

Participant Biographies

Dawn Ades is Professor in the Department of Art History and Theory at the University of Essex. She has published extensively on Dada, surrealism and related topics including *Dada and Surrealism Reviewed*, 1978, *Photomontage*, 1986, *Salvador Dalí*, 1994, and *Marcel Duchamp*, 1999 (co-written with Dr Neil Cox and Dr David Hopkins). She has curated and co-curated numerous exhibitions including: *Art in Latin America: the Modern Era 1820-1980*, 1989; *Salvador Dalí: The Early Years*, 1994; *Fetishism: Visualising Power and Desire*, 1995; *Art and Power: Europe under the Dictators 1930-1939*, 1995; *Dalí's Optical Illusions*, 2000; *Undercover Surrealism*, 2006; and *Dalí and Film*, 2007.

Sebastiano Barassi is curator of collections at Kettle's Yard, Cambridge. He studied at the University of Milan and the Courtauld Institute of Art, London. Before joining Kettle's Yard he worked in commercial galleries in Italy, at the Wellcome Trust's Two10 Gallery and the Courtauld Institute Gallery. The exhibitions he has curated at Kettle's Yard include *Immaterial: Brancusi, Gabo, Moholy-Nagy*, 2004, *1:1 – Translations of the real*, 2006 and *WE the moderns: Gaudier-Brzeska and birth of modern sculpture*, 2007. He contributes to the teaching of modern art, museum studies and theory of conservation at the University of Cambridge.

Michelle Barger has a dual position as Deputy Head of Conservation and Objects Conservator at the San Francisco Museum of Modern Art. She manages the conservation programmes for the Museum's exhibitions, directs the department's advanced-level training programme, and is responsible for the care of three-dimensional objects in the collection. Developing standards for the care of contemporary art is of particular interest to her. She has researched the artist Eva Hesse – her latex and polyester works in particular – and co-authored with Jill Sterrett *Play and Interplay: Eva Hesse's Artistic Methods*, in *Eva Hesse* Elisabeth Sussman, editor, Yale University Press 2001.

Lydia Beerkens is Conservator of Modern Art at Stichting Restauratie Atelier Limburg (SRAL) in Maastricht, Netherlands. She specialised in Modern Art Conservation during her research for the Dutch investigation project that resulted in the *Modern Art Who Cares?* conference in 1997 where she contributed with several articles to the following *Modern Art Who Cares?* publication, 1999. She gives workshops in conservation of modern art internationally and was lecturer at CICS in Cologne from 2004 to 2006. As a member of INCCA, the board of trustees of SBMK, and a consultant of the University of Porto she participates in ongoing projects and publications. She has had her private practice in modern art conservation since 1997. Recent projects involve the conservation Zero artworks, installations of the 1960s and large outdoor sculptures in Glass-fibre Reinforced Polyester (GRP), that she presented at the V&A conference: *Plastics, Looking at the Future & Learning from the Past*, London 2007.

Christiane Berndes studied art at Jan van Eyck Academy, Maastricht and Art History at Utrecht University (specialising in modern and contemporary art). She has held the post of curator of collection at the Van Abbemuseum since 1997 and has been a member of the steering committee of the SBMK (Foundation for the conservation of contemporary art) since 2000. She is the co-author of *A Companion to Modern and Contemporary Art: Van Abbemuseum*, 2003. As curator of collection, she organised several exhibitions of the collection of the museum: *One on One*, 2004, *Nederland niet Nederland*, 2004-5, *What Happened to Art*, 2006 and *Plug In; re-imagining the collection*, 2006-2009.

Yve-Alain Bois is Professor in the School of Historical Studies at the Institute for Advanced Study,

Princeton. His books include *Painting as Model*, 1990, *Matisse and Picasso* 1998, *Formless: A User's Guide* (with Rosalind Krauss), 1998 and (as co-author with Hal Foster, Rosalind Krauss and Benjamin H. D. Buchloh) *Art since 1900: Modernism, Antimodernism, Postmodernism*, 2004. As a curator, his exhibitions include *Matisse and Picasso* Kimbell Art Gallery, Fort Worth, 1999 and *Ellsworth Kelly: Tablet 1948-1973* Drawing Center, New York, 2002.

Guy Brett is a London-based art critic, curator and lecturer. He has published extensively, including monographic essays on artists such as Rasheed Araeen, Anne Bean, Derek Boshier, Lygia Clark, Juan Davila, Eugenio Dittborn, Rose Finn-Kelcey, Victor Grippo, Mona Hatoum, Susan Hiller, Antonio Manuel, David Medalla, Hélio Oiticica, Lygia Pape, João Penalva, Takis, Aubrey Williams and Li Yuan-Chia. Among the exhibitions he has curated are *Transcontinental*, 1990 and *Force Fields: Phases of the Kinetic*, 2000. He recently co-edited the Tate publication *Oiticica in London*, 2007 and is co-curator of a forthcoming Cildo Meireles exhibition that will be held at Tate Modern in 2008.

Lynne Cooke has been curator at Dia Art Foundation since 1991. She was co-curator of the 1991 Carnegie International and artistic director of the 1996 Sydney Biennale and has curated numerous exhibitions internationally. She has taught at Yale University and Columbia University in the Fine Arts and Art History Departments, and is currently on the faculty for Curatorial Studies at Bard College. Among her numerous publications are recent essays on the works of Rodney Graham, Jorge Pardo, Diana Thater and Agnes Martin. Most recently she has co-curated the exhibition *Richard Serra Sculpture: Forty Years* at the Museum of Modern Art, New York 2007.

Harry Cooper is currently Curator of Modern Art at the Fogg Art Museum and as of February 2008 he will be Curator of Modern and Contemporary Art at the National Gallery of Art in Washington, D.C. Recent exhibitions include *Frank Stella 1958*, 2006, *Medardo Rosso: Second Impressions*, 2003, and *Mondrian: The Transatlantic Paintings*, 2001. He earned his MA from Johns Hopkins University and his PhD from Harvard University with a dissertation on Mondrian. He has taught at Harvard, Hopkins, and Columbia. Special interests include abstraction, sculpture, modernist theory, technical analysis, and art-music relationships. He contributes to *Artforum* and *October* and has written on such artists as Stuart Davis, Adolph Gottlieb, Philip Guston, Ellsworth Kelly and Brice Marden.

Penelope Curtis is curator at the Henry Moore Institute, Leeds, where she has conceived numerous exhibitions. She is the curator and co-author of *Barbara Hepworth: A Retrospective*, 1994, author of *Sculpture 1900-1945: After Rodin*, 1999, a contributor to *Richard Deacon*, 1999, and general editor of *Sculpture in 20th-century Britain*, 2003. Among other projects, Curtis has curated *Katarzyna Kobro 1898-1951*, 1999, *The Object Sculpture*, 2002 and *Scultura lingua morta: sculpture from Fascist Italy*, 2003.

Anna Dezeuze is a Postdoctoral Research Fellow in Art History and Visual Studies at the University of Manchester. She is currently preparing two edited books: *The 'Do-it-yourself Artwork': Spectator Participation in Contemporary Art* and (with Julia Kelly) *Involuntary Sculpture: Process, Photography and the Ephemeral Object*. Her own book project, entitled *The 'Almost Nothing': Dematerialisation and the Politics of Precariousness*, will focus on the theme of precariousness in artistic practices from the 1960s to today.

Briony Fer is Professor in Art History at University College London. She is an expert on twentieth-century art and she has written extensively on the art of post-war figures such as Dan Flavin and Eva Hesse. Her publications include: *Realism, Rationalism, Surrealism: Art Between the Wars*, 1993, *On Abstract Art* 1997 and *The Infinite Line: Re-making Art After Modernism*, 2004 in which she explores seriality and repetition in the art of the 1950s and 1960s. A contributor to the *Eva Hesse* exhibition catalogue in 2002, she is currently working on another Hesse project.

Hal Foster is the Townsend Martin, Class of 1917, Professor of Art and Archaeology at Princeton University and is an internationally renowned author of books on post-modernism in art. His landmark 1983 edited book *The Anti-Aesthetic: Essays on Postmodern Culture* identified the end of the modern era and the arrival of postmodernism, and his most recent publication is *Art Since 1900: Modernism, Antimodernism and Postmodernism*, co-authored with three other distinguished historians of twentieth-century art, Rosalind E. Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh. He writes regularly for the *London Review of Books*, the *Los Angeles Times Book Review*, *October* (where he is also a co-editor), and the *New Left Review*.

Matthew Gale is Head of Displays at Tate Modern and one of the curators responsible for International Modern Art at Tate. He was the co-curator and co-author of *Giorgio Morandi* (with Donna De Salvo), 2001 and *Constantin Brancusi: the Essence of Things* (with Carmen Giménez), 2004. His other publications include: *Dada & Surrealism*, 1998; *Alfred Wallis*, 1999; *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives* (with Chris Stephens), 1999; and *Beyond Painting: Burri, Fontana, Manzoni*, 2005.

Mark Godfrey has recently joined Tate Modern as Curator of Contemporary Art. He formerly held the post of lecturer in History and Theory of Art at The Slade School of Fine Art, University College London. He has written exhibition catalogue essays on the work of Tacita Dean, Matthew Buckingham, Sharon Lockhart, Fiona Tan, and Eva Hesse, and a survey essay for the Phaidon monograph on Anri Sala. He has curated exhibitions for Catherine Yass, Douglas Huebler and Matthew Buckingham. He is the author of *Abstraction and the Holocaust*, 2007 and is currently researching a monograph on Alighiero E. Boetti.

Maria Gough is Associate Professor of Modern Art at Stanford University, USA. She works on twentieth-century European and American art, and is a specialist on the Russian and Soviet avant-gardes. Her book on the Constructivist debates of the 1920s, *The Artist as Producer: Russian Constructivism in Revolution*, was published by the University of California Press in 2005. Other recent publications include 'Paris, Capital of the Soviet Avant-Garde', *October*, 2002; 'Constructivism Disoriented: El Lissitzky's Dresden and Hanover Demonstrationsräume', in *Situating Lissitzky: Vitebsk, Berlin, Moscow*, 2003; 'Futurist Museology', *Modernism/Modernity*, 2003; 'Radical Tourism: Sergei Tret'jakov at the Communist Lighthouse', *October*, 2006; 'Frank Stella is a Constructivist', *October*, 2007; and 'Ciné-graphie: On Fernand Léger's Drawings, 1912-14', *Fernand Léger: Contrasts of Form*, 2007. She is currently working on the intermedia projects of El Lissitzky and Gustavs Klucis, and on the photographic practices of foreign and Soviet travellers in the USSR in the early 1930s.

Walter Grasskamp is Professor of Art History at the Akademie der Bildenden Künste, Munich. His works on museology include *Museumsgründer und Museumsstürmer: Zur Sozialgeschichte des Kunstmuseums*, 1981 and *Die unbewältigte Moderne: Kunst und Öffentlichkeit*, 1989. He was co-editor of *German Art in the 20th Century*, Royal Academy, London, 1985, and is co-author of Phaidon's monograph on *Hans Haacke*, 2004. Among recent publications are *Das Cover von Sgt. Pepper*, 2004; an essay in *Museum Photographs: Thomas Struth*, revised and augmented edition 2005; and the literary anthology *Sonderbare Museumsbesuche (Peculiar museum-visits)*, 2006. For English publications see www.adbk.de/professoren/grasskamp.html

Roger Griffith is Associate Sculpture Conservator at The Museum of Modern Art. He received his MA from the Royal College of Art/Victoria & Albert Museum Conservation Programme, after completing an internship at the Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art. He was awarded a Kress Fellowship at the Stedelijk Museum Amsterdam in 1997. His recent research examines the nature of the collaborative process of art professionals in regards to the exhibition, preservation, and storage of contemporary art and his paper titled 'Impermanence and Entropy: Collaborative Efforts Installing Contemporary Art' will be published in *JAIC* (Journal of the American Institute for Conservation), Spring 2008.

Stephen Hackney is Head of Conservation Science at Tate, where he has pioneered investigative techniques including the cleaning of modern and contemporary paintings and anoxic framing for works on paper. He has a special interest in the physical and chemical deterioration of works of art and was part of the advisory committee for the *Cellulose Acetate Deterioration* project for Manchester Metropolitan University. He co-edited *Paint and Purpose: A Study of Technique in British Art* (with Rica Jones and Joyce Townsend), 1999 and *Pre-Raphaelite Painting Techniques 1848-56* (with Jacqueline Ridge and Joyce Townsend), 2004.

Jackie Heuman is Senior Sculpture Conservator at Tate and has been involved in research into sculptural materials for many years. She has long experience of the conservation of Gabo's sculptures. She is editor of *From Marble to Chocolate: the Conservation of Modern Sculpture* 1995 and *Material Matters: the Conservation of Modern Sculpture*, 1999. She is project manager for the Tate Sculpture Replica Project and is a co-author for 'Exploring Photogrammetry and Laser Scanning of Plastic Sculptures', postprints for the conference *Plastics – Looking at the Future & Learning from the Past*, Victoria & Albert Museum, London,

2007.

Margaret Iversen is Professor in the Department of Art History and Theory at the University of Essex. Her book, *Beyond Pleasure: Freud, Lacan, Barthes*, has recently been published. Her other published books include *Alois Riegl: Art History and Theory*, 1993; *Mary Kelly*, co-authored with Douglas Crimp and Homi Bhabha, 1997; and *Art and Thought*, edited and introduced with Dana Arnold, 2003. She is Director (with Diarmuid Costello) of a three-year AHRC-funded research project, 'Aesthetics after Photography'.

Kimio Kawaguchi is Chief Conservator at the National Museum of Western Art, Tokyo. After studies at the Tokyo Zokei University (1972-74) and graduating with distinction from the Academie Royal des Beaux-Arts, Brussels in 1976, he pursued conservation studies in Belgium, Germany and the UK. His topics included oil painting, polychromy, and works of art on paper conservation and management. After establishing himself as a leading independent paintings conservator in Japan from 1981 to 1991, Kawaguchi assumed his current role as Chief Conservator at the NMWA in 1991. He is particularly interested in preventive conservation for seismic disaster.

Susan Lake is Chief Conservator and Director of Collection Management at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden. She has a PhD in conservation research from the University of Delaware. Her research areas include the painting materials of the American abstract expressionist artists and the conservation of modern art materials.

Ulrich Lang is head of the Conservation department at MMK Museum für Modern Art, Frankfurt am Main, and head of the expert group el_media within the German Association of Conservators, VDR. He is co-ordinator of the symposium *Copy-Digitise-Restore? Strategies for the Conservation of Video* in December 2006, and co-operation partner in the Culture 2000 EU Project *Inside Installations*. Publications in English include *Motion as Material. The Kinetic Art of Gerhard von Graevenitz*, in ICOM-CC Modern Materials, München 2002, and *Volatile Memory in Preservation of Electronic Records: New Knowledge and Decision-making – Postprints*, Canada 2005.

Petra Lange-Berndt is lecturer in Art History with Material Studies at University College London. She is currently publishing her PhD thesis on preserved animals in art, 1850–2000, and is concerned with the theory and history of artistic materials and techniques. Other areas of interest are history of science and cinema.

Nathalie Leleu is an Associate Curator at the Musée national d'art moderne/ Centre de création industrielle – Centre Georges Pompidou, Paris. She is currently in charge of the digital programmes for the museum. She has authored various articles in the fields of art history, collections management and digital technology applied to museums and she teaches at the University Sorbonne-Paris IV (DESS Connaissance de l'art contemporain) and at the Institut d'Etudes Politiques de Paris. In 2004 she was awarded a Getty Foundation Curatorial Research Fellowship for 'Another Story of the Twentieth Century Work of Art: Replicas and Reconstructions'.

Henry Lie is Director of the Straus Center for Conservation at the Harvard University Art Museums. He received his BA in History of Art and Architecture at Harvard University and MS in Art Conservation at Winterthur /University of Delaware. In the early 1990s, he developed simple methods now widely used by conservators to mosaic infrared and x-radiographic images of artworks and to create layered composites of technical images. As an objects conservator, he has concentrated in recent years on the study of ancient bronzes. His most significant work in this area was a collaboration with archaeologist Carol Mattusch, *The Villa dei Papiri at Herculaneum*, Getty, 2005.

Christina Lodder is Professor of Art History at the University of St Andrews. She is a specialist in early Soviet art with a particular interest in Constructivism. She has published numerous articles and is the author of: *Russian Constructivism*, 1983; the *Catalogue Raisonné of the Constructions and Sculptures of Naum Gabo*, 1985 (with Colin Sanderson); *Constructing Modernity: The Art and Career of Naum Gabo*, 2000; *Gabo on Gabo: Texts and Interviews*, 2000 (both with Martin Hammer); and *Constructive Strands in Russian Art*, 2005. She was involved in the exhibition *Modernism: Designing a New World 1914–1939*, 2006 and has edited *Rethinking Malevich*, 2007.

Henry Lydiate is an art lawyer, adviser to www.artquest.org.uk, senior partner in the creative arts business consultancy The Henry Lydiate Partnership, and Visiting Professor in Artlaw at the University of the Arts London.

Carol Mancusi-Ungaro serves as Associate Director for Conservation and Research at the Whitney Museum of American Art and Founding Director of the Center for the Technical Study of Modern Art at Harvard University Art Museums. She has lectured widely on the conservation of modern art and written for monographs on Jasper Johns, Brice Marden, Mark Rothko and Jackson Pollock and for the catalogue raisonné of Barnett Newman. In 2004 she received the College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation. In her joint position, she teaches undergraduate and graduate students at Harvard University and continues to engage in research documenting the materials and techniques of living artists as well as other issues pertaining to the conservation of modern art.

James Meyer is the Winship Distinguished Associate Professor of Art History at Emory University and a Contributing Editor of *Artforum*. He is the author of *Minimalism: Art and Polemics in the Sixties*, Yale University Press, 2001 and editor of *Minimalism*, Phaidon, 2000, as well the writings of Gregg Bordowitz and Carl Andre published by MIT in 2004 and 2005. He has authored studies of Mel Bochner (Yale Art Gallery, 1995), Eva Hesse (San Francisco MOMA, 2002), Californian Minimalism (LA MOCA, 2004) and Howard Hodgkin (Tate, 2006).

Lyndsey Morgan is a Sculpture Conservator currently working on the Gabo documentation project at Tate and is a co-author for 'Exploring Photogrammetry and Laser Scanning of Plastic Sculptures', postprints for the conference *Plastics - Looking at the Future & Learning from the Past*, Victoria & Albert Museum, London 2007. She worked at Tate for eleven years on a number of different projects. In 1997 she completed an MPhil with the Royal College of Art/ Victoria & Albert Museum Conservation course specialising in the chemical and visual characterisation of artificial patinas on bronze sculpture. She has worked as a freelance conservator for the last five years.

Jennifer Mundy is Head of Collection Research at Tate. She was the curator of the exhibition *Surrealism: Desire Unbound* at Tate Modern in 2001 and editor of the accompanying catalogue. She has written on a range of artists of the early part of the twentieth century, and at Tate has curated exhibitions of Giorgio Morandi (1991), Georges Braque (1993), and Hans Hartung (1996). She is currently preparing a major exhibition examining the artistic relationships between Marcel Duchamp, Man Ray and Francis Picabia for Tate Modern in 2008.

Karin Orchard is Curator at the Sprengel Museum Hannover and Head of the Kurt Schwitters Archive. She has written extensively on Kurt Schwitters and was co-editor of the *Catalogue Raisonné Kurt Schwitters*, Hatje Cantz, 2000–6, *In the Beginning was Merz: From Kurt Schwitters to the Present Day*, Hatje Cantz, 2000 and *Merzgebiete. Kurt Schwitters und seine Freunde*, DuMont, 2006.

Joanna Phillips is Conservator at the research project *AktiveArchive* (Swiss Institute for Art Research, Zürich), focusing on the preservation, documentation and re-installation of video art. She originally trained in Paintings Conservation at Hochschule der Bildenden Künste, Dresden. Currently she is working on the bilingual publication *Image Perturbations in Analogue Video* (book and DVD), an encyclopaedic collection of phenomena that can occur owing to tape, device or operator errors.

Alex Potts is Max Loehr Collegiate Professor in the Department of History of Art at the University of Michigan, Ann Arbor. He is author of the books *Flesh and the Ideal: Winckelmann and the Origins of Art History*, 1994 and 2000 and *The Sculptural Imagination: Figurative, Modernist, Minimalist*, 2000. He has published articles on aspects of sculpture and sculptural aesthetics from the mid eighteenth century to the present day, on modern revivals of the classical, on art and art theory in the Enlightenment and Romantic periods, and on different aspects of mid and later twentieth-century art. He was project scholar and wrote the introduction for the new English translation of Winckelmann's *History of the Art of Antiquity*, 2005 and is co-editor of an anthology of texts on modern sculpture, *The Modern Sculpture Reader*, 2007. His current research examines the changes taking place in the artistic culture of postwar Europe and America that led to a radical questioning of the status of the art object in the late 1950s and early 1960s.

Derek Pullen is Head of Sculpture Conservation at Tate and responsible for the conservation of sculptures at all Tate sites. He has a master's degree in environmental media from the Royal College of Art and specialises in the materials and techniques of modernist sculptors. The problems of outdoor sculptures and sculptors' polymeric materials are a primary research interest being progressed through collaborative projects with universities and other institutions. These projects are exploring the application of architectural

and engineering technologies, such as laser scanning, photogrammetry and finite element analysis, to novel problems of documentation and structural analysis associated with unique sculptures.

Sean Rainbird is Director of the Staatsgalerie, Stuttgart. He was formerly a curator at Tate where he was closely involved with the building of the collection. He was the curator of numerous exhibitions at Tate Modern including those devoted to the work of Max Beckmann (2003); Joseph Beuys (2005) and Wassily Kandinsky (2006). Previous projects included exhibitions of the work of Gerhard Richter, Rebecca Horn, Mondrian (with Bridget Riley), Per Kirkeby, Tacita Dean (with Clarrie Wallis) and several Turner Prize exhibitions. He was the inaugural curator (with Frances Morris) of the Tate's Art Now programme, which included presentations by Matthew Barney, Marc Quinn, Paul Graham, Tacita Dean and Beat Streuli.

Alistair Rider is Henry Moore Fellow in the Department of Art History, University of York with a special interest in post-war European and North American sculpture from the 1960s and the 1970s. He wrote his doctoral thesis on Carl Andre and is co-editor of *About Carl Andre: Critical Texts since 1965*, 2006. He is currently writing a monograph on Andre for Phaidon Press.

Angelica Rudenstine is Program Officer for Museums and Conservation, The Andrew W. Mellon Foundation. She has written widely on twentieth-century avant-garde art and has been the curator of several landmark exhibitions. Her publications include: *The Guggenheim Collection: Paintings 1880-1945*, 1976, *The George Costakis Collection: Russian Avant-Garde Art*, 1981, *Peggy Guggenheim Collection, Venice*, 1985, *Modern Painting, Drawing and Sculpture from the Collection of Emily and Joseph Pulitzer Jr.*, 1988 and, as editor, *Piet Mondrian*, 1994.

Christian Scheidemann is the Senior Conservator at Contemporary Conservation Limited in New York and a member of the Advisory Committee for the International Network for the Conservation of Contemporary Art Research Group America. Scheidemann has been closely involved in issues surrounding the conservation of modern materials and has worked closely with artists Matthew Barney, Robert Gober, Paul McCarthy, and Chris Ofili.

Heide Skowranek is Senior Conservator at the Kunstmuseum Stuttgart, Germany and lecturer at the State Academy of Art and Design, Stuttgart. Her main interests focus in preventive preservation and in the research of the conservation of contemporary art. In particular she has researched decisions taken in connection with the work of Dieter Roth (she gave a paper entitled *The Conservation of Decay*).

Julian Stallabrass is Reader at the Courtauld Institute of Art. He lectures in modern and contemporary art, including political aspects of the globalised contemporary art world, postwar British art, the history of photography and new media art. He co-edited *Ground Control: Technology and Utopia*, 1997; and *Occupational Hazard: Critical Writing on Recent British Art*, 1998 and is the author of *Gargantua: Manufactured Mass Culture*, 1996; *High Art Lite: British Art in the 1990s*, 1999 and 2006; *Internet Art: The Online Clash of Culture and Commerce*, 2003; and *Art Incorporated*, 2004.

Simon Starling is a British artist who has used replication in his own practice. He is interested in the processes involved in transforming one object or substance into another. He makes sculptures, installations, and pilgrimage-like journeys which draw out an array of ideas about nature, technology and economics. Starling describes his work as 'the physical manifestation of a thought process'. He won the Turner Prize in 2005 and is represented in the UK by The Modern Institute, Glasgow. He is currently working on a project for the new Conservation Department Building at the Rijksmuseum, Amsterdam.

Sturtevant is a Paris-based American artist (born 1930 in Lakewood, Ohio who has achieved recognition for her works that are repetitions of other artists' works. She has replicated iconic pieces by Warhol, Duchamp, Beuys, Stella, Gonzalez-Torres and Kiefer, and her media range across painting, sculpture, drawing, photography, film and video. In 2004-5 the Museum fur Moderne Kunst in Frankfurt gave over the entire museum to her work with a show entitled *Sturtevant - The Brutal Truth*. She is represented by Anthony Reynolds Gallery, London, and Galerie Thaddaeus Ropac, Paris, amongst others.

Ann Temkin is the Blanchette Hooker Rockefeller Curator of Painting and Sculpture at The Museum of Modern Art, New York. Here she has organised the forthcoming exhibition *Color Chart: Reinventing Color, 1950 to Today*, 2008; *Projects 83: Monika Sosnowska*, 2006, *Against the Grain: Contemporary Art from the Edward R. Broida Collection*, 2006 and *Contemporary Voices: Works from the UBS Art Collection*, 2005. She was the Muriel and Philip Berman Curator of Modern and Contemporary Art at the Philadelphia Museum

of Art from 1990 to 2003. Her exhibitions and catalogues at Philadelphia include *Barnett Newman*, 2002, *Alice Neel*, 2000-2001, *Raymond Pettibon*, 1998, *Joseph Cornell/Marcel Duchamp ... in resonance*, 1998, *Constantin Brancusi*, 1995, and *Thinking is Form: The Drawings of Joseph Beuys*, 1993. Temkin has written for periodicals including *Artforum*, *Art in America*, *ARTnews*, and *Grand Street*, and has contributed essays to numerous books and catalogues, including *A Modern Patronage*, The Menil Collection, 2007, *Eva Hesse* San Francisco Museum of Modern Art, 2002, *Robert Gober*, Walker Art Center, 1999 and *Mortality/Immortality? The Legacy of 20th-Century Art*, The Getty Conservation Institute, 1999.

Nancy J. Troy is Professor of Art History at the University of Southern California. Her publications include *The De Stijl Environment*, 1986; *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier*, 1991; and *Couture Culture: A Study in Modern Art and Fashion*, 2003. Her current book project explores the circumstances in which Piet Mondrian's paintings and related works of the early 1940s were displayed, described, marketed, publicised, and otherwise circulated in elite and popular domains during the months and years that followed the artist's death in New York in 1944.

Didier Vermeiren is a Belgian artist (born 1951, Brussels) who works with sculpture and photography. He rose to fame in the 1980s and early 1990s with work that fell into two groups, the so-called *pedestals* and *chariots*, and more recently he has developed a third category, the *solides plastiques* series which investigate the transformation of clay from soft and pliable during handling to hard and solid after the firing process. He has had solo shows at the Van Abbemuseum, Eindhoven, in 2003, at the Musée Bourdelle, Paris, in 2005, and his work is held in collections internationally including Tate. He is also Professor at the Staatliche Kunstakademie, Düsseldorf and at the Ateliers, Amsterdam.

Nina Williams is the only daughter of Naum Gabo. She married **Graham Williams** in 1982 and since then they have looked after all aspects of Gabo's work together. The estate is in individual ownership, initially by Gabo's widow Miriam née Israels and presently by Nina and Graham Williams. In 1987 they set up the Gabo Trust, a charity to support the conservation of sculpture, particularly modern sculpture. Graham Williams is a sculptor and has written several texts on Gabo including 'Images in Space', an article on Gabo's printmaking in *Naum Gabo Monoprints from engraved woodblocks and stencils*, The Florin Press, 1987 and 'The Rediscovered Models for Heads Nos. 2 and 3. 1916/17' in a catalogue of an exhibition, *Naum Gabo*, Annelly Juda Fine Art, 1999.