Tate St Ives, where she invited participants to imagine the museum system in 120 years' time, imagining how artworks that have survived time and space should be handled.

Biography

Marina Noronha is a researcher and curator. Her research focuses on the role played by the processes of accumulation and deaccessioning in the formation and mobility of collections. As an independent curator, Marina puts forward the relationships between permanent collections and temporary exhibitions, including display methods that experiment with exhibition props and environmental features, such as light, sound and plants.

Marina is currently preparing a PhD in Collecting/Curating Theory at Aalto University, Helsinki. She has collaborated with institutions such as El Museo del Barrio, New York, and Fundação Municipal de Cultura, Belo Horizonte, and has been the co-curator of exhibitions at Konsthall C and Moderna Museet, Sweden, and Fondazione Sandretto Re Rebaudengo, Turin.

Department
Tate St Ives and
Tate Liverpool
Curatorial

Hosts
Sara Matson,
Exhibitions &
Displays Curator,
Programme Team,
Tate St Ives

Sam Thorne,
Artistic Director,
Tate St Ives

Francesco
Manacorda,
Artistic Director,
Tate Liverpool

Further Collaboration with Tate

2019

Lives of Net Art, Reshaping the Collectible

Marina contributed to Lives of Net Art, a programme that sits within the wider Tate Research project *Reshaping the Collectible: When Artworks Live in the Museum*. This major research project, which ran from 2018 to 2022, developed innovative models for the conservation and management of recent and contemporary works of art.

Professor Pip Laurenson, Head of Collection Care Research and Principal Investigator for the project, and her team invited Marina to be part of the workshop group for the Net Art programme, as it aligned with her own research focus.

Lives of Net Art took place in Tate Exchange over 3 days in April 2019, with a programme that included a keynote talk, day-long public workshop and discussions and meetings reserved for researchers. The event served as an opportunity for Marina to exchange ideas with Tate Conservation Care Research peers and extend her networks and expertise.

In addition, Marina contributed an article offering her thoughts on the themes and discussions held throughout the event. (*Net*) *FOREVER Art* :) was published on the Tate website as part of *Reshaping the Collectible*.

2024

No Longer Artwork

Marina continued to explore the themes of her Fellowship in the chapter 'No Longer Artwork', from *Conservation of Contemporary Art: Studies in Art, Heritage, Law and the Market; Bridging the Gap Between Theory and Practice* (2024).

In this paper, Marina examines, from a curatorial perspective, a new approach to the lifespan of artworks in museum collections. At a time when the managing of collections is under pressure because of new theories on the conservation of contemporary art, the conventional understanding of collection management might no longer hold. The chapter aims to offer ways of engaging with objects whose changing artwork properties have been, for different reasons, regarded as impaired by their hosting institutions.



Installation view of *New Acquisitions and Extended Loans: Cubist and Abstract Art* (1942) at the Museum of Modern Art, New York.

Photo: Courtesy of MoMA Archives, New York.

SUSANA VARGAS CERVANTES

2016 BROOKS INTERNATIONAL FELLOW, MEXICO

Generating display ideas for Martin Parr's photobooks and collaborating on research into photography documenting Black communities in London

Susana worked with the photography team at Tate Modern on the acquisition of over 12,000 photobooks from the collection of Martin Parr. Her work centred on generating display ideas for the photobooks in relation to other photographic works already in the collection.

Susana undertook a research visit to Martin Parr's house and storage space in Bristol, as well as to exhibitions at the Fundación Juan March, Madrid, and at the Museum of Contemporary Art, Barcelona (MACBA).

Susana was also able to apply her knowledge of photography to a collaboration with another of the 2016 Fellows, Allison Thompson, and the Tate Britain Curatorial team. This centred around research on the recent gift from the Eric and Louise Franck London Collection, acquired through Autograph ABP, of photographs documenting Black communities in London.

Susana and Allison identified and interviewed Brixton-based artists who contributed to the body of research material. Their research led Tate to recognise the importance of understanding the social context for this group of artists, and helped frame the critical questions for a Tate Britain display planned for late 2016.

Department
Tate Modern
Curatorial

Hosts
Simon Baker,
Senior Curator,
International Art
(Photography)

Shoair Mavlian,
Assistant Curator,
Tate Modern

Further Collaboration with Tate

2016

Stan Firm Inna Innglan

Susana, Allison and curator Elena Crippa co-curated *Stan Firm Inna Innglan* (2016–17) at Tate Britain. This display brought together works from the 1960s and 1970s by eight photographers: Bandele 'Tex' Ajetunmobi, Raphael Albert, James Barnor, Colin Jones, Neil Kenlock, Dennis Morris, Syd Shelton and Al Vandenberg.

Their photographs document the joy and self-empowerment of individuals who travelled from the Caribbean region and West Africa to live in London, as well as the racial tension and exclusion that defined their life in the capital.

Susana and Allison returned to London in November 2016 to participate in the installation of the display and to reconnect with artists James Barnor, Colin Jones, Neil Kenlock and Syd Shelton, who captivated the audience with insights and memories at an intimate celebration of the opening.



Installation view of *In Girum Imus Nocte et Consumimur Igni* (2015) at Museo Jumex, Mexico City, showing work by David Lynch, Jesús León, and John Waters.

Biography

Susana Vargas Cervantes holds a PhD in Art History and Communication Studies from McGill University, Montreal. Her research focuses on the different cultural understandings in gender, sex, class and skin tonalities between Latin America and Anglo North America, and their intersection with visual culture.

Susana was the Social Sciences and Humanities Research Council of Canada Fellow from 2006 to 2013. She is the author of the book *Mujercitos* (2014) and co-curated the exhibition *In Girum Imus Nocte et Consumimur Igni* (2015) at Museo Jumex, Mexico City.

ANNE RUYGT

2017 BROOKS INTERNATIONAL FELLOW, NETHERLANDS

Evaluation of Tate's photography strategy since its implementation in 2009

Anne examined how Tate's overall photography acquisition and displays programme reflected the original aims of its photography strategy, which was implemented in 2009.

Through an exploration of Tate's collection and consultations with colleagues, Anne considered both general and specific aims outlined in the strategy, including the development of specialist areas of focus for the collection. She explored the relationship between acquisitions, displays and exhibitions. Her particular focus was on the geographic remit and representation of women artists within the Tate collection.

Anne's analysis of Tate's strategy for photography was presented to a highly engaged audience of Photography Acquisition Committee members.

Department
Tate Modern
Curatorial

Host
Simon Baker,
Senior Curator,
International Art
(Photography)

Biography

Anne Ruygt is an art historian and curator at Fotomuseum (FOMU) Antwerp. Before moving to Antwerp in 2021, she worked on curatorial and research projects for various museums, including Tate, the Stedelijk Museum, Amsterdam, and the Museum Boijmans Van Beuningen and Nederlands Fotomuseum, Rotterdam. Additionally, she collaborated with photography platforms such as Paradox and Unseen Amsterdam.

In recent years she has curated solo exhibitions featuring artists like Cindy Sherman, Susan Meiselas and Bertien van Manen. She has also organised thematic exhibitions, including *Her Voice: Echoes of Chantal Akerman* (2023–4) at FOMU, which explored Chantal Akerman's influence on contemporary artists such as Carmen Winant, Frida Orupabo and Collier Schorr.



Susan Meiselas (left) and Anne Ruygt at the opening of *Mediations* in 2023.

Photo: Courtesy of Fotomuseum, Antwerp.

GIULIA LAMONI

2017 BROOKS INTERNATIONAL FELLOW, ITALY AND PORTUGAL

New curatorial and museological methodologies for transnational art at Tate

Giulia was particularly interested in exploring the articulations – and at time the disconnections or failures of translation – between academic research and curating, between the university and the museum.

In consultation with colleagues across the Tate Modern Curatorial Team, Giulia devised and circulated a questionnaire to gather information concerning each regional area represented in the collection.

Together with her host, Clara Kim, and Christopher Griffin, Senior Curator, Research Programme and Publishing, Giulia organised two exploratory curatorial workshops with guest speakers the art historian, curator and critic Michael Asbury and the curator and art critic Okwui Enwezor, which focused on Tate's transnational collection strategies and practices.

A third workshop, titled *Beyond the Global Dream: Exploring Transnational Ways of Working Together*, took place at Delfina Foundation, London. The workshop was attended by a number of curators and researchers – both from within Tate and external to the organisation – with a special interest in transnational approaches to art histories and curatorial practices.

Directly following her Fellowship, Giulia wrote an article for *Wrong Wrong* magazine, also entitled *Beyond the Global Dream*, in which she explores some of the challenges that emerge from the process of collecting and exhibiting artworks from a variety of cultural and geopolitical contexts.

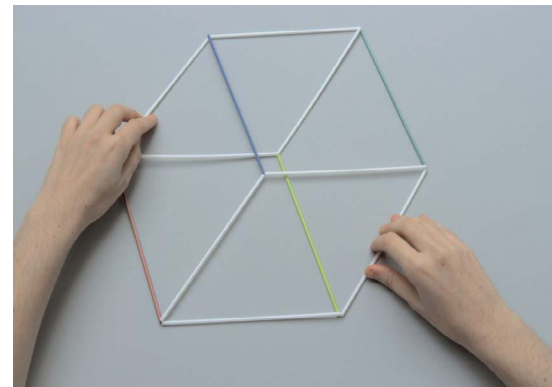
Department
Tate Modern
Curatorial

Host
Clara Kim, The
Daskalopoulos
Senior Curator,
International Art

Biography

Giulia Lamoni PhD is a researcher, teacher and independent curator. She is a member of the Institute of Art History at Universidade Nova, Lisbon. Her research focuses on the relations between contemporary art and feminisms, contemporary artistic production and migratory processes, the histories of contemporary art in Latin America, and of the relations between artistic practices and experimental art education.

Current curatorial projects include *El Poder con que Saltamos Juntas. Women Artists in Spain and Portugal Between the Dictatorship and Democracy* at IVAM in Valencia (2024) and at the Modern Art Center of the Gulbenkian Foundation in Lisbon (2025).



Lia Chaia, *Para GB* 2015.

Photo: Courtesy of Fernanda Tanaka.

RABBYA NASEER

2017 BROOKS INTERNATIONAL FELLOW, PAKISTAN

New perspectives on live and performance art practices in South Asia

The Tate Research Centre: Asia aimed to deepen awareness of Tate's growing international collection and address the significant challenge that Asian art represents in the United Kingdom in terms of access, public understanding and critical interpretation by advancing the documentation, acquisition and display of modern and contemporary Asian art.

Rabbya's project within the Centre focused on live and performance art practices in South Asia and their historical development to the present day. Rabbya carried out a significant amount of research prior to her Fellowship, gathering material in-region (some of which was facilitated by Vasl Art, Karachi) to inform the work she delivered at Tate.

The Fellowship provided Rabbya with the opportunity to share and refine her research through discussions with fellow archivists, researchers and curators involved in the production, distribution, collection, documentation and conservation of performance art. These conversations took the form of a live broadcast, in which participants were invited to reflect and simultaneously act out questions about the very nature of performance art within the digital age.

Rabbya produced a presentation offering the team new perspectives on comparative practices in South Asia, a valuable resource for the Tate Research Centre: Asia.

Department
Tate Research
Centre: Asia

Host
Nada Raza,
Research Curator,
Tate Research
Centre: Asia

Further Collaboration with Tate

2018

Karachi Seminar: Critical Perspectives on Art and Education

In 2018 the Karachi Seminar, a day-long public seminar and two-day workshop organised by Tate Research Centre: Asia, was hosted by Habib University and the British Council in Karachi, with additional support from the Lahore Biennale Foundation.

Rabbya was one of the attendees awarded a travel grant to attend. Her perspective from the event, *On Collective Practice and a Potential Archive of Performance Art by Artists in Pakistan*, considers the recent emergence of artist collectives in both Lahore and Karachi and the ethics of engagement with people and communities. Rabbya notes that many of the ideas from the event resonated with the questions she is trying to address in developing an archive of performance art produced by artists in Pakistan.



Rabbya Naseer,
*Learning to be an
American (Lesson 1)*
2009.

Biography

Rabbya Naseer (b.1984) is engaged in making, teaching, writing, curating, what one might call 'art'. She has a BFA from National College of Arts, Lahore (2002–6) and is a recipient of Fulbright scholarship for MAAH from School of Art Institute Chicago (2008–10).

She has been teaching graduate and undergraduate courses at NCA & BNU (2010–present), Addis Ababa University (2015 and 2017) and Academy of Fine Arts (Akbild) Vienna (2023). Currently she is pursuing a PhD at Akbild and is also compiling an archive of performance-art from Pakistan. Alongside her independent practice, she has been maintaining her collaborative practice with Hurmat ul Ain since 2007.

CHANON KENJI PRAEPIPATMONGKOL

2018 BROOKS INTERNATIONAL FELLOW, THAILAND

Post-war Asian artists with links to Britain, centring upon the works of David Medalla

Feeding directly into the development of the Tate collection, Kenji carried out research on Asian artists who either studied or worked in Britain or developed their work in collaboration with British artists in the post-war period (1945 to 1970). Given Kenji's own expertise and research interests, he focused particularly on the work of Filipino artist David Medalla.

Over the course of his Fellowship, Kenji became interested in the politics of identity in exhibitions, and particularly how Asian and African artists were exhibited together in the United Kingdom in the 1980s. He also led a wider conversation around spirituality in contemporary art collection and curating.

Alongside another of the 2018 Fellows, Nadine Siegert, Kenji contributed to a course, *Towards Tomorrow's Museum*, run in partnership between Tate and King's College London. The course, attended by 36 participants with 18 different nationalities represented, examined current priorities and new models for art museums. On the topic of 'Decolonising the Museum', Kenji explored how we think about engaging audiences, with a focus on the relationship between art and religion.

Biography

Chanon Kenji Praepipatmongkol is Assistant Professor of Contemporary Art at McGill University, Montreal. His research revolves around the constitution of aesthetic form under conditions salient for the global majority, whether the precedence of religious forces in modernity, chronic illiberalism or non-temperate climactic ecologies.

Presently, he is working on two books, one on a transnational history of Buddhist modernism issuing from Thailand and another on the intertwined emergence of climate control, art conservation and conceptual art in the tropics. He is also currently part of a Getty Connecting Art Histories Project on the restitution of Southeast Asian art.

Department
Tate Britain
Curatorial

Host:
Elena Crippa,
Curator, Modern
British Art



David Medalla
*Sand Machine Bahag - Hari
Trance #1 1963-2015*
© David Medalla

Further Collaboration with Tate

2019

Common Exchange: Tate Exchange and MCA Chicago Commons

Common Exchange, convened at the Museum of Contemporary Art (MCA) Chicago in July 2019, was the first meeting of an international network of museums concerned with the advancement of civic engagement and socially engaged art practice within their institutions.

The idea for the symposium was conceived by Kenji who, at the time, was the Marjorie Susman Curatorial Fellow at MCA Chicago, and subsequently developed in collaboration between Kenji, MCA Chicago and the Tate Exchange project.

Another Brooks Fellow, Daniela Ruiz Moreno (2019), was part of the symposium cohort, as its subject matter was directly related to her research into investigating potential models by which Tate Exchange could increase international collaboration. Daniela and her Host, Head of Tate Exchange Cara Courage, travelled to Chicago for the two-day symposium to share knowledge about programmes, operations, and projects.

Brooks Programme funding of this event therefore supported the ongoing career progression of two Brooks Fellows, as well as the development of Tate Exchange's international partnerships.

2019

Oxford Art Journal Essay Prize for Early Career Researchers

In 2019 Kenji's essay 'David Medalla: Dreams of Sculpture', supported by the Fellowship, was awarded the Oxford Art Journal Essay Prize for Early Career Researchers. The essay was subsequently published in the *Oxford Art Journal* vol.43, no.3 (December 2020).

KATIA SOWELS

2018 BROOKS INTERNATIONAL FELLOW, FRANCE

The internationalisation of Surrealism, with a particular interest in Central and South America

Katia contributed her expertise to a substantial research project investigating surrealism on an international scale, in particular utilising her specialist knowledge in relation to South and Central America.

Katia played a key role in organising a workshop with invited specialists, discussing issues relating both to her own research field and to the broader Tate research project with a view to building networks and collaborations.

At the 2018 Association for Art History's Annual Conference Katia presented a paper entitled *Chile: An example of conquest by the Surrealist object 1941–48* in a session on the subject of *Global Perspectives on Surrealism* which was convened by her Tate Hosts Matthew Gale and Jennifer Mundy.

Katia's research ultimately fed into the major Tate Modern exhibition *Surrealism Beyond Borders* (2022).

Departments

Tate Modern
Curatorial,
Research

Hosts

Matthew Gale,
Head of Displays,
Tate Modern
Curatorial

Jennifer Mundy,
Head of Art
Historical Research

Biography

Katia Sowels is a PhD candidate in Art History at the École Normale Supérieure in Paris. Specialised in Surrealism, her research focuses on the history of "surrealist objects", found or constructed by artists and poets, from diverted everyday objects, natural wonders, folk and primitive art. She is part of the SACRe doctoral school, engaging with artists, and following practice-based research and curatorial studies.

Katia contributed to the *André Breton et l'art magique* exhibition at the Lille Métropole Museum of Modern and Outsider Art (2017). She is also co-curated the *Exhibition André à Simone Breton* at the École Normale Supérieure (2017-2018).



Matta (Roberto Matta Echaurren)
Black Virtue 1943
© ADAGP, Paris, and DACS, London

NADINE SIEGERT

2018 BROOKS INTERNATIONAL FELLOW, GERMANY

Connections between artists in Africa and artists in (former) socialist countries

Nadine's Fellowship took place during the refresh of Tate's Africa Strategy. Using works that were either already in Tate's collection, identified in Tate's strategy papers, or requiring consideration, Nadine explored connections that can be made between artists working in African nations – including Ethiopia, Angola, Mozambique and Mali – with artists working in the former Soviet Union and Cuba.

Taking an in-depth view of a specific focus area, Nadine's research helped to inform the acquisitions Tate hoped to make in coming years.

Alongside another of the 2018 Fellows, Kenji Praepipatmongkol, Nadine contributed to a course, Towards Tomorrow's Museum, run in partnership between Tate and King's College London. The course, attended by 36 participants with 18 different nationalities represented, examined current priorities and new models for art museums.

On the topic of 'Decolonising the Museum', Nadine spoke about the history and contemporary programmes of the Iwalewahaus, a research centre and museum for modern and contemporary African arts in Bayreuth, Germany, where she was Deputy Director.

Department

Tate Modern
Curatorial

Host

Kerryn Greenberg,
Curator,
International Art



Installation view of *Mashup* (2015) at Iwalewahaus, University of Bayreuth, Bayreuth.
Photo: Courtesy of Iwalewahaus, Bayreuth.

Biography

Nadine Siegert is a curator, researcher and editor. She has been the Director of the Goethe-Institut Nigeria since 2021 and had previously worked at the Goethe-Institut South Africa. From 2011 to 2019 she was the Deputy Director of Iwalewahaus, University of Bayreuth. Her PhD is titled '(Re)mapping Luanda on nostalgic and utopian aesthetic strategies in contemporary art in Angola'. She ran the project 'Mashup the Archive' together with Sam Hopkins and was curatorial assistant to the exhibition *Things Fall Apart* by Mark Nash.

She was Curator in Residence at Vila Sul, Goethe-Institute Salvador de Bahia (2017) and runs the publishing house iwalewabooks.

DANIELA RUIZ MORENO

2019 BROOKS INTERNATIONAL FELLOW, ARGENTINA

Investigating potential models by which Tate Exchange could increase international collaboration

Tate Exchange was the first of its kind in an art museum anywhere in the world, an open experiment that grew and changed over the course of five years. The spirit of collaboration, community partnership and experimentation that defined the project has since been embedded into the wider activity of Tate's Learning and Curatorial programmes.

In 2019 a Tate Exchange priority was to develop international partnerships and explore models to create an international programme. Daniela consulted widely across Tate on the development of an international strategy. During the course of these conversations, she helped to advocate for Tate Exchange across the organisation.

Daniela and her Host, Head of Tate Exchange Cara Courage, worked closely to agree the format of a report with the outcomes of Daniela's research. Daniela suggested this should become an advocacy document about Tate Exchange with a wider circulation than initially planned. Written by Daniela, *Connecting Through Collaboration: An International Framework for Tate Exchange*, outlined why Tate Exchange wished to further explore international connections, programmes and dialogue, and ways in which this might happen.

Daniela and Cara subsequently presented *Connecting Through Collaboration* to multiple audiences. A highly valuable asset, the report continued to be utilised by the Tate Exchange team both in internal conversations and those held more widely outside of the institution.

Department
Learning, Tate Exchange

Host
Cara Courage,
Head of Tate Exchange

Further Collaboration with Tate

2019

Common Exchange: Tate Exchange and MCA Chicago Commons

In July 2019 Brooks Programme funding allowed Daniela to attend Common Exchange at the Museum of Contemporary Art (MCA) Chicago, the first meeting of an international network of museums concerned with the advancement of civic engagement and socially-engaged art practice within their institutions.

The idea for the symposium was conceived by 2018 Brooks Fellow Kenji Praepipatmongkol, who, at the time, was the Marjorie Susman Curatorial Fellow at MCA Chicago, and subsequently developed in collaboration between Kenji, MCA Chicago and the Tate Exchange project.

The symposium's subject matter was directly related to Daniela's research into investigating potential models by which Tate Exchange could increase international collaboration. Daniela and her Host, Head of Tate Exchange Cara Courage, travelled to Chicago for the two-day symposium to share knowledge about programmes, operations, and projects.

Brooks Programme funding of this event therefore supported the ongoing career progression of two Brooks Fellows, as well as the development of Tate Exchange's international partnerships.



El árbol que no plantamos aún, 2024. Participatory art programme curated in collaboration with the artist Estefanía Santiago, Centro de residencias artísticas Matadero, Madrid.

Photo: Santiago Gershianik.

Biography

Daniela Ruiz Moreno (b.1991) is an independent curator with a focus in participatory programmes and art education. Based between Madrid and Santander, she coordinates TEJA, a network of cultural spaces in support of situations of emergency, and PRAXIS, an educational apparatus and structure for independent studies by the non-profit arts organisation fluent.

In Spain she has curated *Cuidadorxs Invisibles* and *El árbol que no plantamos aún* as well as the online residency programme Together Apart of Fundación 'ace para el Arte Contemporáneo. Daniela also co-curated *Suspension of Disbelief* (2023) at TANK Shanghai and *Embodied Interface* sponsored by the Taiwan National Culture and Arts Foundation.

Residencies: Delfina Foundation, Mahler & LeWitt Studios, demolición/construcción, Shanghai Curators Lab.

VEERANGANAKUMARI SOLANKI

2019 BROOKS INTERNATIONAL FELLOW, INDIA

South Asian artists working in photography and time-based media and artists' practices around the notion of home and identity

To offer new possibilities for exhibitions and acquisitions at Tate, Veeranganakumari developed a research framework around which could be built a register of South Asian artists working in photography and time-based media.

Veeranganakumari also explored artists' practices – particularly those of the South Asian diaspora – involving concepts around the displaced notion of home and identity, and how these enter institutional discourse and contribute to the creation of new theoretical knowledge.

The research prompted rethinking of the collection strategy for South Asian art. In particular, Veeranganakumari's knowledge and expertise of Nepali art and the visual arts sector in Nepal opened up new pathways for approaching art from this region.

Department
Tate Modern
Curatorial

Host
Yasufumi
Nakamori,
Senior Curator,
International Art
(Photography)

Biography

Veeranganakumari Solanki, a curator and writer based in India, explores how various creative practices merge to create dialogues in public and private spaces. Her work examines how historical and contemporary thought informs exhibition-making and expands ideas of medium specificity through narration and storytelling. Focusing on South Asian art practices in its global context, Veerangana has been a Brooks International Research Fellow at Tate Modern, a resident at Delfina Foundation and a Programme Director at Space Studio and The Gujral Foundation. She is also a Co-Director of the SqWLab Foundation and on the advisory committee of the Piramal Photography Gallery at NCPA, Mumbai.



Installation view of Savinder Bual's *The Pineapple Project* 2018 at the exhibition *Synaesthetic Notations*, curated by Veeranganakumari Solanki, at the Serendipity Arts Festival 2024, Goa.
Photo: Philippe Calia and Sunil Thakkar.

FERNANDA D'AGOSTINO DIAS

2021 BROOKS INTERNATIONAL FELLOW, BRAZIL

Case study of a group of Latin American artworks to consider models for acquiring, lending, preserving, and managing collection works

In collaboration with Tate colleagues, Fernanda identified four artworks for in-depth research: Hélio Oiticica's *Tropicália*, *Penetrables PN 2 'Purity is a myth'* and *PN 3 'Imagetical'* 1966–7, Juan Downey's *Video Trans Americas* 1976, Oswaldo Maciá's *Something Going On Above My Head* 1999 and Sandra Gamarra's *LiMac Museum Shop* 2005.

Establishing a dialogue between the museums who hold other editions of the four artworks was a key aspect of Fernanda's research. Collaborating with five museums in Europe, North and South America, led Fernanda to organise four workshops, one for each of the artworks.

Three key areas of value emerged from the research. Firstly, the information contained in the four case studies allowed a much richer understanding of these artworks and will greatly aid their preparation for future display. Secondly, channels were opened to allow continuing conversations with institutions that hold other editions of the artworks. Thirdly, questions generated by the research led to wider conversations around how Tate should deal with editions at the point of acquisition.

Department
Collection
Management

Hosts
Alyson Rolington,
Head of Collection
Management

Christopher
Higgins,
Registration
Manager



Private session of the workshop *Pinacoteca and Tate: Collections of time-based media*, Pinacoteca de São Paulo, February 2019. Photo: Rafael Laterza.

Biography

Fernanda D'Agostino Dias holds a bachelor's degree in visual arts and a graduate degree in archival management. Fernanda is the Acquisitions Registrar for M+ Museum, Hong Kong, and has worked as the Head of the Collection Management of MASP – Sao Paulo Art Museum (2020–3), manager of Pinacoteca de São Paulo's collection department (2013–20) and curatorial assistant of the 28th Sao Paulo Biennial (2008) and 12th Istanbul Biennial (2011).

She has organised a workshop on time-based media works documentation with Tate in 2019 (Pinacoteca, Sao Paulo) and has coordinated Pinacoteca's Copyright Policy publication in 2020.

MANDY MERZABAN

2022 BROOKS INTERNATIONAL FELLOW,
CANADA, EGYPT AND USA

How the spaces and dynamics of Tate influence the interpretation of art, focusing on themes of colonialism and racism

Mandy's research concerns the wellbeing of people who work in institutions that manifest conditions for structural racism, white supremacy and epistemic injustice.

Her research at Tate involved analysing contractual language, observing workplace environments and holding one-to-one conversations with workers about their experiences of injustice, racism and power. This gathered counter-institutional knowledge in order to validate and prioritise these experiences.

Mandy investigated the gap between the appearance of arts organisations and the working environments within them.

Her research involved developing a new vocabulary and lexicon for these experiences that are often hidden by such organisations, and advocated for integrating anti-racist work within the organisation in an intentional way.

Departments

Research,
Interpretation

Hosts

Christopher
Griffin, Senior
Curator, Research
Programme and
Publishing

Elliott Higgs,
Assistant Curator,
Interpretation

Biography

Mandy is a London-based artist and writer investigating experiences of epistemic injustice, the systematic undervaluing and exclusion of knowledge based on such markers as race, class, gender and language, in arts and culture organisations.

Through listening, drawing, performance and poetry, she explores the phenomenology of institutions, their neo-liberal values and their concealed experiences of institutional violence. Her current research project explores developing a collaborative lexicon of counter-institutional knowledge making.



Documentation of a hole in the wall in the Research offices at Tate Britain, 2022.

Photo: Mandy Merzaban.

TINA BAROUTI

2022 BROOKS INTERNATIONAL FELLOW, USA

Decolonisation movements and networks of pan-Africanism in the second half of the twentieth century, with an emphasis on northern African nations

Tina utilised Tate's collection of modern African art to investigate networks of pan-Africanism in the second half of the twentieth century and to disrupt the Euro-American canon of art history.

Tina's research centred around charting out different pan-African modernisms on the African continent, allowing her to bring her particular specialism of Northern African art. Having spent a decade studying and advising on African art, particularly Morocco and Algeria, Tina's research drew out pan-African connections across the region, in contrast to the pan-Arab history that is often presented.

Tina focused on two areas of interest: a group of Casablanca artists from the 1960s and 1970s, and French artists depicting the Algerian war for independence in the 1950s. Tina examined the Casablanca artists' appropriation of women's knowledge systems and indigenous artforms, comparing them to artists from West Africa who were active in the same time period and, though not in dialogue with each other, were creating similar works.

Department
Tate Modern
Curatorial

Hosts
Osei Bonsu,
Curator,
International Art

Tamsin Hong,
Assistant Curator

Biography

Tina Barouti is an art historian and writer based in Los Angeles. In 2022 she earned her PhD in the History of Art and Architecture at Boston University. She is currently a part-time faculty member at SAIC's Art History, Theory and Criticism department.

In 2024 she participated in the Momus Arts Journalism Residency and is currently working on her first academic book, *Resisting from Morocco's Margins: Ahmed Amrani's Protesta, 1969* (forthcoming).



Joint press conference hosted by the Black Panther Party and the Palestinian Liberation Organisation in Algiers during the 1969 Pan-African Cultural Festival.

Photo: Magnum.

SOFÍA BABIS

2023 BROOKS INTERNATIONAL FELLOW, ARGENTINA

Through a human-centred approach, exploring how Tate's digital learning model might be developed, identifying opportunities for Tate to position itself as a dynamic platform

Sofía's research focused on developing a human-centred approach to designing digital learning experiences for adult learners at Tate. By investigating the digital learning landscape, user motivations and engagement behaviours, her work aimed to uncover new ways for Tate to connect with audiences through online learning opportunities.

To ground her work in user-centred insights, Sofía applied a range of research methods, including desk research, web analytics, competitor analysis, surveys, in-depth interviews and co-creation workshops. This multi-layered approach ensured that user perspectives were embedded at every stage, fostering a design process that prioritised and responded to the needs of Tate's online audience.

The final report from Sofía's research identified key insights, opportunities and recommendations that could serve as the foundation for a learner-centred digital model. Her findings revealed the potential for Tate to expand its role as an interactive platform, enhancing user engagement by connecting them more directly with artists and experts.

Department
Digital and
Innovation

Hosts
Antonio Martinez,
Digital Product
Designer

George Keevill,
Commercial
Systems Engineer



Photo: Courtesy of Sofía Babis.

Biography

Sofía Babis is an Experience Design professional with a strong passion for education and its transformative potential when approached from a human-centred perspective. Through her work, Sofía seeks to showcase the impact of placing the learner at the centre of the design process to create engaging and meaningful experiences.

Her professional experience spans diverse industries, where she has developed a robust expertise in human-centred design, which she is now applying to projects at the intersection of culture and education.

Sofía was born in and is currently based in Buenos Aires.

VICTORIA MUNN

2023 BROOKS INTERNATIONAL FELLOW,
AOTEAROA NEW ZEALAND

19th-century women artists in Tate Britain's collection, focusing in particular on linguistic patterns and cultural frameworks that undermine their inclusion in mainstream art history

Victoria's research specialism of historic women artists led her to explore Tate's collection from a range of angles, resulting in findings which informed Tate Britain's 2024 exhibition *Now You See Us: Women Artists in Britain 1520–1920*.

A painting by Emma Soyer (née Jones), *Two Children With a Book* 1831, is the first work by the artist to be held in a public collection. Victoria created a database of her research findings on Soyer, about whom little was previously known. This holds significant benefits for Tate in terms of interpretation and acquisition.

Some outcomes from Victoria's research helped Tate to communicate with its audiences. A written piece about hair was linked to *The Rossettis* exhibition at Tate Britain (2023) and Victoria prepared a biography on Soyer for inclusion on Tate's website.

Victoria also shared some of her findings through a guided tour of selected works by women artists at Tate Britain including Soyer's *Two Children with a Book* 1831 and Henrietta Rae's *Psyche before the Throne of Venus* 1894.

Victoria's research led her to increasingly focus on the challenges faced by 19th-century women artists and strategies they used to navigate them. The discovery of a largely unresearched archival source of a catalogue for an 1897 exhibition of women artists curated by Henrietta Rae culminated in Victoria's academic paper, *Women's work? A second paper, Making a name for herself*, discusses the impact on the careers of married women artists foregoing their maiden names for their husband's surnames.

Department

Tate Britain
Curatorial

Hosts

Carol Jacobi -
Curator British Art,
1850–1915

Amy Concannon,
Manton Senior
Curator, Historic
British Art

Biography

Victoria Munn is an art historian based in Aotearoa New Zealand. Based at the University of Auckland, she has recently submitted her PhD in art history, titled *Gold, Fox, Jet, Snow: Hair colour and dyes in early modern Europe*.

As well as her research as an early modernist, Victoria is conducting research on New Zealand women artists, and the way in which archival material such as letters can inform new scholarship on historical women artists.



Victoria Munn in the Tate Britain galleries during her Fellowship in 2023.

Photo: Courtesy of Victoria Munn.

JENNA SHAW

2024 BROOKS INTERNATIONAL FELLOW, USA

Situated within collections management and registration, an investigation of sustainability initiatives in the museum and gallery sector, with a focus on fine art transit and touring exhibitions

Almost every tangible aspect of the art museum's exhibition process has an inherent environmental cost, and Jenna was keen to explore opportunities to promote change and mitigate the negative environmental impact of fine art transit.

Through collaboration with Tate colleagues, Jenna developed a process-oriented (also called practice-led) research approach focused on practitioners' experiences and processes. The heart of her research consisted of an extensive programme of interviews and conversations with collections colleagues at Tate and across the museum and galleries sector within the UK and Europe, as well as relevant stakeholders from other fields. In addition, Jenna looked closely at policies and publications across the UK and international museum and gallery sector, as well as wider industry materials.

Through the research process Jenna became interested in expanding her focus to include multiple types of sustainabilities (such as biodiversity, social sustainability, financial sustainability, accessibility), rather than focusing exclusively on carbon footprint and environmental sustainability. As a result, in September 2024, Jenna convened the sixth event in the Delfina Salon's Art and Ethics Series, *What Do We Mean When We Talk About Sustainability: Collections and the Climate Emergency*.

Jenna's research sought to understand the history, current and ongoing realities, specifically at Tate and more generally within the wider UK museum and gallery sector. Her final internal report identified pressure points and made a series of recommendations for Tate.

Directly following the completion of her Fellowship, Jenna presented on her research at the annual UK Registrars Group meeting hosted by the V&A in London.

Department
Collection
Management

Hosts
Alyson Rolington,
Head of Collection
Management

Christopher
Higgins,
Registration
Manager

Further Collaboration with Tate

2024

Registrars as Researchers: Exploring Sustainability in Touring Exhibitions and Collections

In November 2024 Jenna presented on the project, together with Tate Registration Manager Christopher Higgins, at the European Registrars Conference (ERC) in Rome.

The ERC is a biennial conference for Registrars across Europe, North America and beyond come together to discuss current issues, share best practices, discover new innovations and explore future developments in the sector.

One of the key themes of the conference was 'Sustainability'. Jenna and Christopher's presentation, *Registrars as Researchers: Exploring Sustainability in Touring Exhibitions and Collections*, discussed both the research carried out by Jenna and the experience of hosting the Fellowship at Tate, as well as encouraging the practice of Registrars as researchers.

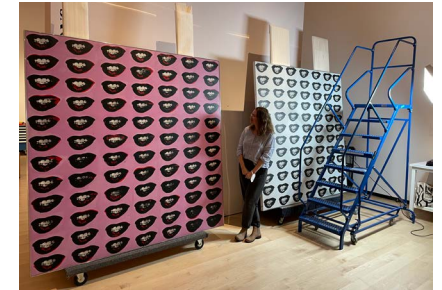
Biography

Jenna is a collections management and museums professional specialising in registration, exhibitions and fine art transit, with an academic grounding in cultural heritage management and archaeology.

Currently a freelance registration and collections sustainability specialist, she has over 15 years' experience working with modern and contemporary art, archaeology and history collections, and large-scale sculpture, and has worked in the United States, Ireland and Turkey. Previous roles include Head Registrar at the American Federation of Arts in New York, Registrar for Outgoing Loans at the Smithsonian's Hirshhorn Museum and Sculpture Garden, and Senior Registrar at the Minnesota Historical Society.

She was a founding chair of the National Collections Program Working Group on Virtual Couriers and co-author of an NCP position statement on virtual couriering released in partnership with the Smithsonian Institution.

Jenna holds a master's degree in Museum Studies and Cultural Heritage Management from Koç University in Istanbul and has completed coursework in Museum Law and Administration at the Mitchell Hamline School of Law in St Paul, MN. She is a former Fulbright Scholar to Turkey, undertaking research focused on cultural heritage and working as a university lecturer.



Jenna Shaw onsite at Musée national des beaux-arts in Québec City installing artwork from the collection of the Hirshhorn Museum and Sculpture Garden, 2022.

Photo: Courtesy of Jenna Shaw.

MADHUSHREE KAMAK

2024 BROOKS INTERNATIONAL FELLOW, INDIA

Exploring the role of emerging digital technologies for Visitor Experience at Tate

The landscape of museum visitor experiences is undergoing a profound transformation, driven by emerging technologies and shifting societal priorities. Madhushree's research provided an overview of the digital landscape in museums, with a specific focus on Tate, highlighting both the opportunities and challenges in creating a seamless, digitally enhanced visitor experience.

Madhushree conducted research through an extensive process which included an evaluation of other cultural spaces, mapping existing Tate digital experiences, surveying Tate's Front of House team, convening a workshop with Tate Collective Producers, and carrying out visitor on-site journey mapping.

In her final internal report, *Hacking the Museum: Exploring the Role of Emerging Technologies for Visitor Experience at Tate*, Madhushree made recommendations for Tate's digital future.

Madhushree went on to publish *Hacking the Museum: tensions around technology in the gallery*, exploring how existing museums can compete against the commercialisation of experience that borders on entertainment while maintaining their integrity and cultural mission.

Department
Visitor
Communications

Hosts
Jayne
Herringshaw,
Head of Visitor
Communications,
Public and Internal
Comms

Renata Smialek,
Head of Visitor
Communications,
Onsite Comms



Madhushree Kamak providing a walkthrough of *CARBON* (2023) at the Science Gallery Bengaluru.

Photo: Science Gallery Bengaluru.

Biography

Madhushree Kamak is an art-science curator and information experience designer. Her practice focuses on curating and designing interdisciplinary exhibitions and public engagement programmes at the interface of art, science, technology, and culture.

After completing her first Masters by Research in Biological Sciences from the Tata Institute of Fundamental Research, Madhushree completed her Masters in Information Design from the National Institute of Design, focusing on exhibitions as a means of public engagement with science.

She was the Head of Exhibitions and Programmes at Science Gallery Bengaluru (SGB) where she developed several contemporary art-science exhibition-seasons, learning and mentorship programmes for young adults, community, offsite and digital initiatives, and pop-up exhibitions including *ELEMENTS* (2019), *SUBMERGE* (2020), *PHYTOPIA* (2020), *CONTAGION* (2021), *PSYCHE* (2022) and *CARBON* (2023). *CONTAGION* was also one of the winners of the Falling Walls Prize for Breakthroughs in Science Engagement in 2021.

Madhushree was a part of the Berlin Biennale Curators Programme 2022, a Khoj Curatorial Intensive South Asia Fellow 2021 and a member of the Ars Electronica Creative Producers Programme 2021. She also developed the Xperimenter Programme, a learning and mentorship programme at SGB that was 2022 finalist at Falling Walls Berlin in the Future Learning category.

SHEYDA AISHA KHAYMAZ

2024 BROOKS INTERNATIONAL FELLOW, TURKEY AND USA

The histories of mid-century abstraction from North Africa and the Arab World

During their Fellowship, Sheyda has engaged in various curatorial activities, carrying out research for a major retrospective exhibition and co-curating and producing written content and interpretations for the collection display, *The Shape of Words*.

The display, which opened at Tate Modern in October 2024, explores artistic experiments involving text and abstraction, shared by artists whose paths intersected across North Africa, Asia, Europe, and Latin America.

To facilitate further exploration and discussions of the thematic remit of *The Shape of Words*, Sheyda convened *Rethinking Modernism in North Africa and the Arab World* at the Starr Cinema, Tate Modern, on 20 November 2024. The symposium gathered an international panel of speakers to unpack histories through a regional lens across northern Africa and the Arab world, reassessing and complicating our understanding of what constitutes aesthetic modernism.

Department
Tate Modern
Curatorial

Hosts
Nabila Abdel
Nabi, Curator,
International Art

Bilal Akkouche,
Assistant Curator,
International Art

Biography

Sheyda is an artist, curator, poet, and PhD candidate in Art History at the University of Texas at Austin, specialising in modern and contemporary art from the north of Africa. Their doctoral dissertation, 'Indigenous Presentness: Translocal Politics of Amazigh Art and Resistance', focuses on the manifold expressions of indigeneity and Indigenous philosophies in art and explores the nexus between Amazigh artistic expression and sovereignty movements across the Indigenous territories known as Tamazgha.

Sheyda is the 2023 recipient of the Rhonda A. Saad Prize for Best Graduate Paper in Modern and Contemporary Arab Art, awarded by the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA), and the 2022 Mark Tessler Graduate Student Prize Award, awarded by the American Institute for Maghrib Studies (AIMS). In 2023, Sheyda completed a curatorial research fellowship in the Modern and Contemporary Art Department at the Museum of Fine Arts, Houston.

They are a founding member of the curatorial collective and independent press Lungs Project, which has been operating since 2016 between the United Kingdom and the United States, promoting a cross-disciplinary dialogue among early-career artists and writers.



Sheyda Aisha Khaymaz during the lecture performance, 'Chasing Horizons or Discovering New Old Things', at Delfina Foundation Open Studios, *Spirits Searching for Forms to Settle in*, 27 November 2024. Photo: Anne Tetzlaff.

WELCOMES AND INTRODUCTION

MARIA BALSHAW

DIRECTOR, TATE

Maria Balshaw is Director of Tate, a role she has held since June 2017. She has overall responsibility for Tate's strategic direction and day-to-day operations. She has worked to reframe the context and perspective of this long-established institution to engage with sensitive times, furthering the mission of inclusiveness and equality to connect with a wider audience. As Director, Maria is also the Accounting Officer appointed by the Department for Digital, Culture, Media and Sport (DCMS).

Previously, Maria was Director of the Whitworth, University of Manchester; Director of Manchester City Galleries; and Director of Culture for Manchester City Council.

Maria holds a BA in English Literature and Cultural Studies from the University of Liverpool, a MA in Critical Theory and a DPhil in African American Visual and Literary Culture from the University of Sussex. Maria is Chair of the National Museum Directors' Council and is a Trustee of the Factory International Board in Manchester. She is also a member of the Women Leaders in Museums Network and a member of the Bizot group of leading global museums. In 2015, she was awarded a CBE for services to the arts.

DAVID DIBOSA

DIRECTOR OF RESEARCH AND INTERPRETATION, TATE

Dr David Dibosa was appointed as Tate's Director of Research and Interpretation in early April 2023. In this role David works with the Research and Interpretation teams and other colleagues across Tate to create and promote an overarching vision for the division.

David has had a wide-ranging career as an art historian, academic and broadcaster, as well as his longstanding relationship with Tate. He has taught at universities in London for more than twenty years while regularly lecturing around the world, and is currently Reader of Museology at University of the Arts London. Among many other projects he was part of the research team that led the project *Black Artists and Modernism*, alongside Sonia Boyce.

David has also held various advisory roles at Tate, including on Collection Committee and the Tate Britain Advisory Group. He has served on a number of boards and committees of other visual arts institutions, including as Chair of Whitechapel Gallery.

AARON CEZAR

FOUNDING DIRECTOR, DELFINA FOUNDATION

Aaron Cezar is the founding Director of Delfina Foundation, where he curates and develops its interrelated programme of residencies, exhibitions and public events. Under his tenure, Delfina Foundation has hosted nearly 450 artists, curators and collectors in residence, across dynamic programmes from Politics of Food to Collecting as Practice.

Aaron has also curated external exhibitions and performances at Hayward Gallery Project Space, SongEun Artspace, and as part of the official public programme of the 58th Venice Art Biennale. Independently and through Delfina Foundation, he sits on numerous boards, committees, and advisory groups.

JESS SULLY

STRATEGIC RESEARCH PROJECTS MANAGER, TATE BROOKS INTERNATIONAL FELLOWSHIP PROGRAMME MANAGER

Jess is a Project and Programme Manager who specialises in working in the Creative Industries. Currently Strategic Research Projects Manager at Tate, she leads on the development and management of fellowship programmes across the institution. In her previous role at Tate as Collection Care Research Manager, Jess collaborated with *Reshaping the Collectible* project lead Pip Laurenson to organise the major international conference *Reshaping the Collectible: Learning Through Change* (2022).

Jess has also worked in roles with an international focus, including as International & Development Project Manager at the Knowledge Transfer Network (now Innovate UK Business Connect). Jess is a trained Picture Researcher and Graphic Designer. She received her MPhil in History of Art and Comparative Literature from Goldsmiths College, University of London.

SOCIALLY ENGAGED PRACTICES

EMILY PRINGLE

INDEPENDENT RESEARCHER AND CONSULTANT
BROOKS INTERNATIONAL FELLOWSHIP HOST

Dr Emily Pringle trained originally as a painter and worked for several years as an artist, educator, researcher and programmer. In 2010 she joined Tate as Head of Learning Practice and Research. In that role she convened the Tate Research Centre: Learning and researched and wrote specifically on the role of artists in museum education and creative learning. In 2017 Emily was awarded an AHRC Leadership Fellowship to examine research practices in art museums. The publication from this research *Rethinking Research in the Art Museum* was published by Routledge in July 2019.

From February 2019 to December 2022 Emily was Head of Research at Tate, during which time she created and implemented a five-year research strategy and delivery plan and oversaw research projects and activity across Tate. Emily now works as a freelance museum consultant and researcher in the UK and internationally and maintains her PRAM research blog at practitionerresearchintheartmuseum.wordpress.com.

JAYNE HERRINGSHAW

HEAD OF VISITOR COMMUNICATIONS, PUBLIC AND INTERNAL COMMS
BROOKS INTERNATIONAL FELLOWSHIP HOST

Jayne Herringshaw is Head of Visitor Communications at Tate Britain and Tate Modern, responsible for making sure visitors and front of house colleagues have all the information they need to make brilliant, engaging visits. She has worked in public-facing communications roles in museums and galleries for over three decades and has an MSc in Information Management in the Cultural Sector.

Jayne is interested in how information and knowledge-sharing, language and communication profoundly impacts the quality of people's experience in museum and gallery spaces. At a time of rapid and exciting technological change, she still believes the most powerful influence on the visitor experience is made in person - by people, to people.

ERIN LEE

CURATOR, DELFINA FOUNDATION

Erin Li is Curator at Delfina Foundation, leading on the delivery of residencies, exhibitions, and public programmes. Her recent curatorial practice centres around liveness, from street dance and live art, live culture in fermentation, to transforming everyday relations, processes and vulnerabilities into interdisciplinary art projects.

She was previously Asymmetry Curatorial Fellow at Whitechapel Gallery. Before relocating to London, she was Associate Curator at Tai Kwun Contemporary in Hong Kong, where she realised numerous exhibitions, including curating *Sipping Dreams* (2023), *emo gym* (2022), and co-curating *trust & confusion: Tino Sehgal* (2021). She also worked as Art Manager at Duddell's (Hong Kong and London) and Project Researcher and Development Coordinator at Asia Art Archive (Hong Kong).

INTERNATIONALISM AND TRANSNATIONALISM

ELENA CRIPPA

CURATOR OF CONTEMPORARY ART: EXHIBITIONS AND PROJECTS,
THE COURTAULD
BROOKS INTERNATIONAL FELLOWSHIP HOST

Elena Crippa is a specialist in modern and contemporary art, with a particular emphasis on post-war and contemporary British art from a transnational perspective. Elena joined the Courtauld in 2024 from the Whitechapel Gallery, where she was Head of Exhibitions.

Previously, she worked at Tate for over ten years, including as Senior Curator of Modern and Contemporary British Art at Tate Britain, where her projects explored transnational and transcultural intersections. She curated *Frank Bowling* (2019), *Paula Rego* (2021), *All Too Human, Bacon, Freud and a Century of Painting Life* (2018), and the 2022 commission *Hew Locke: The Procession*. Additionally, Elena initiated projects that bridged curatorial and research activities, led acquisition strategies, collection displays and the 2023 collection rehang.

Internationally, Elena has curated exhibitions including Mariana Telleria's first solo exhibition in Rosario, Argentina, and Manon de Boer's Cinema of Sound at Loop Festival Barcelona (2011). She was a member of the International Jury of the 60th International Art Exhibition of La Biennale di Venezia (2024). Elena obtained her MA in Curating Contemporary Art at the Royal College of Art, London, and was the recipient of a Leverhulme Trust-funded Collaborative PhD award (London Consortium and Tate Research Department).

NABILA ABDEL NABI

SENIOR CURATOR, INTERNATIONAL ART
LEAD, HYUNDAI TATE RESEARCH CENTRE: TRANSNATIONAL
BROOKS INTERNATIONAL FELLOWSHIP HOST

Nabila Abdel Nabi is Senior Curator, International Art, Tate Modern and lead of the Hyundai Tate Research Centre: Transnational. Nabila joined Tate Modern in April 2019 as Curator, International Art, and has been embedded in the centre's core activities, as well as being responsible for organising exhibitions and displays, developing the museum's acquisitions strategy and broadening the representation of artists from West Asia and North Africa. She has worked on exhibitions including *Hilma af Klint & Piet Mondrian: Forms of Life, The Making of Rodin*, as well as major collection displays of Anna Boghiguian, Farah Al Qasimi, Huguette Caland, Akram Zaatari, Yto Barrada, Wael Shawky, and Infinite Geometry.

She was previously Associate Curator at The Power Plant, Toronto where she worked on solo exhibitions and facilitated new commissions by artists including Hajra Waheed, Abbas Akhavan, Kapwani Kiwanga, Kader Attia, Latifa Echakhch, Vivian Suter, Karla Black, Omar Ba and Amalia Pica, among others.

Nabila has edited and contributed to multiple exhibition catalogues and publications. She has presented her work and been a guest lecturer at institutions including University of Cambridge, Courtauld Institute of Art, SOAS University, amongst others. She holds degrees from the Courtauld Institute of Art and University of Chicago.

HOSPITALITY

ALLISON THOMPSON

Hospitality refers to the obligation of the host to receive the visitor or stranger with goodwill. It is the ethical obligation to treat others with care and generosity, mediating unequal relations with various forms of exchange. However there is an implicit, even paradoxical element of hostility (hostis; Derrida's 'hostipitality') in which the vulnerability of the visitor / alien / other / enemy is exploited. Felipe Espinoza Garrido and Ana Cristina Mendes refer to 'museal hospitality' in their discussion of Sonia Boyce's work *Six Acts* (2018) to examine the art gallery's desire to regulate access and the artist's intervention to destabilise traditional power imbalances.

COMPLEX

MARINA VALLE NORONHA

A "Complex Object Family" denotes the many additive iterations taking place during the life span of an item within a collection. They are sometimes discrete and subtle — representing the many states the artwork went through since being acquired (e.g.: restoration, disintegration, change of technology, number of exhibits, travel itineraries); and at other times, distinct — nodding to the different versions, replicas, and reinterpretations of an artwork. The term expands the historicity of objects, by adding a malleable quality to them and/ or their lived experience, in an approach to time that is not necessarily linear. Understood together, a Complex Object Family reminds us that objects, physical or conceptual, are temporal entities.

'No Longer Artwork', in Renee van de Vall and Vivian van Saaze (eds.), Conservation of Contemporary Art. Studies in Art, Heritage, Law and the Market, vol 9. Springer, Cham (2024). https://doi.org/10.1007/978-3-031-42357-4_7

COLLECTING

ANNE RUYGT

Collecting photography is about more than acquiring images - it's about making connections between people, perspectives, and stories from across the globe. Building a collection means building relationships. During my Brooks Fellowship, I evaluated Tate's photography strategy, initiated after the museum appointed its first photography curator in 2009. Compared to other museums of modern and contemporary art, Tate entered the field relatively late. However, starting a dedicated photography collection in the 21st century presented both challenges and a unique opportunity. It allowed for a fresh approach to questions of imagery and representation, as well as a chance to reflect on the ethics of making, collecting, and exhibiting photographs. These questions are also at the heart of my work as a curator, inspiring me to continually explore new ways of engaging with photography and its role in shaping our understanding of the world.

Evaluation of Tate's photography strategy since its implementation in 2009, 2017

PASTS

GIULIA LAMONI

In 1995, discussing the relationship between the discipline of history and other modes of remembering the past – modes that have been considered 'nonmodern' – Indian social theorist Ashis Nandy affirmed: 'History has established such a hegemony in our known universe. In that universe, the discipline is no longer merely the best available entry into past; it now exhausts the idea of the past ... it is now the past.' If history, a discipline whose roots are deeply entangled with the epistemological foundations of Western modernity, has indeed gained such an overpowering presence across geographical and cultural regions of the world, what strategies can we develop to narrate those pasts that, for different reasons, cannot be apprehended by its methodological tools? In other words, how to narrate 'subaltern pasts' that 'resist historicization' but whose presence makes sense to our present?

Ashis Nandy, 'History's forgotten doubles.' History and Theory, Vol. 34, No. 2, Theme Issue 34: World Historians and Their Critics, (May 1995), 44-66, 54
Dipesh Chakrabarty, Provincializing Europe: Post-colonial Thought and Historical Difference. Princeton, Oxford: Princeton University Press, (2008, first published in 2000), 101

FRIENDSHIP

RABBYA NASEER

These friends are a true blessing. Especially the ones who don't necessarily affirm and validate my thoughts, opinions & choices, they also call me out on my bull shit. In a culture that has confused friendship with affirmation, likes and approvals, this honest criticism, is an act-of-care, which is becoming more and more rare. Like truth & common sense perhaps...

Excerpt from dinner-party, take-6 (my first museum-solo, pun intended), video work, 2024

GLOW

NADINE SIEGERT

The eternal glow of Olokun, the Orisa of the deep waters, shines from the bottom of the ocean – like a firefly glowing in the dark. It is constant, radiant, sometimes barely visible. Its radiance is sometimes a soft, gentle, warm, and even light, sometimes glistening and enthusiastic, sometimes a slow burn.

Sometimes it seems more like a vibration than a light, barely perceptible. Like an underground train whose vibration is perceptible beneath the city streets. It enters our consciousness like a ghostly presence that unfolds its full power and spreads its radiance when we are ready to perceive it.

Their glow messy and holy
and erotic in ways beaming from the flushed appearance of Olokun's skin.
It has nothing to do with sex
and everything to do with the audacity
to say yes
to everything s*he offers.

EXCHANGE

DANIELA RUIZ MORENO

My specific role within Tate Exchange – thinking about international expansion within an institution that at the same time has sustainability as one of its main organisational principals – appeared as a challenging task. Before developing any strategy, it was essential to form some basic (but not so obvious...) questions such as is international exchange necessary? Which would the real benefits for all the members involved in the partnerships be? This obliged me to deepen my thoughts on what I consider international collaboration, what it means to work through international exchange, and what exchange means?

Thinking and understanding Tate Exchange from its inside was essential to give shape to the vectors of partnering. As was the external view in understanding its particular position in a larger art and museum ecology.

Connecting Through Collaboration: An International Framework for Tate Exchange, 2019

DIASPORA

VEERANGANAKUMARI SOLANKI

The constantly shifting notion of a diasporic identity is one that is carried forward with an implication of history. Most second and third generation artists in Britain reject identity as a primary filter to their work, yet it gets imposed back on them as a filter that allows for colour, race and nationality to continue existing as a difference. How does an artist look at identity from their point of view in comparison to an outside imposed view? Can the aesthetics of the artist's work be looked at by de-contextualising them from background generic references of regional identity? How can one nurture artist's practices without pre-boxing them? In grappling with what could be a nostalgia of the past, there is a desire to be considered being looked at beyond diasporic and instead more local. This allows for an identity to exist within a larger context of exhibition dialogue over identity dialogue.

CONVERSATION

FERNANDA D'AGOSTINO DIAS

A transformative approach to keeping artworks relevant in a museum is to create the space and time for people to have discussions about them. Conversations are shaped by the place they happen, the time of the day, the day of the year, the stories one knows, and people's sensibilities, knowledge and motivations. In 2021, I initiated four conversations on artworks between TATE and other museums holding similar works in their collections (MoMA, Museo Reina Sofia, Museo de Arte de Lima, and the Daros Collection). The purpose was to gather those who were once involved in the process of acquiring, treating, and installing these artworks to exchange their experiences and create a broader layer of understanding on how these works can be preserved and displayed.

PEDAGOGY

TINA BAROUTI

When I began my fellowship at Tate Modern's Curatorial department in the spring of 2022, I was nearing the end of my first semester as a Lecturer at the School of the Art Institute of Chicago's Art History, Theory, and Criticism department. I was teaching, for the first time, a course on decolonization movements and the development of art in Africa and West Asia. During my fellowship, I worked closely with members of the Research and Interpretation department; our regenerative conversations helped me develop my pedagogy as an academic in higher education.

The pedagogical questions I explored as a Brooks Fellow overlapped with my concerns as a professor. How do we teach, or exhibit, art history in a way that is relevant for our university students and museum visitors? How do we adapt the information we share to a rapidly changing, highly technological world? How do our own beliefs and experiences as curators, researchers, and professors influence the learning that takes place in our classrooms and galleries? How do we ensure that we do not alienate certain demographics?

Arriving at answers to these questions arguably requires a lot of trial and error. The goals of a museum worker and a professor should be similar – to help as many individuals achieve deeper learning, impact their perception, and aid them in moving beyond simple binaries and towards nuanced thinking, analysis, evaluation, and creation.

ENGAGEMENT

SOFÍA BABIS

The concept of engagement was central to my research during my time at Tate. From the beginning, the challenge was to explore ways for audiences to deepen their engagement with art through a digital learning model. The guiding question was not only how to define engagement but also how to use it as a strategy to achieve meaningful and lasting impact.

A human-centred approach, involving close collaboration with the institution and its audiences, became essential. Engagement itself served as both the methodology and the objective, enabling us to co-create and collaboratively shape what an online learning model could look like.

Beyond the project at Tate, engagement shaped my broader fellowship experience. Collaborating with Delfina Foundation residents, immersing myself in the UK's cultural landscape, and exchanging ideas with professionals across disciplines all underscored engagement as a unifying thread. It shaped not only the project's outcomes but also my fellowship experience, leaving a lasting impact on my professional practice.

AMPLIFY

VICTORIA MUNN

In the museum, in academia, in the conventional historical record, some voices are resoundingly louder than others. As museum practitioners and art historians, it is contingent upon us to amplify the voices of those who have been systematically underrepresented in, or excluded from, these spaces. And I don't mean paying mere lip service.

But it is crucial these voices speak for themselves, and tell their own stories, rather than others speaking for them. How can we turn their volume up? Through community consultation, through the archive, through a rehaul of the traditional art historical paradigm?

SUSTAINABILITY

JENNA SHAW

In embarking on a Brooks Fellowship in partnership with the Tate Collections Management team, my research was centered on an investigation of sustainability initiatives in fine art transit and touring exhibitions within the museum sector, with a specific focus on collections management and registration. As a registrar with over a decade of experience managing exhibitions and loans for a range of collections, I was keenly aware of the complicated realities of balancing collections care with transit logistics, and experienced first-hand how these multifaceted projects present significant challenges to sustainability efforts in terms of carbon footprint and material waste. Exhibitions and loans in particular involve multiple stakeholders, timelines, and institutional requirements, and are frequently organized under tight deadlines and even tighter budgets – these factors are all overlaid by the specialized and nuanced stewardship needs of complex collections.

I sought to explore where there might be opportunities to promote change and mitigate the negative impact of fine art transit, and was excited to work closely with Collections Management colleagues at Tate to better understand the current sustainability landscape. Over the course of the fellowship, the objectives and outcomes of the research were revised and refined. My focus shifted from exclusively researching transit and tours to surveying and mapping the ongoing realities and innovations across Tate and the wider cultural sector specific to sustainability. In addition to mapping, I looked to identify shared pressure points and suggest opportunities for improved ways of working.

Through the research process I also became interested in expanding my focus to include multiple types of sustainabilities – such as biodiversity, social sustainability, financial sustainability, and accessibility – rather than concentrating exclusively on carbon footprint and environmental sustainability. I wanted to better understand what we mean when we talk about “sustainability,” and to consider how language guides our thinking and informs outcomes.

Registrar as Researcher: Exploring Sustainability in Collections Management and Fine Art Transit, 2024

FUTURE

MADHUSHREE KAMAK

As technology changes the way we experience the world daily, museums and galleries find themselves at a crossroads. The post-pandemic landscape has created a unique dichotomy: on the one hand, people are weary of online experiences, leading to a renewed focus on public spaces; but on the other hand, they have become more familiar and comfortable with technology in their lives. This duality presents both challenges and opportunities for cultural institutions as they navigate the inevitable integration of technology into their spaces.

The growing expectations of visitors for experiential cultural spaces are reshaping the museum landscape. The younger generation of digital natives increasingly anticipates interactive and immersive experiences as the norm. This shift is forcing museums to reconsider how they execute their traditional roles as custodians of culture and history. The question arises: how can existing museums compete against the commercialisation of experience that borders on entertainment while maintaining their integrity and cultural mission?

AESTHETICS

SHEYDA AISHA KHAYMAZ

I swallowed my tongue, inflamed and swelled by thorns of the sublime, the aesthetic, the rational. I lost my words amid the shamble of the Enlightenment. I cannot recall when my tongue let slip altogether the taste of wonders from the motherland; “sublime” was the word that supplanted primeval ways of sensing the world in the way of my foremothers. Now, the term “aestheSis” supplanted “aestheTics” so as to generate a method for decolonisation. Decoloniality is an enduring transgression, an uncoupling of one's tongue from rituals of the Anglo-Saxon and the Greco-Roman. “The wound of coloniality [is] hidden under the rhetoric of modernity,” claim Mignolo and Vázquez. One must decolonize, then, above all, the tongue, for, to talk about a theory of aesthetics is to employ the ritual of the so-called enlightened colonisers. When the plague of the English language circumscribed my tongue, it bound it to the ways of seeing solely with concepts of Western genealogy. To speak, to write, to taste in such ways are, therefore, liturgical nods to coloniality. The finitude of this modern tongue inflicts violence, through its every claim to universality. I revel instead in small spaces, to rename the world, my world, in the image of my foremothers.

Walter Mignolo and Rolando Vázquez, 'Decolonial AestheSis: Colonial Wounds/ Decolonial Healing,' Social Text/Periscope (July 15, 2013), 18

