***Inside Job*, the Tate Staff Biennale 2022**

**List of works**

**Alexandra Abraham**

Volunteer

*Thames Reliquary* (2021) mixed media on found object, 8.8 x 8.8 x 8.8 cm

*Memory Bone* (2021) mixed media on found object, 8.89 x 3.81 x 2.54 cm

*Nest* (2021) mixed media on found object, 2.54 x 6.35 cm

Abraham transforms the lost and forgotten things she finds while mud larking along the River Thames into objects of beauty and curiosity so that they can be appreciated and loved once more.

**Silja Addy**

Collection Care / Art Handling

*{ abstract headstand }* (2021) ink on photograph, 15 x 10 cm

After recovering from Covid, Addy thought a humorous approach to the subject would do her good. The image of a headstand - an excellent pose to relieve tension and balance emotions - is overlaid with a poem that touches on the necessity and impossibility of love in this world. The collage works on the seam of body and thought.

**Anonymous**

*I carry the memory of you in my empty womb*, ink on paper, 15 x 10 cm

"I don't think I can describe the loss of my child. It is difficult for me to put into words. Suffice to say this is what it would look like to me, a chaotic spiralling of emotions and thoughts and memories of loss, pain, anger, despair and helplessness."

**Michelangelo Arteaga**

Volunteer

*Ophelia* (2022) mixed media, 15 x 15 x 15 cm

Created following Arteaga's beloved father's recent passing, the work is made from one of the artist's first plasters, which the passing of time has improved. It's protagonist is Ophelia - the character from Shakespeare's *Hamlet*, where her tragic end hits us as happens when someone so young dies. Death is a loss, not an abandonment.

*Precarious Balance* (2022) mixed media, 15 x 15 x 15 cm

This sculpture reflects the precarious balance of love and loss in our times. When we loose control of the factors that impact our daily lives, we risk losing the life we love.

*The Lovers* (2014) mixed media, 15 x 15 x 15 cm

A miniature version of a sculpture first exhibited in 2014. The work consists of two modules, each made with two and a half cubes. The figure represents the abstraction of one person. It doesn't distinguish gender or colour, reflecting the universality of love.

**Chike Azuonye**

Volunteer

*Light Over Darkness* (2022) acrylic on paper, 15 x 10 cm

This painting represents light as a symbol of love and darkness as a symbol of loss. The white shade depicts light and the dark spots below show love. “In nature, there are always opposing sides, but the greater light or love always wins. Our blessings far outweigh our losses."

**Joel Bailey**

Visitor Experience

*pain, gain in the rain*, pencil

This image is taken from a website highlighting the conflict and violence within the Central Africa Republic in 2017. Bailey chose said image because "through any conflict many lives are lost, and a lot of love would have been shared within the community to deal with or get through issues".

**Sonal Bakrania**

Collection Care

*Volta (triptych)* (2022) photography, 15 x 10 cm

In poetry the "volta" is a rhetorical shift or dramatic change in thought and/or emotion. This artwork represents the natural cycles of life and death. The constant need to find connection in others, in nature, both of which can be vibrant and fulfilling but also brief. All things change, nothing is constant.

**Izna Bandey**

*Touch*, photograph, 15 x 10 cm

"I would hold his hand to let him know I was here. He could no longer talk or move. But, one day, he found some energy and rubbed his thumb and finger against my hand and squeezed it a little. I feel you. I love you. I am here." Taken in loving memory, Bandey's photo captures this personal message while recognising the concept of separation, of letting go and loss.

**Charlie Barlow**

Visitor Experience

*Alone Together, SPILL Festival of Performance 2021,* photograph, 15 x 10 cm

This work is a photo documentation of a performance in which two autonomous organisms slowly stretch and contract their bodies as they blindly navigate space with uncertain intention. It addresses attachment in the human condition - threat, love and loss - a collective subjective response to the unknown.

**Bronwen Bender**

Volunteering

*Two Female Huia Specimens*, ink on paper 15 x 10 cm

Recognised as sacred by Maori people, Huia feathers were often worn at funerals or to adorn the dead. Hunting was carefully monitored to protect the population until colonial settlers arrived, where they were hunted to extinction in the early 1900s.

**Federica Beretta**

Tate Archives

*What is past is prologue* (2022) pen on tracing paper and plastic pocket, 15 x 10 cm

One of sixteen pieces for a small-scale drawing project, this work is about fragments and dealing with broken pieces. Here, the deconstruction of the subject, the house, is addressed, working on the negative space.

*Door #65* (Paris) (2021) pen on paper, 15 x 10 cm

One in an ongoing series of drawings that began in 2020, each has been made and sent to a different recipient. They are spread around the world, but connected to one another and belonging to the same project - love and loss as human circumstances experienced in multiple ways.

**Ellie Bird**

Tate Eats

*Untitled* (2021) found bone, cotton and ink, 12.7 x 10 cm

*Untitled* (2022) computer memory board, cotton and ink, 15 x 7.62 cm

An exploration into the field of memory, this work is a message of love - reaching out in a form of a shared memory. After the painful passing of her grandfather, Bird felt it significant to collect a few of these memories, which she could keep as miniature works to have forever.

**Jade Bowmer**

Visitor Experience

*Wave Study* (2022) ink and pigment in resin, 10 x 10 x 1cm

*Wave Study* aims to capture the depth and beauty of the Earth’s surface and its water systems, whilst highlighting the changes and losses we are experiencing as a result of dramatic climate change.

**Lydia Bradshaw**

Membership and Ticketing

*Shells* (2022) clay

This series represents an imagined seascape in the context of global warming, mass extinction, bleached coral and the destruction of ocean ecologies through position and mass fishing.

**Jane Brannigan**

Visitor Experience

*A drop in the ocean*, acrylic paint and ink on paper, 13.97 x 10 cm

This painting reflects Brannigan's concerns with rising sea levels due to climate change, which cause floods, loss of lives and have a devastating effect on our environment. With no public transport during lockdown, she was unable to visit her mother in hospital or search for her father when he went missing. When time stood still and patterns were broken, she began painting - creating her own reimagined worlds.

**Ted Brunning**

Visitor Experience

*Psych Sculpture 3*, plywood, acrylic paint, acrylic medium, speaker driver and glue, 10 x 10 x 7 cm

*Psych Sculpture 4*, plywood, acrylic paint, acrylic medium, speaker driver and glue, 10 x 10 x 10 cm

*Psych Sculpture 5*, plywood, acrylic paint, acrylic medium, speaker driver and glue, 5 x 5 x 4 cm

Part of an ongoing series of sculptures that explore the diverse ways that loudspeakers and sound can be used within sculpture. *Psych Sculpture 3*, *4* and *5* explore a love and loss of culture through the absence of sound.

**Nicky Bryant**

Tate Commerce

*Hiraeth*, mixed media, found objects, 15 x 15 x 5 cm

'Hiraeth' is the Welsh word for the desperate yearning for a place or time that no longer exists. This work represents the yearning Bryant feels for family no longer here and the London of her childhood.

**Frankie Burgess**

Development

*Closed for now, sorry* (2022) print, 15 x 10 cm

"During the lockdowns, we lost so many things that we love. For me, one of those things was our public art spaces. Not only being unable to access art in a physical space, but also losing the sense of community, escapism, inspiration and connection that can be found in these spaces." This work depicts one such space - full of intrigue and expression but audience-less and still, waiting for the noises of the gallery to begin again.

**Clarisa Butler**

Visitor Experience

*Self-portrait* (2020-22) ink and watercolour on paper, 8.5 x 8.5 cm

An abstract representation of Butler's head through the repetitive drawing of its contour - first in colour, she depicts her feelings, then in ink, her body getting older with each line representing two years.

**Olga Calado Moreno**

Visitor Host

*Mask and Piano Girl* oil on canvas, 15 x 10 cm

A Mexican girl (Baja California) plays music at the piano with the mask of a skull. Music is present in all our lives; in Mexico, the love for the lost ones is remembered each year in a "death-day" - a party with music used to love the lost. The presence of the mask as a skull creates the binary description of love and loss.

**Cristina Calvache Quesada**

Tate Commerce

*Nothing* lasts forever \_ 1, pen, pencil and digital media on paper, 15 x 10 cm

Nothing *lasts* forever \_ 2, pen, pencil and digital media on paper, 15 x 10 cm

Nothing lasts *forever* \_ 3, pen, pencil and digital media on paper, 15 x 10 cm

"What does it feel like?

How does it feel like?"

**Harry Campbell**

Tate Commerce

*Unknowing* (2021/22) photo, 15 x 10 cm

The text is a haiku written by Campbell about falling in love for the first time. “The photo was taken on the day when I first said “I love you” to my partner who I met last April.”

**Carola Cappellari**

Tate Commerce

*(nonna) Maria* (2019) photograph, 15 x 10 cm

This portrait was one of the first photos Cappellari took after five months away from photography. It depicts her grandmother - her strongest inspiration. "Her light and serenity taught me a lot about resilience and perhaps that's what inspired me to portray her this way."

**Huguette de Chassiron**

Visitor Experience

*Unfinished story*, graphite pencil on paper, 14.98 x 10.41 cm

A memory of the last day de Chassiron saw her only brother Charles alive. He had been diagnosed with cancer three years earlier.

*Last day together*, graphite pencil on paper, 14.98 x 10.41 cm

A drawing of the artist's husband Nik, who died in 2015, taken from a favourite photo. It also depicts their dog Sammy who passed in 2018. "I had trouble at first drawing them. I left them unfinished to show their absence in out lives (Alex and I) but it felt cold and strange so I decided to finish the sketch. I love the way all our hands are touching."

**Lucia Comaschi**

Visitor Experience

*Rakkaus ja Menetys (triptych*) mixed media, pen, ink, bleach, gumstrip tape, 10 x 10 cm

These compositions reflect the life of Comaschi's late Finnish Grandmother who inspired her to be the artist she is today. She explored using different techniques to create three pieces that incorporated her own style with her grandmother's extraordinary life, binding the love that she has for her and the loss of her from her life.

**Erin Cork**

Tate Commerce

*What was once a blossoming romance (teardrop petals)* (2022) pressed flower petals on paper, 15 x 10 cm

*I never expected you to be so cold-hearted (green chrysanthemum)* (2022), 15 x 10 cm

*You’re so strong, but what if I don’t want to be (gladiolus)* (2022) ink on paper, 15 x 10 cm

These works explore the symbolism of flowers in love and loss. *What was once*, uses petals taken from a bouquet that was sent as a romantic gesture by Cork's lover, just a few weeks before he ended their relationship. Green chrysanthemums reference the idea the flowers represent emotions, and the Gladiolus flower serves as a symbol of strength and integrity.

**Sam Day**

Photography

*Eight years on* (2015) photographic inkjet print, 15 x 10 cm

"After my mother passed away in 2008, our family home seemed to freeze in time. Memories of my childhood were trapped in these spaces and objects. As I prepared to move to London, I needed to capture these memories."

**Patrice Dixon**

Visitor Host

*Love and Loss* (2022) acrylic paint on canvas, 15 x 10 cm

For this work, Dixon was inspired by the Rotten Pieta, a Gothic statues in Germany - a direct and expressive representation of a mother's love and searing loss for her son. *Love and Loss* expresses the experience of all mothers who loose a child.

**Liz Eddy**

Visitor Experience

*Seashell* (2022) mixed media collage on paper, 15 x 10 cm

This collage was made in response to the poem translated as 'Seashell' by Federico Garcia Lorca. It was read to Eddy by her now ex-husband on the day their first daughter was stillborn. That day also happened to be Mothering Sunday that year. When she thinks about the experience of love and loss, Eddy is reminded of how a profound loss can lead to further loss.

**Esme Ferguson**

Visitor Host

*Modern Love*, oil paint on wood panel, 15 x 10 cm

This work aims to portray a narrative of passion and lust between two subjects - achieved through compositionally focusing on where they touch, and using a red and pink colour scheme that symbolises love, passion and anger. It is based on a still from the film *Sabrina*.

**Sally Ferguson**

Tate Commerce

*SKYLINE VIEW FROM THE MET, NYC*, photograph, 15 x 10 cm

Showing the skyline of New York from the top of the roof of the Metropolitan Museum of Art in New York - a city Ferguson loves very much, particularly for its architecture and incredible beauty. "The skyline was beautifully clear and the light, amazing. I used my iPhone to take the photo as I didn't think I could get my camera out in time."

**Larina Fernandes**

Tate Commerce

*On the edge of the abyss*, photography, 15 x 10 cm

"Losing a loved one is devastating. It feels like standing on the edge of a vast emptiness that pulls at you as you try so hard not to surrender to the pain and anguish, to hold on to something real and positive." For Fernandes, this image reminds her of that struggle - that fragile bridge between giving up or carrying on.

*Dada (15 sept 1940 - 17 oct 2020)* , photographic paper, cardboard, acrylic paint and foam, 15 x 10 x 5.08 cm

Here, Fernandes celebrates her father, who she lost during the Covid-19 pandemic and what he was to her - someone she will always admire and love.

**Isobel Finlay**

Collection Care

*Untitled (Calcified Series)*, synthetic, 6 x 7 x 6.5cm

*Untitled (Calcified Series)*, synthetic, 6 x 7 x 6.5 cm

Part of a series intending to fossilise memories, to preserve and solidify them. Where plaster distorts the objects, their original identity is lost. Loss is also present in Finlay's failure to preserve a moment in her life, leading her to manipulate and alter the original experience into something almost unrecognisable. Love is experienced in the coming together to create, play and explore.

**Kelise Franclemont**

Volunteer

*#365LoveNotestoSelf (*14th Feb 2022 through 14th Feb 2023) ink watercolour and/or mixed media on paper, 15 x 10 cm

A reiteration of a previous project from 2017/18. Franclemont attempts to alleviate "a deep blue funk" by making a self-portrait every day for a year, to give herself a loving gift. "An envelope of time full of a kind of love note to me."

**Geraldine Franswah**

Securitas

*Given flowers of love and loss*, mixed media, 6 x 6 x 6 cm

Flowers are given when you love someone.

Flowers are given when you lose someone.

Love is: “loving like you have never loved before and not regretting when love

changes to loss”.

Love is: “being patient and kind”

Loss is: “a gain on the other side”.

**Imogen Frost**

Learning / Visitor Experience

*The size of a blueberry* (2022) photogram, 8.89 x 6.35 cm

"The first time I was pregnant I remember reading that it was the size of a blueberry at 8 weeks old." Frost started making mini photograms of small found objects as a way to express this and similar pregnancy facts that stuck in her head after she googled them.

**Anemone Gerber**

Tate Eats

*Somewhere* (2015) photograph, 15 x 10 cm

*Some Fish (Diptych)* (2015) photograph, 15 x 10 cm

Photographs of a distant memory taken during a summer trip from Venice to the South of France, carrying bittersweet emotions. A trip taken with loved ones that once were close and are now distant. *Some Fish* references love and loss with two depictions of a pair of fish - one, a hopeful journey with an open end, the other, illustrating the end of life itself. Together, all three depict everyday life, leaving us with an isolated feeling by either showing life in the distance or by only catching a glimpse of it.

**Ricardo Gil**

Visitor Experience

*H4NDL3D* (2020) NFT / Digital, 7.9 seconds on loop

"We know that handshakes are dictating and handymen are following, some are outhandled and others mishandled but we can all get rid of handcuffs. There are handsome people willing to handover their skills and talents for a better tomorrow. Handle it carefully. It's in our hands to develop a well balanced society."

**James Grace**

Visitor Experience

*Memoria XII*, mixed media on card, 10 x 15 cm diameter

A modernisation of the “Lovers Eye” miniatures of the late 18th Century, where portraits of spouses or lovers were cropped to reveal only the eye, concealing the subject’s identity. Fashioned into items of jewellery, the portraits were said to protect the wearer, immortalise a mistress or commemorate a loved one's passing.

**Gerri Grogan**

Volunteer

*Levelling Up*, collagraph print, mixed media, card, ink and pencil, 15 x 10 cm

'Levelling up' is an expression often used to describe the righting of inequalities within our society. This work is a nod to Grogan's father who was a real believer in hard work paying off.

*Mary’s Diary*, mixed media, cardboard, mesh, collage, ink and gold paint, 15 x 10 cm

This work reflects on the life and loss of Grogan's mother. She appears almost ghostlike from behind a curtain which is made from an extract from her diary before she married his father.

*VE Day*, collage, ink, mixed media, 15 x 10 cm

This work uses Grogan's mother's diary entry from VE day as a starting point. He got to know her in a more meaningful way in the last years of her life when she was unwell and they would sit and chat. The built up urban area she lived in is represented by brickwork.

**Steph Hadfield**

Visitor Experience

*Selected Poems*, spoken word, poems with potential sound accompaniment, 2 minutes

Three poems exploring love and loss. The loss of the self through personal struggles, but learning to find love within those dark moments. New love and the sweet agony of feeling a bit lost and messy. The loss of an old version of yourself, and love for the new self that emerges.

**Agape Harmani**

*Earth book 1* (2021) mixed media, 15 x 10 x 2.54 cm

The first issue of a series of art books made using waste. During the 2020 and 2021 lockdowns, Harmani was faced with how much waste she alone produced daily. She started researching ways to reuse and repurpose, as part of an effort to reduce her carbon footprint. This book is made using found material and handmade paper.

**Lynda Harris**

Visitor Experience

*Stone - The Distance Between Us* (2022) natural stone pebble, acrylic, artist varnish, 12 x 6 x 2 cm

The vertical line on the stone is a natural fault, which acts to separate the family figures from the loved one. The pebble was found on a favourite walk of Harris' that they used to share. The eternity of the rock comforts her and also represents those memories of place and time.

**Ryan Harris**

Visitor Experience

*Selfie Mask 11/01/2022*  (2022) acrylic paint on multiple-exposure Instax Mini Polaroid selfie, 8.5 x 5.4 cm

*Selfie Mask 18/07/2020* (2020), collaged paper on Instax Mini Polaroid selfie, 8.5 x 5.4 cm

*Selfie Mask 05/09/2021* (2021), embroidered thread on Instax Mini Polaroid selfie, 8.5 x 5.4 cm

Three in an ongoing series of around 50 pieces spanning 21st Jan 2019 to now. Each explores a range of emotions and mental health through the idea of the "masks" that we all wear each day. *11/01/2022* represents the loss of control that many feel with Covid, while *18/07/2020* and *05/09/2021* were made while Harris processed the loss of a loved one during this time.

**Alison Haworth**

Volunteer

*Walking Away*, used amaretti biscuit wrappers, 15 x 13 x 9 cm

Clothing as a portrait of a person, a representation.

A discarded raincoat slowly walks away, head down. The posture indicates love and loss.

*Discarded thoughts*, wire, newspaper and hatpin, 15 x 15 x 6 cm

Clothing as a representative and memory of the person.

A discarded hat tethered by an ancient hatpin holds a tangle of thoughts and words.

A mental weight tethers the thoughts to the earth.

*Just having a chat*, scientific wire, 14 x 15 x 10 cm

The best of times, conversing with friends over many years.

Portraits of long-term friends from the basis for knitted sculptures.

Clothing represents the personality while positioning represents the relationship.

**Ye He**

Volunteer

*Water in Water* (2021) photograph, 15 x 10 cm

For *Water in Water*, the artist washed some abandoned and wandering vintage family photos in water. The ink gradually dissolved, and the memory returned.

**Dorian Hirsch**

Volunteer

*Triptych: The Offering, The Mourning, The Reckoning*, digital watercolour, 10 x 15 cm

Is it better to have loved and lost than to never have loved at all? Through the re-interpretation of symbols and characters found in classical mythology and popular fables, *Triptych* represents our journey through this world and the connections and experiences we forge along the way - narrated in a colourful and playful way that reflects upon the power of emotions.

**Nathan Hunter**

Volunteer

*Old Man*, giclée print, 15 x 10 cm

A portrait through which Hunter has explored his interest in character and emotion as represented through facial expressions - emotions such as anger and sadness.

**Thomas Hurley**

VIsitor Experience

*Grandma and Grandad Hurley* (2022) watercolour on paper, 15 x 10 cm

Created in loving memory of his grandparents, Hurley conveys the happy memories and feelings he has for them through paint.

**Kamran Islam**

*Flower Plant: Love and Loss*, pencil on paper, 15 x 10 cm

The flower and the many leaves that surround it represent love, and the leaves that have fallen off the flower plant represent loss. It evokes mixed feelings of happiness, love, sadness and loss; all of which we experience in life.

**Pippa Jameson Evans**

Volunteer

*Reliquary for the precious breath*, burnishedceramic, 9 x 11 cm

This is a Xun, one of the oldest Chinese instruments, a burnished ceramic vessel played by blowing. “Breath is the foundation of all our living moments. We have been more aware than ever of the preciousness of breath in these last two years. Our breath has been challenged by diseases associated with Covid and politicised by attitudes to the distressing last words of George Floyd. Breath is life.”

Dedicated to Carl Thixton

*Reliquary for a lost landscape*, wild clay, porcelain, elm twig, elm ash glaze, 10cm x 15 x 10 cm

Referencing an early memory of the artist’s childhood in Devon where there was a row of beautiful Elm trees that had to be felled. This is a reliquary for a lost landscape as the elm.

**Victoria Jenkins**

Tate Archives

*As if it were (triptych)*, photograph, silver gelatin print, 12.7 x 10 cm

Based on 17th Century botanical illustrations in which plants are stripped from the ground and hover in landscapes to display their roots and habitats - appearing like vegetal phantoms undone from their surroundings. The prints are part of a visual index that Jenkins has been creating, in which she re-stages historical occult, scientific and philosophical illustrations.

**Pierre Julien**

Visitor Experience

*All is Lost*, acrylic, 15 x 10 cm

This portrait is a consequence of Julien's bereavement after losing his mother to Covid in 2019.

**Sharmin Kaniz**

Volunteer

*The beginning of Love and Loss*, watercolour and pen on handmade paper, 15 x 10 cm

Loss is part of life, WE have all lost a loved one or choose to believe, when WE truly love someone or something (( because, Love comes in many forms )) it always returns, right back to us, with time. LOVE is limitless.

**Victoria Karlsson**

Tate Commerce

*Aural Conjuring: Missing you*, live performance, 5 - 10 minutes

Created during the pandemic and performed using Instagram Live, *Aural Conjuring: Missing You* refers to the loss of connection with people and things held dear, and the love we still feel, inspiring new ways of reaching out. The work is one of hope, resilience, and survival.

**Shen Ka Yee**

Visitor Experience

*Steps: Mild Symptoms of 2019*, live performance, 15 minutes

The audience are encouraged to sit with the performing artists for a few minutes, and watch the news with her.

**Content Warning: The following videos contain graphic depictions of violence that may be disturbing to some.**

*Steps*, video, 30 - 60 minutes

Victoria Park in Causeway Bay is a common starting point for parades and protests in Hong Kong, and The Legislative Council Complex in Admiralty is the ultimate ending point, where protests gather for the arrival of real democracy.

*Before s/he disappears*. video, 6 minutes

This two-screen video installation with double narratives attempts to expose emotions after a painful break-up. The audience are invited to put stickers on the glass wall as an action of “voting” for the narrative they relate to more. White dots for age narrative in London (female voice, left screen), and black dots for that in Hong Kong (male voice, right screen).

*Response,* video, 6 minutes 58 seconds

From a piece of music to pages of writing, to a scene in a drama, to interactive body movements, each participant improvises a part of the performance with the artist after witnessing the previous. Emotion is transferred throughout the group without any verbal communication.

**Christine Khwaja**

Volunteer

*Colour Study One* (2021) wool, hessian, felt, 10 x 12 cm

*Colour Study Two* (2021) wool, hessian, felt, 13 x 10 cm

*Colour Study Three* (2021) wool, hessian, felt, 12 x 10 cm

These lifestyle pieces were inspired by one of six studies that Khwaja’s mother made as a student. Her mother no longer remembers making these colour studies, even when shown them. “Starting these tapestries started some interesting and enjoyable conversations for us both”.

**Dorrie King**

Visitor Experience

*Love and Loss - LOVEEMBOSS* (2022) woodblock embossed, 10.16 x 8.89 cm

Focusing solely on the words love and loss, shadows and erosions. King has developed a form of printmaking - a cross between letterpress and woodblock using an ancient, worm ridden oak chair leg - a piece from a family heirloom.

**Gerry King / Kenneth Price**

Visitor Experience

*Distraction number three* (2022) digital video, 7 minutes 48 seconds

This collaborative spoken word video deals with a perceived national loss of integrity and records the loss of a close friend during the Covid-19 pandemic. Love and loss are referenced through a personal relationship and that of a popular singer often referred to as a national treasure. Losing the ability to learn from history is also present.

**Jumpei Kinoshita**

Art Handling

*This is Taro (diptych)* (2022) oil on wood panel, 15 x 10 cm

This work depicts Kinoshita’s parent’s puppy Taro in Tokyo. “Taro is naughty, but we love him. He is an important member of the family”.

**Aneska Kosinka**

Volunteer

*South Cliff* (2021) oil paint on art board, 15 x 10 cm

Separated from a dear friend due to the pandemic, Kosinka’s work shows the seashore that means a lot to her and brings back loving memories. It also reflects her love of the sea and walking along the coastline.

**James Lawson**

Membership and Ticketing

*Wrapped Canvas 2* (2022) baking twine and canvas on panel, 15 x 15 x 2 cm

*Wrapped Canvas 3* (2022) baking twine and canvas on panel, 15 x 15 x 2 cm

*Wrapped Canvas 4* (2022) baking twine and canvas on panel, 10 x 10 x 5 cm

Lawson’s work is concerned with pattern, rhyme and geometry. He began making these wrapped sculptures/paintings during the 2020 lockdown – the perfect project while experiencing loss, both of loved ones, of freedom and daily routines, and a withdrawal from the world.

**Milda Lembertaite**

*The Whole Body Has Eyes*, photography, 15 x 10 cm

"The whole body has eyes. I allow my body to see, hear, feel and savour things, but even when I am naked, I wear gloves. Body is alive and alert. How can we find ways to help when whatever we touch we steal?”

**Olivia Lloyd-Sherlock Arribas**

Tate Eats

*At home in my head*, video, 10 minutes 37 seconds

If memory was a place or a landscape, what would it look like? A lonely figure navigates an imagined memory landscape and forms a relationship with it. This work explores our relationship to memory, the physicality of memory and how the past can attach itself to us. Memories provoke within us strong reminders of people and places we no longer have in our lives.

**Roman Lokati**

*Loss (triptych)*, spray paint on canvas, 15 x 10 cm

These works represent people who have lost a relationship, have lost a job. “When we are at the station waiting for a train and receive a message of the loss of a family member or friend, or we stand waiting for many hours for a call from a friend or a lover; and some may be waiting to start another new life elsewhere.”

**Miriam Luehrs**

Tate Commerce

*Puppy Love*, ceramic, 14 x 11.5 x 5.8 cm

A ceramic piece illustrating the love and connection of human to pet. Our human desire to be loved by dogs – a loving relationship that ends in loss, a loss described by many as akin to the loss of a family member. The work is inspired by Victorian Staffordshire spaniel dog figurines.

**Diane Mannix**

Visitor Experience

*Transience (candles and metronome)*, video installation, 4 minutes

This work deals with loss in terms of devotional ritual to the passing of time. The loss is the sense of departure from the present moment, but it can be experienced as something transformed in the work over time.

*Rejectio*n, video, 5 minutes on a loop

This work relates to loss in terms of alienation, with the repeated act of rejection in a door slamming shut. It deals with the loss and transformation of presence over time, as a document, as a memory.

*Hexadecimal Repetitions*, video, 20 minutes

First performed over 20 years ago, this work is about becoming lost in representation - loosing a sense of self to the point where the live and the documented are indistinguishable.

**Federica Mariuzzo**

Tate Commerce

*Lost In Reception*, mixed handprinted on Rosaspina paper, 15 x 15 x 10 cm

Here, love and loss are respectively embedded in the technique and repetition process. The repetition is, for Mariuzzo, an expression of meditation, which regulates her breath, makes her slow down and reconnect. To her, this practice is an act of self-care and love.

**Jorge Martinez**

Tate Commerce

*Portal* (2022) painted sculpture, 3.5 x 2.5 x 2 cm

The conjunction of a stone and a painted vagina represents the minerals and stones of the universe, combined with the metaphor of “the door” through which we come into this world. *Portal* links to the fertility cults who use stones as elements and signifies the loss we experience through time and history when replaced by the celebration of a new arrival.

**Gerald Mc Aree**

Visitor Services

*Triptych: Waiting* (2022) pencil, pen and glue on paper, 15 x 10 cm

This work is about everyday loneliness in the big city - "returning to work after lockdown, we have so much on our minds. Not just about getting to work on time, but about loved ones, bills, whether you'll meet the right person, politics, grief".

**Madison McCutcheon**

Visitor Experience

*Until the Birds Come Home* (2022) digital painting on aluminium, 10 x 10 cm

This surreal portrait of McCutcheon's grandmother highlights cut out suggestions of blue birds, allowing for the fade and shift of the birds in her memory as time evolves. "She told me on the day my grandfather passed, they had sat together looking at an unusual amount of birds. When she was diagnosed with amnesia, I wanted to explore how this story had evolved through the shift in her recall."

*Liminal Self* (2022) 15 x 13.97 cm

This sculpture depicts what McCutcheon went through living alone for the first time during a global pandemic that caused so many to lose their lives. She invites viewers to revel with her in her vulnerabilities and experiences.

*The Night* (2021) gif animation, 13 seconds on a loop

This hand drawn animation follows the surreal self-perspective of a dream McCutcheon had in March 2020. The looping aspect allows for the feeling of comfort and acceptance to be lost and regained repeatedly.

**Olivia Milani**

Visitor Experience

*Women and Trees, Beatriz*, photograph, 15 x 10 cm

*Women and Trees, Jan*, photograph, 15 x 10 cm

*Women and Trees, Yui*, photography, 15 x 10 cm

These photos form part of the environmental art project, *Women and Trees* - a collection of portraits and voices of women around the world who are standing for trees and the living Earth; reminding us of our deep interdependence with the natural world. These women are standing for what they love and for what they are in danger of losing.

**Ignacio Miranda**

Visitor Experience

*Third Wave*, analogue collage and illustration, 15 x 10 cm

"At a very long period of loss (everyday freedoms, routines, the option to be close to loved ones, sickness and death and other subtle emotional and psychological losses experienced collectively and individually, maybe one of the weapons for some of us creative types was to deal with this by doing something we love." Inspired by the Covid-19 pandemic, a lateral flow test is used for a surf-board, with Hokusai's wave referenced as a juxtaposition of popular culture.

*Predictive text (diptych)*, acrylic on canvas, 10 x 10 x 4 cm

A comment on censorship and freedom of expression done in a lighthearted way. "I find it amusing that a word so loved as a way to empathise expression and action disappears out of the predictive text option digitally - a loss of a word that has been with us for centuries."

**Edel Morgan**

Visitor Experience

*Leath Di / Half of Her*, paper, ink and mixed media, 15 x 10 cm

After the loss of a close friend, Morgan started to make collages to piece together the fragments of their bond that were left behind - exploring the feeling of emptiness after someone you love passes away. In making the work she started to explore her identity without them in her life. The use of ink on thin drawing paper expresses the fragility of love in the aftermath of loss.

**Muny Morgan**

Tate Archives

*Mum & Dad Forever in my Photos, Thoughts and Dreams*, digital collage, 15 x 10 cm

"The love & loss of one's parents, or any loss is immeasurable. I lost both of my wonderful, dearly beloved parents in the space of 10 months in 2021 to Covid. Their separation from each other was brief; proof that their love for one another was such a strong bond in good and ill health. They are reunited after a brief separation, whereas we are left behind with overwhelming feelings of emptiness and loss."

**Catalina Moreno-Atkins**

Visitor Experience

*In the moment*, photograph, 15 x 10 cm

A beach in a changing climate, where great beauty and desolation live hand in hand. The landscape reflects nature’s ability to produce devastating beauty - a beauty that can produce dual feelings of love and loss in connecting to a moment that you know will never be repeated.

*Mourned dreams*, photograph, 15 x 10 cm

An abandoned boat stranded on a lonely beach - a boat once loved, now a relic of a better time in which it was a part of someone’s life - passed down, loved but long forgotten and now with a loss of purpose.

*The Loan Walk*, photograph, 15 x 10 cm

A lone person walking along an atmospheric shoreline - reflecting, remembering, feeling love and confronting the loss.

**Phillip Murtagh**

Volunteer

*Love Bite*, oil on canvas, 15 x 10 cm

Referencing the film Jaws and Murtagh's break-up, this work represents the modern variation on the symbolic gesture of hello, now with handshakes off limits thanks to Covid. A metamorphism of the heart shaped hand becoming a shark's mouth.

**Zamara Oborska-Calado**

Volunteer

*COUP*, photograph, 15 x 10 cm

To the artist, a fashion student, love and loss sounds like a struggle, an internal emotional struggle to create. "I love fashion but sometimes I've felt that I am losing my sanity". This photographed collage represents visually the battle Oborska-Calado has with herself when she does what she loves.

**Rory O'Brien**

Volunteer

*Love and Lost*, ink pen on paper, 15 x 10 cm

While strolling the pavements of York

With her daughters, who couldn’t yet talk.

A girl started singing

While her baby was slinging

Her teddy onto the side walk.

**Tim Offredi**

Art Handling

*Baci* (2020) silver gelatin print on resin coated multigrade, 15 x 10 cm

A photo of a discarded painting of cherubs thrown out amongst other rubbish.

Kisses in the gutter? - a rejection of cheesy romanticism? - saccharine symbols disguising oppressive faiths? - new beginnings? or the clearing out of possessions after the inhabitant’s passing? To whom did it belong? When was it brought? How did it end up there? What replaces it? Why did someone make it in the first place?

**Summer Oxley**

eCommerce

*It’s all in ya heed* (2022) ceramic, 13 x 15 x 15 cm

A small pot with raised facial features. The design is kitsch with the back of the head covered with stream of consciousness style handwriting; referencing those things that have stayed with Oxley from the past two years, including the loss of two family members, as well as other memories of the pandemic and surrounding personal situations.

**Andrew Page (raxil4)**

Visitor Experience

*528Hz (for Sine and Silence)* (2022) sound sculpture, 15 x 15 x 15 cm / 8 hours

Named after an audio frequency used in sound therapy believed to resonate the Solar Plexus Chakra, which is known as the frequency of love. It is thought to restore human consciousness and bring about harmony and balance in life.

*Untitled sine wave and radio performance by raxil4*, live electronic sound performance, 30 minutes

A live electronic sound performance created with sine waves, binaural beats and portable radios. "When two or more sinewaves of similar, but not identical frequencies are played in unison a tremolo effect is created, and a gap or loss of the signal is perceived as an auditory illusion. The radios react with this illusion causing a temporary loss of reception."

**Jinyong Park**

Visitor Experience

*Untitled (drw1kalanchoe)*, coloured pencil on paper, 15 x 10 cm

A drawing in memory of a kalanchoe that lived a short life and died earlier this year. This work is based on, and changed from, a 2021 painting of the same name made when it blossomed.

**Raksha Patel**

Membership and Ticketing

*Warm Love*, watercolour on photograph, 15 x 10 cm

This painting explores the traditions of sculpture. Marble statues used to be painted but over time this diminished, and the identities and heritages of the people sculpted were lost. In hand tinting the image of Rodin's 'The Kiss', Patel's work begins to explore the qualities of flesh. It also references the social history of mixed-race relationships - the global movement of people over past centuries and how we do not choose who we fall in love with.

**Francesco Pellitta**

Tate Eats

*Sad No More* (2020), giclée printing on Hahnemühle Photo Rag paper, 10 x 10 cm

"By being inclusive, we bring "Love" to the community, increasing awareness and empowering self-truth without the need to act as society wants you to, which is a "Loss" both individually and collectively." This work aims to motivate the audience to learn from the past and encourage open-minded culture.

**Annelisse Pfeifer**

Volunteer

*Trapped in Paradise*, wearable broaches, mixed recycled materials, 15 x 15 x 15 cm

Beauty, tenderness, sadness, and sorrow are woven into the flowers of paradise ... seemingly long lasting, soft, colourful and surreal under February's blue sky; trying to gracefully decay yet frozen, ready to be worn, ready to be still, ready to capture a special moment... in time, forever.

**Andrea Phillips**

Operations

*Planting Poems, Artist’s Gardens, Ian Hamilton Finlay* (2021) mixed media, 15 x 15 x 15 cm

*Artist's Gardens - Barbara Hepworth* (2021) mixed media, 15 x 15 x 15 cm

*Artist's Gardens - Derek Jarman* (2021) mixed media, 15 x 15 x 15 cm

Artist's gardens provide us with places to visit and feel the healing benefits of nature. "During lockdown we lost the ability to visit these much loved gardens. Our love for these artists and the unique places they created was denied." Phillips made these tunnel books, aimed to transport the viewer and herself to the gardens of the artists mentioned above.

**Ross Pole**

Tate Eats

*Untitled from series Snacks* (2021), alginate, upholstery foam, styrofoam, silicone, aerosol paint and screws, 5.08 x 10 x 7.62 cm

*Untitled from series Snacks* (2021), alginate, upholstery foam, silicone and screws, 5.08 x 15 x 8.89 cm

*Untitled from series Snacks* (2021), alginate, upholstery foam and styrofoam, 7.62 x 12.7 x 15 cm

Made of scavenged materials and objects from the surrounding area of Pole's old house, *Snacks* collects, gathers and rejuvenates these once loved and used materials to give birth to radiant indulgent creative manifestations. Seeking new value and importance amongst discarded material is alluded to, and the series investigates notions of materiality through ephemeral sculptures.

**Polydeus**

Art Handling

*Kick Girl*, inkjet, digital print on card, 15 x 10 cm

Love and loss can be tough,

so sometimes you just have to kick it in the face.

**Kenneth Price**

Visitor Experience

*Florida I* (2022) photography, 15 x 10 cm

*Florida II* (2022) photography, 15 x 10 cm

*Florida III* (2022) photography, 15 x 10 cm

"These photographs were taken on a trip to Florida many years ago and I have peen preoccupied with them ever since." Taken in 2017, Price has since struggled to find a meaningful connection between these photos and his abstract painting; the title of this exhibition though - love and loss - seems to hint at what they might be trying to say.

**Harry Pye / Gordon Beswick**

Tate Commerce

*Cork in the Ocean*, film, video and sound, 4 minutes 7 seconds

Inspired by Pye's love of Jean Debuffet (who died in 1985). The film, whose cast is made up of people who work at Tate, is about the artist's loss of interest in religion and his love of Raw Art.

**Niamh Quigley**

Visitor Experience

*When They Issue Uniforms, They Issue Skins*, photography, 15 x 10 cm

Quigley's work is an ode both to her parents and her working class upbringing. "Upon moving to London I have experienced feelings of class betrayal; a part of my identity which I do indeed love but also make subconscious effort to lose." Her work explores the complexities one is faced with when entering a middle class space and how this affects the entirety of ones’ self.

**Usha Rajagopal**

*Goodbye*, acrylic paint and watercolour on paper, 15 x 10 cm

*Stand Alone,* acrylic paint and watercolour on paper, 15 x 10 cm

These paintings depict poignant tales of love, loss and devastation during the height of the pandemic in 2021 in Chennai, India, where Rajagopal was in a lockdown on and off for 20 months.

**Robert Raynard**

Visitor Experience

*A Brotherhood's Memory* (2021), photograph, 15 x 10 cm

Raynard spotted this bench whilst out walking one morning in Blackheath. He felt overwhelmed by the message printed on it, in which the youngest of three brothers expressed his love for his siblings through memory - bringing back long gone moments filled with insouciance and fun.

**Max Reeves**

Visitor Experience

*A view from the Grenfell Tower from the approximate site of 10 Rillington Place, Notting Hill* (Summer 2017) photograph, 15 x 10 cm

*Stalingrad (after Jorn)* (Early Winter 2020) photograph, 15 x 10 cm

Ah Sunflower (Autumn 2019) photograph, 15 x 10 cm

**Ali Roscoe**

Learning

*When can I see my mum?*, handmade mask with recycled materials, 15 x 10 cm

Part of a larger archive documenting some of the commentary of the Covid-19 pandemic. "The statement, 'When can I see my Mum?' encapsulates a traumatic ordeal that so many of us were forced to experience. When faced with separation we are confronted by the true nature of love and loss."

**Kirk Rutter / Paul Davis**

Visitor Host

*GMO A Go Go*, video animation, 9 minutes 22 seconds

This work highlights the areas of loss around the use of GMO technology - a tongue in cheek look at a serious issue.

**Beverly Sand**

Volunteer

*4th August 2019* (2021) digital photograph, 15 x 10 cm

The title refers to an incident at Tate Modern on this date. Taken some time later, the photograph is a tribute to the child’s parents. It represents their love for him and their grief for the loss of much of his potential. The sun shining through the Tate bricks suggests a degree of hope though, like the smudgy window through which the photo was taken his future is as yet unclear. Sand receives regular updates on the child’s progress.

**Thom Seaman**

Finance

*Canary* (2020), film, video and sound, 6 minutes 55 seconds

Shot in a single day, *Canary i*s a dance film choreographed and performed by Kristina Morabito in London's Barbican Estate. It was inspired by artists at the Royal Opera House who made short films to express the feeling of isolation and maintain their wellbeing during lockdown. Love and loss is felt by the performer as she struggles to find an outlet for her creativity while theatres remain silent.

**Katrina Slack**

Visitor Experience

*NeuroPLASTICity*, sculpture made with wire, paper, clay and plastics, 15 x 15 x 13 cm

A representational structure of a decaying ape's head entwined with plastic. It depicts the love for other species and loss in their decline as our world changes. It illustrates the spread of plastics around the globe and asks, 'do we have time to adapt to make the changes needed to preserve life on this planet?'.

*Without your cautious steps, I feel my roots to the earth are being served*, photograph and poem, 15 x 10 cm

The photograph is of a sculpture Slack created in memory of her father and as an expression of the grief she feels at our disconnection with nature.

**Helen Smith**

Volunteering

*Silhouettes*, mixed media, 15 x 10 cm

The mirror and the shadow: flipped, inside-out, inverted, overturned, upended. We fall between past and present, caught between presence and absence. Doubling, we are bound to one another, situated opposite and across from each other. Corresponding yet opposing.

*Flower from the Handkerchief Tree*, acrylic paint on paper with lace, 15 x 12.7 x 10 cm

This is one of sixty ‘Victorian mourning handkerchiefs’ folded into the form of origami flowers. These ritualised objects become manifestations of grief, of lamentation. Carried and held, capturing and absorbing grief, they become washed clean by verses of tears.

**Rose Streatfield**

Visitor Experience

*1/2/2022 Farewell* (2022) photograph, 15 x 10 cm

The title of this work refers to the beautiful tree whose branches hung over Streatfield’s back garden that now is no more. She now has two tall logs in pride of place in her home, and her neighbours have smaller ones which they put on their balconies; for neighbours to rest their coffee cups and glasses of wine on – their constant companion once the weather is warmer.

**Olga Suchanova**

Visitor Experience

*Fallen Angel*, photoetching, 15 x 10 cm

A photoetching on archival paper created at the beginning of the pandemic. Suchanova imagined an angel, who fell down from the heavens to save humanity. The image is a still from a video made for the contemporary dancer Kathrin Fisher, shot in 2019 at Tate Modern.

*Nocturne Thames Barriers*, photopolymer etching, 15 x 10 cm

Imagine the night sky over London if there was no light pollution? This work was created using sustainable photographic and printmaking processes, for the health of the planet.

**Hannah Swift**

Visitor Experience

*Céilí - for one?,* participatory dance, 30 - 60 minutes

A Céilí is a social dance - a low pressure environment where all can share the love of dance with one and other. "As an Irish person in the UK, I am highly aware of losing nuanced aspects of my cultural identity. Love and Loss encapsulates what this céilí means to me. Being Irish means inheriting a wealth of cultural traditions that have survived great hardship. I feel a duty to share them in a loving environment".

**Joao Trindade**

Tate Commerce

*Message* (2022) photography, 15 x 10 cm

*Necklace* (2022) photography, 15 x 10 cm

*Lives* (2022) photography, 15 x 10 cm

"In isolation, we face new realities where we miss connections with others: physical contact and touch are lost. Everyday we saw lives converted to digits without a sense of individual humanity and the impact of loss on everyone - often without a chance of saying goodbye. We long for times with more colour and warmth. From within islands of ourselves."

**Julia Tchoudinova**

Visitor Experience

*Losing you*, photograph, 15 x 10 cm

A rusty boat full of stones. This photo reflects the heavy emotional state of losing a loved one, and the inability to move on.

*I left you in search of myself*, photograph, 15 x 10 cm

This work refers to self-discovery, a journey that very often starts in your teenage years, when growing up, children break bonds with their parents. "This can be an incredibly painful time for a parent as well, when they can only hope the child will come back to them one day".

*After singing in the church, Sarah Wheeler*, old style camera video, 13 minutes 22 seconds

The story of Sarah Wheeler - "an amazing person, extremely intelligent and caring who passed away in April 2016. She managed to turn her own suffering into such a positive and helpful force for many people through 'The Dragon Café' project".

**Sandro Turco**

Volunteer

*Live Together*, oil on wood, 15 x 10 cm

This work represents a couple living along a path - referring to three phases in their relationship - meeting, sharing and separation, as well as loss.

*Mildred*, cement, water, nails and washers, 15 x 15 x 15 cm

This work honours Tate's beloved cat, Mildred. The use of concrete and steel nails and washers represents the hardness and strength of love but also its fragility.

**Mhairi Vari**

Tate Commerce

*Till the longing is less (Climping)*, mixed media, rock, rubble sack, water-slide decal, 15 x 15 x 15 cm

This work has been transported to and from the gallery in the blue rubble sack that, folded, becomes its base. After the exhibition the stone will be put back into the rubble sack and returned, sympathetically, to the place it was taken from. The stone, and words, will be left. The bag will be removed, reused for as long as its plastic skin remains able to hold. The work bears the transcription of email type.

**Natasha Vassiliou**

Tate Commerce

*She carries her whole world* (2009) porcelain and other mixed media, 14.5 x 9.8 cm

"Love and loss can be both delicate and harsh at the same time. We always carry them together in pockets and fragments - emotionally and physically. She (the form) is the embodiment of just that. She is carrying her precious memories as fragments on her broken body". This work is created from fragmented pieces of porcelain and other materials.

**Catherina von Isenburg**

Tate Commerce

*Bee Hummingbird in Bell Jar* (2022) textiles, glass bell jar on wooden stand, 12 x 7.5 cm

Drawing inspiration from the natural world, the work focuses on the Bee Hummingbird - native to Cuba. These small birds are one of the many different animal species on this planet that we can't help but love, but are we going to lose them?

**Joanna Weller**

Visitor Host

*Every Stitch Remembers I* (2022) used clothing and embroidery, 6 x 6 x 6 cm

*Every Stitch Remembers II* (2022) used clothing and embroidery, 6 x 6 x 6 cm

*Every Stitch Remembers III* (2022) used clothing and embroidery, 6 x 6 x 6 cm

These three works are a continuation of a series using embroidery and film to comment on the high number of deaths amongst people living in care homes early on in the pandemic. Although no longer speaking of Covid-19 deaths in institutions they are a reminder of universal love and loss. The familiarity of the commonplace clothing and Bangladeshi stitching make the loss more poignant and personal.

**Colette West**

Tate Archives

*Dreaming Roses* (2020) ink print, 15 x 10 cm

An image of fragmented people's sleeping heads on rose shaped pieces of fabric. Reflected in this work are thoughts of hope, love and abandonment. It was made following the breakdown of West's relationship just before the Covid-19 pandemic, and is to do with feeling alone. Yet many share her loneliness; of fragmentation, fragility, dreams and the need for self care.

**Wendy Williams**

Visitor Experience

*A Home that was no longer mine* (2022) acrylic on found wood, 12.5 x 10 cm

Williams is interested in the former use of discarded objects. "The scene depicts a figure looking at a house in the distance, painted on a piece of found wood. The wood could have been part of a building or of something inside - conjuring up the image of ghosts. For whatever reason, this person has lost their house."

**Andrew Wyatt**

Visitor Experience

*East End Pubs* (2022) acrylic paint, 15 x 10 cm

"I wanted to capture the atmosphere found at dusk, of East End pubs, now converted into residential use, where if you listen hard enough, you can hear a ghostly echo of laughter, an old piano, a drag queen".