

8. Appendix

Table 8.1. Use of Determiners with Proper Names Denoting Movements, Art Groups and Art Schools

No.	No. in Appendix	Example	Denotation	structure	determiner	Head of proper name NP
1.1.	158	Cubism	movement	NP ¹	0 + PN head	Simple head
1.2.	47	the Puteaux-Cubists, Vorticists and Futurists	Members of a movement	NP	The + PN head	Simple head
1.3.	33	Cubist, Vorticist and Futurist painters	Modifier	NP [mod + head]	0 + PN mod + CN head	
1.4.	56	Roger Allard, one of the cubists' pet writers	movement	PP [det + mod + head]	Det [the + PN] + CN mod + CN head	
2.1.	34	Cubist Vorticist, and Futurist painters	Modifier	NP [mod + head]	0 + PN mod + CN head	
2.2.	48	the Puteaux-Cubists, Vorticists and Futurists	Members of a movement	NP	The + PN head	Simple head
3.1.	161	Futurism	movement	NP	0 + PN head	Simple head
3.2.	49	the Puteaux-Cubists, Vorticists and Futurists	Members of a movement	NP	The + PN head	Simple head
3.3.	55	the Futurists	Members of a movement	NP	The + PN head	Simple head
3.4.	35	Cubist, Vorticist and Futurist painters	Modifier	NP [mod + head]	0 + PN mod + CN head	

¹ The characters in bold were considered substantial for the results of Analysis (cf. 4.)

4.1.	18	Modernism	movement	NP	0 + CN head	Simple head
4.2.	102	an ultimately outmoded unreflexive modernism	Movement modified	NP [(mod) + head]	An + mod + PN head Simple h.	
4.3.	44	those modernists cited by Scharf	Members of a movement	NP [head + (mod)]	Those + PN head + mod	Simple head
4.4.	76	the modernist canon	modifier	NP [mod + head]	The + PN mod + CN head	
4.5.	43	a typical modernist artist of the 1910s	Modifier	NP [(mod) + mod + head + (mod)]	A + mod + PN mod + CN head + of-PP	
4.6.	61	the nascent American modernist scene	modifier	NP [(mod) + mod + head]	The + mod + CN head	
4.7.	57	modernist artists	Modifier	NP [mod + head]	0 + PN mod + CN head	
5.1.	80	Abstract Expressionism	movement	NP	0 + mod + PN head	Composite head
5.2.	65	Abstract Expressionism	movement	NP	0 + mod + PN head	Composite head
5.3.	74	the Abstract Expressionist movement ²	modifier	NP [mod + head]	The + mod + mod + CN head	
5.4.	75	an Abstract Expressionist sculpture	Modifier	NP [mod + head]	An + PN mod CN head	

² The official name of the movement is "Abstract Expressionism". *Artlex*, 17Aug 2011 <<http://www.artlex.com/ArtLex/a/abstractexpr.html>>.

6.1.	79	Color Field painting ³	movement	NP	0 + CN mod + CN head	composite head
6.2.	81	The Color Field painters	Modifier	NP [mod + head]	The + CN mod + CN head	
7.1.	82	Minimalism	movement	NP	0 + PN head	Simple head
7.2.	99	the post-Minimalist show ‘When Attitudes Became Form’ (ICA, 1969)	modifier	NP [mod + head]	The + PN mod + CN head	
8.	10	‘A Hard, Merciless Light: The Worker-Photography Movement, 1926-1939 ’	movement	NP	the + CN mod + CN head + mod	Composite head
9.	6	the ‘ Street Journalism ’ online newswire Demotix	movement	NP [mod + (mod) + head]	the + PN mod + mod + CN head	
10.	23	the US Workers’ Film and Photo League	movement	NP	the + CN mod + CN head1 + CN mod + CN head2	composite head
11.1.	38	realism	movement	NP	0 + CN head	Simple head
11.2.	98	critical realism ⁴	Movement	NP	0 + mod + CN head	Composite head
12.	83	Tachisme	movement	NP	0 + PN head	Simple head
13.	89	Surrealist automatism ⁵	movement	NP	0 + mod + CN head	Composite head
14.	90	process art ⁶	movement	NP	0 + CN mod + CN head	Composite head

³ The official name is “Color Field painting”, sometimes written also “Color Field Painting”. “Color Field Painting,” *Tate*, 17 Aug 2011 <<http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=71>>.

⁴ Critical Realism is written also with capital letters. Jan Baetens & Hilde van Gelder, “Critical Realism in Contemporary Art,” 17 Aug 2011 <<http://www.coronetbooks.com/books/new/crit5637.html>>.

⁵ *Latent Dirichlet Allocation*, 17 Aug 2011

<http://www.sccs.swarthmore.edu/users/08/ajb/tmve/wiki100k/docs/Surrealist_automatism.html>.

⁶ “Process Art,” *Tate*, 17 Aug 2011 <<http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=234>>.

15.1.	96	Greenbergian formalism ⁷	movement	NP	0 + mod + CN head	composite head
15.2.	66	Greenberg was a formalist	Member of a movement	NP	A + CN head	Simple head
16.	97	Art and Language ⁸	movement	NP	0 + CN head and CN head	Simple head
17.	114	Conceptual Art	movement	NP	0 + mod + CN head	Composite head
18.	142	the Arts and Crafts movement	movement	NP	The + CN mod + and + CN mod + CN head	Composite head
19.	143	the Bezael School of Arts and Crafts	movement	NP	The + PN mod + CN head + of-PP	Composite head
20.	147	the Pre-Raphaelites	movement	NP	The + PN head	Simple head
21.	150	'the Whitechapel Boys'	movement	NP	The + PN mod + CN head	Composite head
22.	159	Impressionism	movement	NP	0 + PN head	Simple head
23.	160	Fauvism	movement	NP	0 + PN head	Simple head
24.	162	Jewishism	movement	NP	0 + PN head	Simple head
25.	45	the Unanimism of Jules Romains	movement modified	NP [head + (mod)]	The + PN head + of-PP	Simple head
26.	115	most Pop artists	Members of a movement	NP	0 + CN mod + CN head	Composite head
27.	67	Rosenberg was a Francophile existentialist	Members of a movement	NP [(mod) + head]	A + CN mod + CN head	simple head
28.	59	mid-century American Abstraction	Movement modified	NP [(mod) + head]	0 + mod + CN head	composite head
29.	46	the Simultanéism of Henri-Martin Barzun	Movement modified	NP [head + (mod)]	The + PN head + of-PP	simple head
30.	149	the Royal Academy	Art school	NP	The + mod + CN head	Composite head
31.	145	the Slade School of Fine	Art school	NP	The + PN mod + CN	Composite head

⁷ Silvia Harisson, "Pop Art and the Origins of Postmodernism," 17 Aug 2011 <<http://assets.cambridge.org/97805217/91151/sample/9780521791151ws.pdf>>.

⁸ "Art & Language," *Tate*, 17 Aug 2011

<<http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=467>>.

		Art			head + of-PP	
32.	148	the London Group	art group	NP	The + PN mod + CN head	Composite head
33.	144	the Ben Uri Art Society	Art group	NP	The + PN mod + CN mod + CN head	Composite head
34.	64	the New York School	Art group	NP	The + PN mod + CN head	Composite head

Table 8.2. Use of Determiners with Proper Names Denoting Exhibitions

No.	No. in Appendix	Example	Denotation	structure	determiner	Head of proper name NP
1.	9	A Hard, Merciless Light: The Worker-Photography Movement, 1926-1939	exhibition	NP: NP	A + mod + CN head 1: the + CN mod + CN head 2 + mod	head 1: simple head 2: composite
2.	15	Universal Archive: The Condition of the Document and the Modern Photographic Utopia	exhibition	NP: NP	0 + mod + CN head 1: the + CN head 2a + CN mod + the + mod + CN head 2b	head 1: composite head 2: composite
3.	62	The New American Painting	exhibition	NP	The + mod + mod + CN head	composite head
4.	72	Action/Abstraction	exhibition	NP	0 + CN head	Simple head
5.	100	'When Attitudes Became Form	exhibition	clause	clause	
6.	106	Voids	exhibition	NP	0 + CN head	Simple head
7.	127	Unveiled: New Art From the Middle East	exhibition	AdjP: NP	0 + Adj head: mod + CN head + from-PP	Composite head
8.	141	Hidden and Homeless	exhibition	AdjP	0	Composite head
9.	157	The Ben Uri Story: From Art Society to Museum	exhibition	NP: PP	The + PN mod + CN head: from-PP	Composite head
10.	112	Pictures	Exhibition	NP	0 + CN head	Simple head

Table 8.3. Use of Determiners with Proper Names Denoting Art Institutions

No.	No. in Appendix	Example	Denotation	Structure	Determiner and internal structure of NP	Note
1.1.	153	the Tate	gallery	NP	the + PN head	composite head
1.2.	175	Tate Britain	gallery	NP	0 + PN head + PN mod	Composite head
1.3.	156	Tate Jewish	gallery	NP	0 + PN head + PN mod	Composite head
1.4.	30	the current Tate ⁹ exhibition of Muybridge's work	Gallery	NP [mod + mod + head + mod]	The + mod + PN mod + CN head + of-PP	
1.5.	135	Tate's January conference	gallery	NP [det + mod + head]	PN det + PN mod + CN head	
2.1.	139	the Saatchi Gallery	Gallery	NP	The + PN mod + CN head	Composite head
2.2.	128	London's Saatchi Gallery	gallery	NP [det + head]	PN det + PN mod + CN head	Composite head
3.1.	174	the Saatchi Collection	gallery	NP	The + PN mod + CN head	Composite head
4.1.	140	the Ben Uri Gallery (the London Jewish Museum of Art) ¹⁰	gallery	NP (NP)	The + PN mod + CN head (the + PN mod + PN mod + CN head + of-PP)	Composite heads
4.2.	164	Ben Uri Gallery, The London Jewish Museum of Art	gallery	NP, NP	0 + PN mod + CN head, the + PN mod + PN mod + CN head + of-PP	Composite heads

⁹ On the official website of the gallery "Tate" is used with the null article. *Tate*, 17 Aug 2011 <<http://www.tate.org.uk/about/>>.

However, the BNC showed only examples "The Tate Gallery" or "The Tate".

¹⁰ The official name found on the website of the gallery is "Ben Uri Gallery, The London Jewish Museum of Art" *Ben Uri Gallery*, 17 Aug 2011 <<http://www.benuri.org.uk/>>.

4.3.	152	Ben Uri	gallery	NP	0 + PN head	Composite head
5.	94	the 1993 Hayward Gallery ¹¹ retrospective catalogue	gallery	NP [mod + mod + mod + head]	the + mod + mod (PN mod + CN head) + mod + CN head	
6.	103	the Emmerich Gallery	gallery	NP	The + PN mod + CN head	composite head
7.	104	the Jack Wendler Gallery	gallery	NP	The + PN mod + CN head	composite head
8	107	the nascent Lisson Gallery	gallery	NP [(mod) + head]	The + mod + PN mod + CN head	Composite head
9.	108	the Nigel Greenwood Gallery	gallery	NP	The + PN mod + CN head	composite head
10.	109	Robert Self's Situation Gallery ¹²	gallery	NP [det + head]	0 + PN mod + CN head	composite head
11.	117	Hallwalls	gallery	NP	0 + PN head	Simple head
12.	118	Metro Pictures	gallery	NP	0 + CN mod + CN head	composite head
13.	119	Artists Space	gallery	NP	0 + CN mod + CN head	Composite head
14.	126	the recently opened Beirut Art Centre ¹³	gallery	NP [(mod) + head]	The + mod + PN mod + CN mod + CN head	Composite head
15.	153	the National Gallery	gallery	NP	The + mod + CN head	Composite head
16.1	113	the Metropolitan Museum of Art	museum	NP	The + mod + CN head + CN mod	Composite head
16.2.	116	the Metropolitan	museum	NP	The + PN head	Simple head
17.	11	the Museo	museum	NP	The + foreign NP	Composite

¹¹ The official name is "The Hayward Gallery". "The Hayward Gallery," *Southbank Centre*, 17 Aug 2011 <<http://ticketing.southbankcentre.co.uk/venues/hayward-gallery>>.

¹² The official name is "Situation Gallery". "Angelo Bozzola Situation Gallery London 1974," *Artdecigncafe*, 17 Aug 2011 <<http://www.artdesigncafe.com/Angelo-Bozzola-Situation-Gallery-London-1974>>.

¹³ Though on the official webpage of the gallery its name appears with the null article, other online sources use "The Beirut Art Centre" *Beirut Art Centre*, 17 Aug 2011 <<http://www.beirutartcenter.org/images/articles/aishti.jpg>>.

		Nacional Centro de Arte Reina Sofia				head
18.	16	the Museu d'Art Contemporani de Barcelona	museum	NP	The + foreign NP	Composite head
19.	73	New York's Jewish Museum ¹⁴	Museum	NP	0 + PN mod + PN mod + CN head	composite head
20.	105	the Pompidou Centre's ¹⁵ recent exhibition of trans-historical evacuated exhibition spaces	museum	NP [Det + mod + head + of-PP]	Det [The + PN mod + CN head]	Composite head
21.	120	the Louvre and Guggenheim museums	Museum	NP	The + PN mod + CN head	Composite head
22.	121	the Louvre and Guggenheim museums	Museum	NP	The + PN mod + CN head	Composite head
23.	154	the Royal Opera House	Opera house	NP	the + mod + CN mod + CN head	composite head
24.	124	Christie's	Auction house	NP	0 + PN head	Simple head
25.	125	Bonhams	Auction house	NP	0 + PN head	Simple head
26.	137	Sotheby's	Auction house	NP	0 + PN head	Simple head

¹⁴ The official name is The Jewish Museum. *The Jewish Museum*, 17 Aug 2011
<<http://www.thejewishmuseum.org/>>.

¹⁵ The official name in English is "The Pompidou Centre". *Centre Pompidou*, 17 Aug 2011
<<http://www.centrepompidou.fr/pompidou/Communication.nsf/0/88D31BDB4FE7AB60C1256D970053FA6F?OpenDocument&sessionM=8.1&L=2>>.

Table 8.4. Use of Determiners with Proper Names Denoting Artworks

No.	No. in Appendix	Example	Denotation	Structure	Determiner and internal structure of NP	Head of proper name NP
1	26	The Working Man's Eye	article	NP	The + CN CN mod + CN head	composite head
2	20	Museum Photography and Museum Prose	book	NP and NP	0 + CN mod + CN head and 0 + CN mod + CN head	composite heads
3	28	Attitudes of Animals in Motion	book	NP	0 + CN head + of-PP	composite head
4	29	Animal Locomotion	book	NP	0 + CN mod + CN head	composite head
5	31	Photography and Art	book	NP and NP	0 + CN head 1 + and + 0 + CN head 2	Simple heads
6	60	Action Painting: Jackson Pollock	book	NP: NP	0 + mod + CN head: 0 + PN head	Composite heads
7	77	Post-Painterly Abstraction, Color as Field: American Painting 1950–1975	book	NP, NP PP: NP	0 + mod + CN head, 0 + CN head + as + CN N: 0 + mod + CN head + mod	composite heads
8	92	Art in Theory 1900–2000	book	NP	0 + CN head + mod	composite head
9	93	A Quiet Revolution	book	NP	A + mod + CN head	composite head
10	95	English Art and Modernism	book	NP and NP	0 + mod + CN head + and + 0 + PN head	Head 1: composite Head 2: simple
11	154	Modern Life and Modern Subjects: British Art in the Early Twentieth Century	book	NP and NP: NP	0 + mod + CN head + and + 0 + mod + CN head: 0 + PN mod + CN head + PP	Composite heads
12	101	Drawing: Competence and incompetence	Chapter of a book	NP: NP and NP	0 + CN head: 0 + CN head + and + 0 + CN head	Simple heads
13	69	The American	essay	NP	The + mod + CN	Composite

		action painters			head	head
14	24	The Forgotten Space	film	NP	The + mod + CN head	composite head
15	27	Damnation of Faust	film	NP	0 + CN head + of-PP	composite head
16	58	Anémic Cinéma	film	NP	0 + mod + CN head	composite head
17	22	Poetics of Dispossession: Proletarian Documentary	film series	NP: NP	0 + CN head + CN mod: 0 + mod + CN head	composite heads
18	51	the 3 Standard Stoppages	installatio n	NP	The + mod + CN head	composite head
19	131	Qalandia 2067	installatio n	NP	0 + PN head + mod	Composite head
20	132	Ghost	installatio n	NP	0 + CN head	Simple head
21	36	Nude descending a staircase	painting	NP	0 + CN head + mod	composite head
22	40	the Large Glass	painting	NP	The + mod + CN head	composite head
23	63	Last Painting	painting	NP	0 + mod + CN head	composite head
24	130	We Die Out of Hand	painting	clause		
25	137	Typical Iranian Wedding	painting	NP	0 + mod + PN mod + CN head	Composite head
26	162	At the Window	painting	PP	P + the + CN	
27	171	Guernica	painting	NP	0 + PN head + mod	Simple head
28	170	Mandi XV!, 2007	project	NP	0 + PN head + mod	Composite head
29	133	Self Melt	sculpture	NP	0 + CN head + mod	Composite head
30	21	The Cinema Comes to the Village	series of photograp hs	clause		
31	25	Fish Story	series of photograp hs	NP	0 + CN mod + CN head	composite head
32	129	Men of Allah	series of photograp hs	NP	0 + CN head + of + PN mod	composite head

Table 8.5. Use of Determiners with Proper Names Denoting Art Events

No.	No. in Appendix	Example	Denotation	Structure	Determiner and internal structure of NP	Head of proper name NP
1.	164	the first Moscow Biennale of Contemporary Art	biennial	NP	The + mod + PN mod + CN head + PP	Composite head
2.	167	the Moscow Biennale	biennial	NP	The + PN mod + CN head	Composite head
3.1.	165	the Frieze Art Fair	fair	NP	The + PN mod + CN mod + CN head	Composite head
3.2.	168	this year's Frieze Art Fair	fair	NP [det + head]	Det + PN mod + CN mod + CN head	Composite head
3.3.	166	Frieze	fair	NP	0 + PN head	Simple head
4	169	Frieze Projects	Art programme	NP	0 + PN mod + CN head	Composite head
5	122	Art Paris Abu Dhabi ¹⁶ Fair	fair	NP[mod + (head)]	0 + PN mod + (CN head)	Simple head
6	123	Art Dubai	fair	NP	0 + CN head + PN mod	Composite head
7	172	the Free Art Fair	fair	NP	The + mod + CN mod + CN head	Composite head
8	135	Infrastructures and Ideas	conference	NP	0 + CN head + and + CN head	Composite head
9	91	Modern Art and Modernism: Manet to Pollock	art course	NP and NP: NP PP	0 + mod + CN head + 0 + PN head: 0 + PN head + prep + PN head	Head 1: composite Head 2: Simple Head 3: Simple

¹⁶ The official name is “Art Paris Abu Dhabi”. “Art Paris Abu Dhabi: Modern & Contemporary Art Fair ,” *Designtaxi*, 17 Aug 2011 <<http://designtaxi.com/news/22163/Art-Paris-Abu-Dhabi-Modern-Contemporary-Art-Fair/>>.

Table 8.6. Use of Determiners with Proper Names Denoting Media

No.	No. in Appendix	Example	Denotation	Structure	Determiner and internal structure of NP	Head of proper name NP
1	7	Demotix ¹⁷	Community website	NP	0 + PN head	Simple head
2	8	the indymedia ¹⁸ revolution	Community website	NP [mod + head]	the + PN mod + CN head	
3	14	Foto8 ¹⁹	Journalism website	NP	0 + CN head + mod	simple head
4	70	ARTnews	magazine	NP	0 + PN head	simple head
5	71	Life magazine	magazine	NP	0 + CN mod + CN head	Composite head
6	110	<i>Studio International</i>	magazine	NP	0 + CN head + N in apposition	Composite head
7	111	<i>Art Monthly</i>	magazine	NP	0 + CN head + mod	Composite head
8	3	Facebook	Social website	NP	0 + PN head	Simple head
9	4	Flickr ²⁰	community website	NP	0 + PN head	Simple head
10	5	WeMedia ²¹	Community website	NP	0 + PN head	Simple head

¹⁷ *Demotix*, 17 Aug 2011 <<http://www.demotix.com/about-us>>.

¹⁸ *Indymedia*, 17 Aug 2011 <<http://www.indymedia.org/en/static/about.shtml>>.

¹⁹ *Foto8*, 17 Aug 2011 <<http://www.foto8.com/new/>>.

²⁰ *Flickr*, 17 Aug 2011 <<http://www.flickr.com/>>.

²¹ *WeMedia*, 17 Aug 2011 <<http://wemedia.com/>>.

Table 8.7. Use of Determiners with Proper Names Denoting Miscellaneous Art Concepts

No.	No. in Appendix	Example	Denotation	Structure	Determiner and internal structure of NP	Head of proper name NP
1	2	amateur photography	Art concept	NP	0 + CN modifier + CN head	Composite head
2	17	digital photography	Art concept	NP	0 + CN mod + CN head	Composite head
3	37	the new photography ²²	Art concept	NP	The + mod + CN head	Composite head
4	39	stop-motion imagery	Art concept	NP	0 + CN mod + CN head	Composite head
5	68	Abstract art	Kind of art	NP	0 + mod + CN head	Composite head
6	85	action painting ²³	Kind of art	NP	0 + CN mod + CN head	Composite head
7	1	the mainstream press	Kind of media	NP	the + CN mod + CN head	Composite head
8	19	image culture ²⁴	Media concept	NP	0 + CN mod + CN head	Composite head
9	87	Op art ²⁵	style	NP	0 + mod + CN head	Composite head
10	50	stop-motion photography	technique	NP	0 + CN mod + CN head	Composite head
10	32	stop-motion photography	technique	NP	0 + CN mod + CN head	Composite head
11	42	serial imagery	technique	NP	0 + mod + CN head	Composite head
12	41	sequential temporality	technique	NP	0 + mod + CN head	Composite head
13	52	chronophotography ²⁶	technique	NP	0 + CN head	Simple head
14	53	His famous motion capture ²⁷ suit	technique	NP [(mod) + mod + head]	His + mod + PN mod + CN head	Composite head

²² *The New Photography*, 17 Aug 2011 <<http://thenewphotography.com/>>.

²³ "Action Painting," *Encyclopaedia Britannica*, 17 Aug 2011 <<http://www.britannica.com/EBchecked/topic/4477/Action-painting>>.

²⁴ Elizabeth Thoman, "Rise of the Image Culture," *Center for Media Literacy*, 17 Aug 2011 <<http://www.medialit.org/reading-room/rise-image-culture>>.

²⁵ "Op Art," *Encyclopaedia Britannica*, 17 Aug 2011 <<http://www.britannica.com/EBchecked/topic/429533/Op-art>>.

²⁶ Andrew Davidhazy, "Chronophotography," *Online Encyclopaedia*, 17 Aug 2011 <<http://encyclopedia.jrank.org/articles/pages/1125/Chronophotography.html>>.

²⁷ *Motion capture* is used with the null article. *Motioncapture*, 17 Aug 2011 <<http://www.motioncapture.com/>>.

15	54	Bragaglia's Photodynamism ²⁸	technique	NP [mod + head]	0 + PN mod + CN head	Simple head
16	78	acrylic-paint technology	technique	NP	0 + mod + CN head	Compos ite head
17	84	automatism ²⁹	technique	NP	0 + CN head	Simple head
18	86	hard-edge abstraction ³⁰	technique	NP	0 + CN mod + CN head	Compos ite head
19	88	process painting ³¹	technique	NP	0 + CN mod + CN head	Compos ite head
20	12	the digital revolution ³²	Technological concept	NP	The + mod + CN head	Compos ite head
21	13	the analogue age ³³	Technological concept	NP	The + mod + CN head	Compos ite head

²⁸ Anton Giulio Bragaglia, "Futurist Photodynamism," *Italian Futurism*, 17 Aug 2011
<<http://www.italianfuturism.org/manifestos/futuristphotomanifesto/>>.

²⁹ "Automatism," *Encyclopaedia Britannica*, 17 Aug 2011
<<http://www.britannica.com/EBchecked/topic/44943/automatism>>.

³⁰ Beth Gersh-Nesic, "Hard-Edge Painting: Art History Basics 101" *About.com*, 17 Aug 2011
<http://arthistory.about.com/od/modernarthistory/a/hardedge_10one.htm>.

³¹ *A Bigger Pond*, 17 Aug 2011 <<http://www.abiggerpond.com/workshops/>>.

³² *Think Quest*, 17 Aug 2011 <<http://library.thinkquest.org/25744/>>.

³³ *Life in the Analog Age*, 17 Aug 2011 <<http://www.lifeintheanalogage.com/>>.

Table 8.8. Examples from Tables 8.1. - 8.7. in Sentential Context

No.	Example	Source
1	Across the mainstream press and on a slew of new websites dedicated to citizen journalism, amateur photography is once again being championed as a weapon of revolution.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
2	Across the mainstream press and on a slew of new websites dedicated to citizen journalism, amateur photography is once again being championed as a weapon of revolution.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
3	By taking photographs on mobile phones and uploading them to user-generated content (UGC) platforms like Facebook , Flickr and WeMedia, ordinary citizens are now able to create and spread the news.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
4	By taking photographs on mobile phones and uploading them to user-generated content (UGC) platforms like Facebook, Flickr and WeMedia, ordinary citizens are now able to create and spread the news.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
5	By taking photographs on mobile phones and uploading them to user-generated content (UGC) platforms like Facebook, Flickr and WeMedia , ordinary citizens are now able to create and spread the news.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
6	As the promoters of the ‘ Street Journalism ’ online newswire Demotix suggest, ‘News by You’ has finally trumped ‘All the News That’s Fit to Print’.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
7	As the promoters of the ‘Street Journalism’ online newswire Demotix suggest, ‘News by You’ has finally trumped ‘All the News That’s Fit to Print’.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
8	Some among us are suspicious of the indymedia revolution.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
9	It is the latter question that hangs over ‘ A Hard, Merciless Light: The Worker-Photography Movement, 1926-1939 ’ now on view at the Museo Nacional Centro de Arte Reina Sofia, Madrid.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
10	It is the latter question that hangs over ‘A Hard, Merciless Light: The Worker-Photography Movement, 1926-1939 ’	<i>Art Monthly</i> , June 2011,

	now on view at the Museo Nacional Centro de Arte Reina Sofia, Madrid.	“Photography as Work”, p.11
11	It is the latter question that hangs over ‘A Hard, Merciless Light: The Worker-Photography Movement, 1926-1939’ now on view at the Museo Nacional Centro de Arte Reina Sofia , Madrid.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
12	Curated by Jorge Ribalta, the exhibition, which brings together an amazing array of documents (photography, film, posters, books and illustrated magazines) from a period when reporting was inimically tied to the index, asks us to measure the euphoria of the digital revolution against the lessons of the analogue age.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
13	Curated by Jorge Ribalta, the exhibition, which brings together an amazing array of documents (photography, film, posters, books and illustrated magazines) from a period when reporting was inimically tied to the index, asks us to measure the euphoria of the digital revolution against the lessons of the analogue age .	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
14	In a recent interview for Foto8 , Ribalta insisted that the current debate ‘tends to naturalise an anti-realist discourse concerning photography’, adding: ‘Its effect is to erase the documentary power of photography, which is precisely the political potential to link art to transformative radical politics.’	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
15	In ‘ Universal Archive: The Condition of the Document and the Modern Photographic Utopia ’, an exhibition tracing a history of photography from the medium’s invention through its reformulation in the 1970s and again today, which he curated for the Museu d’Art Contemporani de Barcelona in 2008, he similarly asked: has the spectralisation of digital photography trivialised the document?	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
16	In ‘ Universal Archive: The Condition of the Document and the Modern Photographic Utopia ’, an exhibition tracing a history of photography from the medium’s invention through its reformulation in the 1970s and again today, which he curated for the Museu d’Art Contemporani de Barcelona in 2008, he similarly asked: has the spectralisation of digital photography trivialised the document?	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.11
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18	Raising these concerns in the museum is no easy task, and not	<i>Art Monthly</i> , June

	simply because the organisation of an exhibition dedicated to reintroducing class-consciousness into our histories of Modernism might not necessarily draw visitors.	2011, “Photography as Work”, p.12
19	The promise of digital photography has not only transformed the way in which ‘we’ navigate image culture , it has fundamentally altered our institutional histories of photography.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.12
20	Exhibiting large-scale, often singular and expensive photographs by such celebrated photographers as Thomas Struth, Jeff Wall and Thomas Demand, the museum, as Julian Stallabrass recently argued in ‘ Museum Photography and Museum Prose ’, has conveniently reskilled and redefined photography as a plastic art.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.12
21	For example, the exhibition encapsulates the Comintern’s desire to tap into the media’s promise as a two-way street with a selection from Eugen Heilig’s ‘ The Cinema Comes to the Village ’, the German photojournalist’s 1927 series of portraits of Soviet workers mesmerised by image production in the industrial age.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.12
22	Ribalta caps off what can only be described as a feat of archival research with the five-part film series ‘ Poetics of Dispossession: Proletarian Documentary ’, which includes works by Dziga Vertov, Joris Ivens and the rarely screened newsreels of the US Workers’ Film and Photo League.	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.12
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24	And seeking not to leave us in the past but once again to connect the exhibition to present-day documentary work, Ribalta invited Allan Sekula to screen <i>The Forgotten Space</i> , 2011, the sequel to his 1995 photoseries ‘Fish Story’, in which Sekula arranged archival footage, still photography and interviews to document the mediation of labour in the global sea-based economy	<i>Art Monthly</i> , June 2011, “Photography as Work”, p.12
25	And seeking not to leave us in the past but once again to connect the exhibition to present-day documentary work, Ribalta invited Allan Sekula to screen <i>The Forgotten Space</i> , 2011, the sequel	<i>Art Monthly</i> , June 2011, “Photography as Work”,

	to his 1995 photoseries 'Fish Story' , in which Sekula arranged archival footage, still photography and interviews to document the mediation of labour in the global sea-based economy.	p.12
26	The exhibition takes its title from German pedagogue Edwin Hoernle's 1930 article 'The Working Man's Eye' .	<i>Art Monthly</i> , June 2011, "Photography as Work", p.12
27	Is not ours the episteme of temporal malleability, where one time runs through, across, or beside another, much like one of those early postmodern experiments in video narrative, Dara Birnbaum's <i>Damnation of Faust</i> perhaps?	<i>Art Monthly</i> Nov 10, "Time and Motion" p.1
28	The serial imagery of <i>Attitudes of Animals in Motion</i> , 1881, and <i>Animal Locomotion</i> , 1887, dependent as it is on the arrest of motion and time, seemingly begs reanimation: the series is read as filmstrip.	<i>Art Monthly</i> Nov 10, "Time and Motion" p.2
29	The serial imagery of <i>Attitudes of Animals in Motion</i> , 1881, and <i>Animal Locomotion</i> , 1887, dependent as it is on the arrest of motion and time, seemingly begs reanimation: the series is read as filmstrip.	<i>Art Monthly</i> Nov 10, "Time and Motion" p.2
30	One of the significant features of the current Tate exhibition of Muybridge's work is its renewed emphasis on him as a photographer: we might see the project as an escape from the telos of cinema that dominates all forms of contemporary culture and, increasingly, that culture's histories.	<i>Art Monthly</i> Nov 10, "Time and Motion" p.2
31	As far as Muybridge is concerned, this practice started, I think, with Aaron Scharf, who suggested in <i>Photography and Art</i> that stop-motion photography 'offered Cubist, Vorticist and Futurist painters a fresh vocabulary'.	<i>Art Monthly</i> Nov 10, "Time and Motion" p.2
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36	Duchamp’s <i>Nu descendant un escalier</i> #2 (Nude descending a staircase), 1912, with its mobilisation of form through displacement and repetition, is offered as particular evidence that the new photography subverted the conventions of painting.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.2
37	As half a glance at the oeuvre of Muybridge’s Philadelphian devotee Thomas Eakins will show you, the new photography could actually reinforce the conventions of realism.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.2
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39	Duchamp’s painting, furthermore, while drawing upon stop-motion imagery , worked against its source material through pursuing the established painterly convention of figuring the model between positions in order to create a greater illusion of movement.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.3
40	Duchamp had certainly seen Marey’s work, admitting to Pierre Cabane that <i>Nu descendant</i> took off from his serial imagery, and he knew of Muybridge, describing his importance for this painting and for the Large Glass , 1915-23, in an interview with James Johnson Sweeney in 1946.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.3
41	However, I would suggest that Duchamp’s relationship to the idea of sequential temporality – which for Marey, Muybridge, Scharf and the contemporary boosters of cinema goes hand-in-hand with serial imagery – is that of a typical modernist artist of the 1910s, which is to say that it is at best ambivalent towards such a notion and sometimes antagonistic.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.3
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44	The relation to photography of those modernists cited by Scharf was not quite as tranquil as he makes out.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.3
45	Because of their indebtedness to Bergson's ideas, in particular his concept of the anteriority of duration to space – filtered on the one hand through the Unanimism of Jules Romains and on the other the Simultanéism of Henri-Martin Barzun – the Puteaux-Cubists, Vorticists and Futurists, in their representation of movement, pursued a project grounded on a wholly different notion of time and space to that which underpinned stop-motion photography and the cinema.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.3
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51	If the sewing is literal in the 3 Standard Stoppages , as Gould and Rhonda Roland Shearer showed, in the descending nude those lines of arrest are translated into pictorial form as Duchamp mimics the points and lines that characterise the analysis of movement in Marey's chrono-photography using his famous 'motion capture' suit.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.4
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54	<p>This much is clear from the Futurists' 1913 diatribe against Bragaglia's 'Photodynamism', even though Bragaglia himself later claimed a legitimacy for his project through Bergson, or from the fierce reaction of the Futurists after 1911 to contemporary critics, such as Roger Allard, one of the cubists' pet writers, who claimed that they were overly dependent upon the cinematic in their evocation of <i>simultanéité</i> through superimposition, displacement and montage.</p>	<p><i>Art Monthly</i> Nov 10, "Time and Motion" p.4</p>
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57	<p>It is certainly not original to cite the influence upon</p>	<p>3 <i>Art Monthly</i></p>

	modernist artists in the prewar era of both Bergson’s theories of time and of the ideas about time in the new physics, but it is perhaps more apposite than talking about the effect of photography or cinema.	Nov 10, “Time and Motion” p.3
58	A viewing of <i>Anémic Cinéma</i> , 1926, or a walk round the <i>Large Glass</i> ought to make this obvious.	<i>Art Monthly</i> Nov 10, “Time and Motion” p.3
59	Three new books continue the revival of interest in mid-century American Abstraction .	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.6
60	The first, an exhibition catalogue, <i>Action Painting: Jackson Pollock</i> , attempts to set Pollock among painters whose gestural mark making was central to their work.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.6
61	For the nascent American modernist scene, he had to be innovative yet have pedigree.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.6
62	After ‘ The New American Painting ’ exhibition, which toured Europe in 1958–9, the influence was mostly American.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.6
63	One can compare it to Gorky’s unfinished <i>Last Painting</i> (1948), which is also illustrated.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.7
64	It covers the New York School and centres on two dominant critics of Abstract Expressionism, Clement Greenberg (1909–94) and Harold Rosenberg (1906–78).	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.7
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66	Greenberg was a formalist , who considered New York painters the logical extension of painting’s development from Manet onwards.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.7
67	Rosenberg was a Francophile existentialist , who believed that art was the residue of an artist’s action, free of context, and that stylistic analysis was redundant.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.7-8
68	Abstract art of the period benefited from rivalry between two critics who both agreed on the primacy of the New York School.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action”

		p.8
69	His landmark ‘ The American action painters ’ published in ARTnews, December 1952, created a stir with its portrayal of an artist out of history (at variance with Greenberg’s artist strapped to the juggernaut of historical inevitability) who made meaning through his action in the arena of the studio.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
70	His landmark ‘The American action painters’ published in ARTnews , December 1952, created a stir with its portrayal of an artist out of history (at variance with Greenberg’s artist strapped to the juggernaut of historical inevitability) who made meaning through his action in the arena of the studio.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
71	Everyone thought he meant Pollock, whose famous studio photographs had been published in the four-million-selling Life magazine in August 1949, though Elaine de Kooning claimed the subject was her husband.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
72	The curators of ‘ Action/Abstraction ’, a touring show that opened at New York’s Jewish Museum, included a large number of sculptures, and in the catalogue they discuss the problematic status of sculpture in the Abstract Expressionist movement.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
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75	What is the definition of an Abstract Expressionist sculpture?	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
76	Ibram Lassaw, David Hare, Seymour Lipton and Herbert Ferber are not well known now, though David Smith is firmly established in the modernist canon.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
77	The briefest book is a new study of Post-Painterly Abstraction, Color as Field: American Painting 1950–1975 .	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8

78	They applied colour in thin washes, exploiting technical advances in acrylic-paint technology .	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
79	Frankenthaler and her husband Robert Motherwell acted as intermediaries between Color Field painting and Abstract Expressionism.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8
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81	The Color Field painters were linked by common techniques and aims rather than the close social bonding of first-generation artists who had experienced the Depression and the government-funded WPA, which provided destitute artists with payment for paintings.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.8-9
82	For those who subscribe to narrative interpretations, this is the bridge between Abstract Expressionism and Minimalism .	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.9
83	One can locate many tendencies here among the unfamiliar names: automatism, action painting, hard-edge abstraction, Tachisme , Op art, process painting and many hybrids.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.9
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	Tachisme, Op art, process painting and many hybrids.	p.9
89	Finished canvases were suspended as free-hanging pieces, fusing process art, action painting, sculpture and Surrealist automatism .	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.9
90	Finished canvases were suspended as free-hanging pieces, fusing process art , action painting, sculpture and Surrealist automatism.	<i>The Art Book</i> , Feb 2009 “Light, Canvas, Action” p.9
91	He was a significant mover in the establishment, in 1983, of the innovative Open University A315 course ‘ Modern Art and Modernism: Manet to Pollock ’, which morphed into what Harrison describes diplomatically as the ‘pluralistic’ A316 course ‘Modern Art: Practices and Debates’	<i>The Art Book</i> , May 2010 “Modernism’s Crisis?” p.10
92	Most higher education art history teachers like myself will have used these television programmes and the variety of related published material, from the initial study-packs to the series of books developed from them, together with related texts such as, pre-eminently, Art in Theory 1900–2000 (Blackwell, 1992/2003).	<i>The Art Book</i> , May 2010 “Modernism’s Crisis?” p.10
93	Since 1950 is a collection of 12 essays, only four of which have previously been published, and only two of those in easily accessible places, the chapter on 1960s sculpture in A Quiet Revolution (Thames & Hudson, 1987) and that on Roger Hilton in the 1993 Hayward Gallery retrospective catalogue.	<i>The Art Book</i> , May 2010 “Modernism’s Crisis?” p.10
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95	Though the volume starts with a historical flavour,	<i>The Art Book</i> , May

	this is not a follow-on volume to his English Art and Modernism .	2010 "Modernism's Crisis?" p.10
96	The focus of much of the book is on the late 1960s' critical assault on Greenbergian formalism and its legacy, with continuing reference to Art and Language, which he continually vaunts for its species of critical realism.	<i>The Art Book</i> , May 2010 "Modernism's Crisis?" p.10
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98	The focus of much of the book is on the late 1960s' critical assault on Greenbergian formalism and its legacy, with continuing reference to Art and Language, which he continually vaunts for its species of critical realism .	<i>The Art Book</i> , May 2010 "Modernism's Crisis?" p.10
99	He uses his own photographs of the post-Minimalist show 'When Attitudes Became Form' (ICA, 1969) but does not explain his involvement in shaping the exhibition for a British venue.	<i>The Art Book</i> , May 2010 "Modernism's Crisis?" p.11
100	He uses his own photographs of the post-Minimalist show ' When Attitudes Became Form ' (ICA, 1969) but does not explain his involvement in shaping the exhibition for a British venue.	<i>The Art Book</i> , May 2010 "Modernism's Crisis?" p.11
101	Thus, in his chapter entitled ' Drawing: Competence and incompetence ', Hilton's expressive art is seen as on 'the further side of a significant divide', stuck in an ultimately outmoded unreflexive modernism, whereas Art and Language's deliberate 'incompetences' in their drawings are on the right side of that divide in their selfcritical knowingness.	<i>The Art Book</i> , May 2010 "Modernism's Crisis?" p.11
102	Thus, in his chapter entitled 'Drawing: Competence and incompetence', Hilton's expressive art is seen as on 'the further side of a significant divide', stuck in an ultimately outmoded unreflexive modernism , whereas Art and Language's deliberate 'incompetences' in their drawings are on the right side of that divide in their selfcritical knowingness.	<i>The Art Book</i> , May 2010 "Modernism's Crisis?" p.11
103	The young critic enthusiastic about Morris Louis's paintings gets turned off by the classy money-drenched atmosphere of the Emmerich Gallery , and	<i>The Art Book</i> , May 2010 "Modernism's Crisis?" p.12

	recognises the role of context as meaning.	
104	Between December 1971 and July 1974 the Jack Wendler Gallery held 26 exhibitions in five London locations, and you could probably fit the combined physical evidence of most of those shows into a small suitcase.	<i>Art Monthly</i> , Jun 2009, "Dematerialised: Jack Wendler Gallery 1971-1974" p.24
105	The gallery's lifespan, similarly, pleasantly suspends the linear history of dematerialised art in mid flow, veering away from the utter emptying out characterised by the Pompidou Centre's recent exhibition of trans-historical evacuated exhibition spaces, 'Voids' (Reviews <i>AM326</i>).	<i>Art Monthly</i> , Jun 2009, "Dematerialised: Jack Wendler Gallery 1971-1974" p.24
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107	Wendler was not exactly the only proponent of Conceptual Art in London at the time: there were the nascent Lisson Gallery , the Nigel Greenwood Gallery and Robert Self's Situation Gallery.	<i>Art Monthly</i> , Jun 2009, "Dematerialised: Jack Wendler Gallery 1971-1974" p.24
108	Wendler was not exactly the only proponent of Conceptual Art in London at the time: there were the nascent Lisson Gallery, the Nigel Greenwood Gallery and Robert Self's Situation Gallery.	<i>Art Monthly</i> , Jun 2009, "Dematerialised: Jack Wendler Gallery 1971-1974" p.24
109	Wendler was not exactly the only proponent of Conceptual Art in London at the time: there were the nascent Lisson Gallery, the Nigel Greenwood Gallery and Robert Self's Situation Gallery .	<i>Art Monthly</i> , Jun 2009, "Dematerialised: Jack Wendler Gallery 1971-1974" p.24
110	The local context, for those who, like me, weren't born at the time, can be sketchily grasped from old copies of <i>Studio International</i> and the various books arranged on one table: from Lucy Lippard's <i>Six Years</i> to Hans Ulrich Obrist's recent <i>A Brief History of Curating</i> .	<i>Art Monthly</i> , Jun 2009, "Dematerialised: Jack Wendler Gallery 1971-1974" p.24
111	By 1975, he was planning what this show's pamphlet-style catalogue terms 'a low-priced, ephemeral, black-and-white monthly magazine that would provide coverage of the gradually expanding contemporary exhibition scene in London'; this show has been timed because, 38 years after he arrived in London, and 33 years after he began publishing <i>Art Monthly</i> , Wendler is returning	<i>Art Monthly</i> , Jun 2009, "Dematerialised: Jack Wendler Gallery 1971-1974" p.25

	to the US.	
112	'Pictures' , the group show that Douglas Crimp curated for Artists Space in New York in 1977, has gathered extraordinary renown.	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
113	One would have thought it still had further to go in its journey from the columns of fringe magazines into the sorts of museums that have carpets, but such is the momentum behind it that it has already found its way into the Metropolitan Museum of Art .	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
114	It noticed the emergence of a generation raised on Conceptual Art who were returning to representation and were critical of mass media rather than nostalgic and indulgent towards it, as most Pop artists were.	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
115	It noticed the emergence of a generation raised on Conceptual Art who were returning to representation and were critical of mass media rather than nostalgic and indulgent towards it, as most Pop artists were.	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
116	But that still leaves room for a history and a trawling of the social scene, and that is what has been undertaken by Douglas Eklund, curator of photography at the Metropolitan , who has written the lengthy catalogue that accompanies this show.	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
117	And he finds one East Coast fount in Buffalo, where Longo, Cindy Sherman, Charles Clough and others gathered around a tiny, buzzy, short-lived gallery called Hallwalls (eagle-eyed, Eklund locates the Pictures group's interests in childhood and myth as deriving from this source).	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
118	Then everyone came to New York: Californian curator Helene Winer (and Goldstein's then partner) gave the crowd shows at Artists Space and, later, at Metro Pictures , which she co-founded with Janelle Reiring.	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
119	Then everyone came to New York: Californian curator Helene Winer (and Goldstein's then partner) gave the crowd shows at Artists Space and, later, at Metro Pictures, which she co-founded with Janelle Reiring.	<i>Art Monthly</i> , Jun 2009, "The Pictures Generation 1974-1984" p.25
120	Abu Dhabi's plan is to construct branches of the Louvre and Guggenheim museums on Saadiyat Island, and the city is responsible for promoting Art Paris Abu Dhabi Fair.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 15
121	Abu Dhabi's plan is to construct branches of the Louvre and Guggenheim museums on Saadiyat Island, and the city is responsible for promoting Art Paris Abu Dhabi Fair.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 15
122	Abu Dhabi's plan is to construct branches of the Louvre and Guggenheim museums on Saadiyat Island, and the city is responsible for promoting Art Paris Abu Dhabi Fair .	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 15
123	Dubai boasts 50 galleries, hosted its inaugural art fair, Art Dubai , and has welcomed auction houses	<i>The Art Book</i> , Nov 1 2009, "Contemporary

	Christie's and Bonhams.	Art in the Middle East” p. 15
124	Dubai boasts 50 galleries, hosted its inaugural art fair, Art Dubai, and has welcomed auction houses Christie's and Bonhams.	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 15
125	Dubai boasts 50 galleries, hosted its inaugural art fair, Art Dubai, and has welcomed auction houses Christie's and Bonhams .	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 15
126	In January 2009, the recently opened Beirut Art Centre , designed by Lebanese-based architect Raed Abillama, held its first show, Closer, which consisted of internationally recognised artists who are from the region.	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 15
127	Short of travelling to the Middle East to find out what has the art world stirring, the recent exhibition Unveiled: New Art From the Middle East at London's Saatchi Gallery was the next best thing.	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 15
128	Short of travelling to the Middle East to find out what has the art world stirring, the recent exhibition Unveiled: New Art From the Middle East at London's Saatchi Gallery was the next best thing.	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 15
129	Tehran-based photographer Shadi Gahdirian investigates the position of women in Iran by replacing their faces with ordinary domestic objects such as cheese graters, irons and sieves, while Ramin Haerizadah appears seminaked, dressed in women's clothing in a series of photographs, ' Men of Allah ', in which he mocks anti-feminist attitudes and female oppression.	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 15
130	Berlin-based Iraqi artist Ahmed Alsoudani tackles the harsh subjects of suicide bombings and torture in his painting, <i>We Die Out of Hand</i> , referencing the horrors of Abu Ghraib or Guantanamo Bay with his violent brush strokes that depict hooded figures in a chaotic battle scene.	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 15
131	Palestinian artist Wafa Hourani's installation, <i>Qalandia 2067</i> , named after a refugee camp near Ramallah, next to the notorious Qalandia Israeli checkpoint, is depicted in a series of five models.	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 16
132	<i>Ghost</i> by Paris-based Algerian artist Kader Attia, is an appropriate name for this installation since the foil figures are hollow inside, leaving the bodies and expressions	<i>The Art Book</i> , Nov 1 2009, “Contemporary Art in the Middle East” p. 16

	of the women to the viewer's imagination.	
133	New York-based Syrian artist Diana Al-Hadid's abstract sculpture, <i>Self Melt</i> , draws on Islamic art traditions by using geometric forms intended to encourage contemplation of God's infinite wisdom.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 16
134	In his keynote speech at Tate's January conference , 'Infrastructures and Ideas', geographer David Elliot surmised that the term 'Middle East' is an alternative to the Western geographical conceptions of 'Arab' and 'Islamic'.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 16
135	In his keynote speech at Tate's January conference, ' Infrastructures and Ideas ', geographer David Elliot surmised that the term 'Middle East' is an alternative to the Western geographical conceptions of 'Arab' and 'Islamic'.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 16
136	In the last three years Sotheby's has seen a 2% increase in Mideast buyers in sales worldwide, which is indicative of a growing interest in the Mideast throughout different fields.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 16
137	Rokni Haerizadeh, <i>Typical Iranian Wedding</i> (left panel), (2008). Courtesy of the Saatchi Gallery, London © Rokni Haerizadeh, 2009.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 16
138	Rokni Haerizadeh, <i>Typical Iranian Wedding</i> (left panel), (2008). Courtesy of the Saatchi Gallery , London © Rokni Haerizadeh, 2009.	<i>The Art Book</i> , Nov 1 2009, "Contemporary Art in the Middle East" p. 16
139	It is redolent with symbolism: Abbey Road is the home of the world's most famous recording studios, and thus a major voice of world communication; Boundary Road suggests an edge beyond which exists liminal space; and the painfully small converted fruit shop, currently the temporary home of the Ben Uri Gallery (the London Jewish Museum of Art) , is a place of retail trade trying to shape itself into an art gallery.	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30
140	It seems appropriate that the name of the current exhibition is ' Hidden and Homeless '.	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30
141	Berson was part of the Arts and Crafts movement in Paris and, finding himself in London during the First World War, immediately recognised the thrust of talent flooding into Britain in the form of immigrant Jewish European artists.	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30

142	The name Ben Uri celebrates Bezalel Ben Uri, who built the Ark for the Ten Commandments in the Temple of Solomon, and is also elegantly connected with the formation of the Bezalel School of Arts and Crafts in Jerusalem, Israel's leading academy of art and design (est. 1906).	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30
143	So when Berson persuaded the artisans of the Jewish community to support these immigrant artists, he named it, evocatively, the Ben Uri Art Society .	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30
144	It is said that Sir William Rothenstein, a great artist and teacher, detached himself from this immigrant community but was instrumental in helping a number of them gain entry into the Slade School of Fine Art .	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30
145	So the task of Ben Uri was, first, to build a collection of art by Jewish artists, called ' Jewish art ' at that time, and secondly, to help these artists.	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30
146	This was evident in the Pre-Raphaelites , of whom Simeon Solomon (1840–1905) was hailed by Burne-Jones as 'the greatest artist of us all', and in the London Group, an artists' exhibiting society established to challenge the domination of the Royal Academy (which had become unadventurous and conservative) and of which Bomberg (1890–1957) was a founder member.	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30
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149	This engagement is also seen in the works of ' the Whitechapel Boys ' – Isaac Rosenberg, Joseph Leftwich, Stephen Winsten, John Rodker, and later Mark Gertler and David	<i>The Art Book</i> , Nov 1 2008, "Ben Uri: Hidden and Homeless" p. 30

	Bomberg – named as such since, coming mainly from overcrowded and deprived homes, they met in Whitechapel’s Public Library and Art Gallery, which also gave them further education.	
150	They quickly became a dominant force and ran Ben Uri as an ‘interested community’ with considerable zest, vitality and new direction.	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 30
151	It did not take long for the great doyens of the Jewish community, themselves chairmen of various boards in that community, to be invited to become the trustees of the National Gallery or the Tate or the Royal Opera House, a much more attractive proposition, particularly for those Jews interested in being accepted.	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 30
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154	First, in 1994 it became a registered museum, a category that could not be bought and that would allow access to public funds; secondly it had a huge, important collection that was not available at auction; and thirdly, it had history and heritage, not just in the Jewish community but in early twentieth-century British art history (see, for example, Lisa Tickner’s <i>Modern Life and Modern Subjects: British Art in the Early Twentieth Century</i> , YUP, 2000).	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 31
155	‘Although we’re not big enough, bold enough or great enough to be Tate Jewish ,’ Glasser continues, ‘we try and match the standards of Tate Jewish.	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 31
156	In January 2001 Ben Uri rebranded itself and launched with an exhibition	<i>The Art Book</i> , Nov 1 2008, “Ben Uri:

	called ' The Ben Uri Story: From Art Society to Museum '.	Hidden and Homeless” p. 31
157	As well, of the many great textbooks on Cubism , Impressionism, Fauvism, Futurism, and so on I've not seen any on Jewishism.	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 31
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161	As well, of the many great textbooks on Cubism, Impressionism, Fauvism, Futurism, and so on I've not seen any on Jewishism .	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 31
162	David Bomberg, <i>At the Window</i> (Signed and dated 1919). Ben Uri Gallery, The London Jewish Museum of Art.	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 31
163	David Bomberg, <i>At the Window</i> (Signed and dated 1919). Ben Uri Gallery, The London Jewish Museum of Art.	<i>The Art Book</i> , Nov 1 2008, “Ben Uri: Hidden and Homeless” p. 31
164	In the 'curators manifest' that opened the catalogue of the First Moscow Biennale of Contemporary Art in 2005, the six co-organisers - Joseph Backstein, Daniel Birnbaum, Iara Boubnova, Nicolas Bourriaud, Rosa Martinez and Hans Ulrich Obrist - decided to take a detour from their designated task of introducing the biennale to embark upon a lengthy invective against art fairs and those who attend them.	<i>Art monthly</i> , Nov 1 2007, “Fair or Foul” p. 11
165	This discussion was recorded in London, while the Frieze Art Fair was on, and we were overwhelmed by the desire for easy reading which was omnipresent at this event and elsewhere.	<i>Art monthly</i> , Nov 1 2007, “Fair or Foul” p. 11
166	They undoubtedly have a point: for anyone who wants to see even half of the stands in a single visit, the sheer volume of work on display at major art fairs such as Frieze does encourage a hasty and cursory level of viewing that is hardly conducive to a meaningful aesthetic experience.	<i>Art monthly</i> , Nov 1 2007, “Fair or Foul” p. 12
167	Well, why indeed? The inference from the curators of the Moscow Biennale is that they are a fig leaf to try to cover up the unabashed capitalism on display elsewhere	<i>Art monthly</i> , Nov 1 2007, “Fair or Foul” p. 12

	in the fair.	
168	In this year's Frieze Art Fair there were several examples of artists eagerly embracing the inbuilt fissure in the smooth flow of capital provided by the programme of Frieze Projects.	<i>Art monthly</i> , Nov 1 2007, "Fair or Foul" p. 13
169	In this year's Frieze Art Fair there were several examples of artists eagerly embracing the inbuilt fissure in the smooth flow of capital provided by the programme of Frieze Projects .	<i>Art monthly</i> , Nov 1 2007, "Fair or Foul" p. 13
170	Another project was Kris Martin's <i>Mandi XV!</i> , 2007, in which a minute's silence was announced over the PA system during one of the most frenzied times of buying in the fair - 4pm on the preview day.	<i>Art monthly</i> , Nov 1 2007, "Fair or Foul" p. 13
171	To use an obvious example, Picasso's <i>Guernica</i> , 1937, hardly stilled the march of fascism across Europe, but it has kept the memory of its atrocities alive in the collective consciousness and serves as a potent warning from history.	<i>Art monthly</i> , Nov 1 2007, "Fair or Foul" p. 13
172	An interesting experiment which took place in London at the same time as Frieze was the Free Art Fair run by artist Jasper Joffe.	<i>Art monthly</i> , Nov 1 2007, "Fair or Foul" p. 13
173	A number of high-profile artists came onboard for the project, such as Chantal Joffe, whose paintings form part of the Saatchi Collection ³⁴ , and Bob & Roberta Smith, who has exhibited at Tate Britain and contributed several artworks to Resonance FM's stand in this year's Frieze Projects.	<i>Art monthly</i> , Nov 1 2007, "Fair or Foul" p. 13
174	A number of high-profile artists came onboard for the project, such as Chantal Joffe, whose paintings form part of the Saatchi Collection, and Bob & Roberta Smith, who has exhibited at Tate Britain and contributed several artworks to Resonance FM's stand in this year's Frieze Projects.	<i>Art monthly</i> , Nov 1 2007, "Fair or Foul" p. 13

³⁴ "Saatchi's space in Boundary Road quietly changed its name from 'Saatchi Collection' to 'Saatchi Gallery' some time in the mid-90s." http://www.frieze.com/issue/article/young_british_art_the_saatchi_decade/

Table 8.9. Proper Names Denoting Opera Houses

1.	0	K5F 1366	ENGLISH National Opera's latest double-bill at the Coliseum, London, consists of a revival of Bartok's Bluebeard's Castle (1991) and a new version of Tancred and Clorinda, both the work of the controversial American director, David Alden.
2.	0	HPA 212	AN appeal has gone out from Buxton Opera House where organisers of the BNFL-backed Questfest are asking for the loan of a Clavinova electric piano full-size keyboard.
3.	0	BPJ 375	This year we have an Andean folk group from Peru, as well as singers form Opera North .
4.	0	K5F 261	Other works included Haydn's recently discovered Cello Concerto, in which the soloist was Robert Irvine, principal cello of Scottish Opera , playing with delicacy in the second movement and with fine control in the vivacious final movement.
5.	0	HHV 11230	Will he join me in commending the exercises undertaken by, for example, Welsh National Opera in conjunction with local organisations, including those in Grangetown, Ely and Splott?
6.	0	CFN 101	Phone Welsh National Opera Marketing on [gap:telephone_number] for brochure, or book direct with the theatre.
7.	0	A9W 589	LAST minute efforts to save Kent Opera from liquidation will be made tomorrow when members of the Arts Council's advisory music panel, led by Robert Ponsonby, the former BBC Controller of Music, meet Luke Rittner, the council's secretary-general.
8.	0	KS8 323	Scottish Opera promises a 'delightful evening' of music from Vienna — and that is putting it mildly, for they have chosen a stunning programme of the very best of the best loved highlights of Viennese operetta.
9.	0	G2E 534	His dealings with the chief sources of Opera North's subsidy, the Arts Council and Leeds City Council, are happy enough, and he has successfully scotched a dismal plan to merge with Scottish Opera , but he worries that Leeds lacks a 'coherent cultural policy' of the sort that Birmingham and Glasgow have committed themselves to.
10.	0	K5F 698	Friday 21 May sees the opening of Perth Festival Opera at Perth Theatre, where John Currie directs Gluck's Orpheus, to be sung in English, and designed by James Paterson.
11.	0	A93 100	It is the co-production with Opera North first seen in Leeds just over a year ago.
12.	0	A51 20	Opera North has also just unveiled a new Britten staging: Peter Grimes, directed by Ronald Eyre and with John Treleaven as the visionary Suffolk fisherman.
13.	0	A70 2632	There's also the Grand Theatre, which hosts touring companies and is the permanent home of Opera North.
14.	the	ACN 486	Paul Dart, set designer for the Royal Opera House , created

			this shop display at Obsessions using revolving mobiles and disco lights.
15.	The	AKS 172	Sponsored by the Friends of Covent Garden, 'The Fiery Angel' is a co-production with the Kirov Opera of St Petersburg and the first instalment of a collaboration between the two theatres which will be continued in 1995 with Prokofiev's 'War and Peace'.
16.	The	K2Y 163	The Opera House specialised in drama for nine years — and then went downmarket.
17.	the	GT1 184	Hislop trained with Bratt and made his début as a principal singer at the Royal Swedish Opera , Stockholm, as Faust in C. F. Gounod's opera on 12 September 1914.
18.	the	B20 1573	Later, when she came to seek employment elsewhere, she could claim to have appeared at the Vienna Opera , and the record would confirm it.'
19.	The	A9C 86	And wonderful to hear the score in the Opera House again, its beauties safe in Ashley Lawrence's conducting.
20.	The	CRP 411	Inevitably, the first location he mentioned was the Opera House , followed by Sydney Bridge, the river skyline, and, 'if possible ', Darling Harbour.
21.	The	EDG 1926	On 4 August, the big band sound of Syd Lawrence and his Orchestra will delight fans, and on 11 August the English National Opera will give its first open-air performance of Madam Butterfly.
22.	The	B2Y 164	On 31 March 1925 American Columbia used their new equipment to record a most impressive demonstration disc — the Associated Glee Clubs of America at the Metropolitan Opera House .
23.	The	B29 799	Tickets (£5) on sale from the Festival Booking Office, College Gardens and the Grand Opera House .
24.	The	AA1 201	So after an unsuccessful attempt by a right wing government to have the Opera buried; a series of firings and resignations — Barenboim, Boulez and a rupture with Nureyev — the Bastille is preparing to open.
25.	The	G39 1690	I have heard of a café near the Opera , where, if you sit long enough, they say you can see the whole world go by.
26.	The	B3K 1351	SUMMER PROGRAMME '92 THE GRAND Theatre & Opera House , Leeds
27.	The	B09 339	A Standard car turns into Church Street outside the Opera House in 1962, while higher up the street the old Hippodrome is transformed into the ABC.
28.	The	JK2 207	He moved around France quite a lot, and not only was he a soldier, but he was writing comic operas and operas, and musicals and so on, and some of his work was pro--produced and performed at the Opera Comic , in in France.
29.	The	CLL 486	Everybody is talking about the Phantom of the Opera, the ghost that lives somewhere under the Opera House .
30.	The	FPL 144	The noise in the Opera House went on for a long time.
31.	The	ADP 622	We took the Ring to the Metropolitan Opera in New York , which was a partial success.

32.	the	ADP 73	Despite Karajan's meteoric ascent to positions of power and influence after Furtwängler's death in 1954 and Böhm's dismissal from Vienna some months later, it is clear that Karajan's ultimate aim was not power but independence: hence the contract for life with the Berlin Philharmonic, hence the founding in 1967 of the Salzburg Easter Festival, brilliantly engineered and financed by Karajan after his return to influence in Salzburg and his eight-year reign at the Vienna State Opera .
33.	The	FPL 446	Two days before the Opera House opened again, a letter arrived for Raoul.
34.	The	HJ3 6542	'Rupert and the Green Dragon' is produced by the same people who brought 'Postman Pat and 'Fireman Sam' to the Opera House so it will obviously appeal to children who love to see their favourite characters on stage.
35.	The	J1A 70	For example, a close reading of the entry 'Maître de musique' in Meude-Monpas's dictionary suggests that it was written with the art of Pierre-Montan Berton (1727-80) in mind: the article concludes with a eulogy to him as 'a sovereign master of the orchestra', i.e. at the Paris Opera from 1755.
36.	The	J55 450	Britten in Albert Herring, and Mrs Grose in The Turn of the Screw especially for her, and in June 1953 she created the title role in Britten's Coronation opera, Gloriana, in a gala at the Royal Opera House , Covent Garden.
37.	the	FPL 102	Also, I need money for my work in the Opera House .
38.	the	GTD 935	An initiative by him in 1944 ensured that the Royal Opera House , Covent Garden, would return to its proper activities after wartime use as a dancehall.
39.	the	FPL 595	Suddenly, every light in the Opera House went out.
40.	The	G2E 518	Originally masterminded by the Arts Council as a branch of the English National Opera , it is now completely independent and in steadily expansive mood.

Table 8.10. Proper Names Denoting Galleries

1.	the	ANP 136	A unique exhibition can be seen from 4–24 September at the Chapel Art Gallery at Saltram, near Plymouth.
2.	the	B1D 378	He was the author of several political histories, President of the Society of Antiquaries, the founder of a prize for a historical essay at Oxford, and shortly before the competition he had persuaded the Government to take the first steps towards setting up the National Portrait Gallery .
3.	the	B29 757	Radio 3 invites you to join the Network's Controller, JOHN DRUMMOND and NATALIE WHEEN, music journalist and broadcaster in the Arts Council Gallery to discuss all aspects of the arts in the UK today.
4.	the	B3K 2338	From there you pass to the Skipper Gallery to see the many magnificent and delicate objects found on the dig.
5.	the	CGL 1838	Duke is President of the Tangmere Military Aviation Museum .
6.	the	CKW 781	An anglophile university professor who used his modest means to amass 322 British and continental drawings has given the entire lot to the National Gallery .
7.	the	CKW 830	It is now the second drawing by Raphael in the National Gallery in Edinburgh, the other being a study of a kneeling nude, purchased in 1987.
8.	the	CKY 1979	Exported by Hazlitt Gooden and Fox Ltd to the Herman Shickman Gallery , New York (acting for the Getty Museum) at £7,599,000.
9.	the	CNX 217	Ing C Olivetti SpA has completed the installation of a database system for the Moscow Tretyakov Gallery : the gallery houses 50,000 works of art and the new database contains 200,000 images and 600,000 descriptions.
10.	the	EBT 2365	The Leger Gallery was founded in 1892 by Joseph Leger, whose activities were 'modest as a dealer in the period up to the end of the Great War and typical of an age in which there were few private clients and virtually no museum purchases' astonishing in view of the purchasing possibilities at the time.
11.	the	EBW 1304	Now it is in the Tretyakov Gallery .
12.	the	F9U 1628	As a painter, Minton found outlet for his work not only through the Lefevre Gallery , but also through the London Group, the Royal Academy Summer Exhibitions and other group shows.
13.	the	G21 193	The North Duveen Gallery will contain two works: Xanadu, 1986–88, and a sculpture in four separate parts, called Night Movements, 1987–90.
14.	The	G2F 244	The designer jewellery collection of Victoria Dark and Philip Wooley can be seen at Lesley Craze Gallery , 34 Clerkenwell Green, London EC1R 0DU; tel: 071–608 0393.
15.		GSY 144	After his death many were given away or sold for a few pounds, and he was largely ignored as a painter until in 1987 six examples of his work were loaned to an exhibition entitled 'A Paradise Lost' at the Barbican Art Gallery , devoted to the neo-Romantic

			movement.
16.	the	HAD 151	Eileen Cooper ‘The New Baby’ 1988 Courtesy: Benjamin Rhodes Gallery)
17.	the	J1K 92	O’Keeffe’s immediate reaction to the criticism generated by the 1923 show is not known, but it is clear from a letter she wrote to Mitchell Kennerley of the Anderson Gallery in the autumn of 1922, soon after Rosenfeld’s second article appeared, that she had objected from the beginning to Hartley’s and Rosenfeld’s assessments of her and her art: ‘You see Rosenfeld’s articles have embarrassed me — [and] I wanted to lose the one for the Hartley book when I had the only copy of it to read — so it couldn’t be in the book.’
18.	the	A03 280	All contributions should be framed or mounted on board and deposited with Jill Morgan at the Rochdale Art Gallery from Saturday 12 October 1991
19.	0	ARW 964	On until 10 February at Woodlands Art Gallery , 90 Mycenae Road, Blackheath, London, SE3 7SE Tel: 081 858 4631
20.	0	EBW 1922	Marlborough Gallery has announced a major expansion programme in the United States and Europe.

Table 8.11. Proper Names Denoting Museums

1.	the	AL3 1449	Tampa area attractions include the Museum of Fine Arts and the Salvador Dali, both in St Petersburg Ybor Square, a restored Cuban marketplace where Cuban refugees still hand-roll cigars.
2.	The	A04 74	He was equally at home in the Metropolitan Museum and the Museum of Modern Art , keen in discerning what was good in the arts of many ages and styles
3.	the	CAU 140	Mosquito B.35 was fortunately away from base, on loan to the EAA Museum at Oshkosh.
4.	the	EBX 1575	The outstanding historical and artistic significance of the costume makes it an obvious target for acquisition by a British museum: the possibility of a serious bid by the Victoria and Albert Museum , perhaps with the assistance of the National Heritage Memorial Fund cannot be ruled out.
5.	The	CKY 225	A ten-year retrospective of her work was held at the Whitney in 1974 and at major retrospective at the Johnson Museum of Art , Cornell University, New York in 1988 which toured the US.
6.	the	EBT 782	‘Poseidon’ remains at the Contemporary Arts Museum from 30 May to 26 July.
7.	the	CD3 1043	In 1856 the South Kensington Museum (now the Victoria and Albert Museum) acquired a small enamelled gold memento mori pendant found at the site of Tor Abbey, Devonshire (Col. 8).
8.	the	K4P 1871	It will be displayed at the Museum of Science and Engineering in Newcastle.
9.	The	B0A 1286	The Tolson Memorial Museum is in Ravensknowle Park, where some parts of the town’s eighteenth-century Cloth Hall have been re-erected, after the historic building’s demolition in 1930 to make

			way for a cinema the local product was displaced by fantasies woven in Hollywood.
10.	the	CD3 942	Both the 'Fine Rose' and the 'Superior Rose fully trimmed' would have been provided with buttoned rosettes, similar to those shown on a late nineteenth-century shroud in the Castle Museum , York.
11.	the	ED9 2449	In 1988 it played host to a visiting exhibition of impressionist paintings borrowed from the Hermitage Museum in Leningrad.
12.	The	EBX 1509	A seminar has been planned for this autumn and the Drouot Foundation has invited the Pavlovsk Museum to show its collection in Paris.
13.	the	EBT 2473	Dealer Karsten Greve notes that for foreigners interested in contemporary art the Rheinland now means more than just Cologne: 'In Bonn, there are the new Bundeskunsthalle and Kunstmuseum Bonn; there is the Kaiser-Wilhelm Museum in Krefelt, the Hollein-designed Museum Abteiberg in Mönchengladbach, the Wilhelm-Lehmbruck Museum in Duisburg, the Museum Folkwang in Essen, the Kunstsammlung Nordrhein-Westfalen in Düsseldorf and the Von-der-Heydt Museum in Wuppertal'.
14.	The	EBT 2254	Eric G. Carlson of PNY Fine Prints and Drawings, New York, noted sales to the Philadelphia Museum, the Yale University Art Gallery (which bought Bonnard's lithograph 'L'estampe et l'affiche'), the Baltimore Museum , and the Metropolitan and Brooklyn Museums, (the latter splitting a pair of pen drawings for dinnerware by the American ceramicist Charles Volkmar).
15.	the	K4V 1175	Assistant curator of The Dorman Museum Richard Devaney said: 'The diary is written in perfect copperplate handwriting.
16.	the	CJ8 18	THE NATIONAL Railway Museum is offering a last chance to visitors to see the locomotive Green Arrow 'in steam' before her certificate expires.
17.	the	HH3 14515	'Mexican comic books have always reflected our lowest instincts,' confesses Alfonso Morales, curator of the Museum of Popular Culture in Mexico City.
18.	0	FSV 1138	Dr Steve Jones The Language of the Genes 7th June, £16.99 P.o.s.: poster, summer catalogues P.R: national press, radio and TV interviews, bookshop talks, lecture at Natural History Museum
19.	0	K1V 625	A number of other dinosaur bones found nearby are currently on display at Swindon Museum — an exhibition which doubtless owes its popularity to a movie that's doing rather well at the box office.
20.	0	EBN 430	This hotel, recently acquired by the very experienced hotelier family, the Mehra's, is situated in the Vondelpark area within walking distance of the Rijksmuseum and Van Gogh Museum .

Table 8.12. Elliptic Forms of The Lisson Gallery and the Hayward Gallery

1.	0	CKT 1314	Tony Cragg completes a spectacular and busy year with an exhibition of five new sculptures at Lisson (to 30 January).
2.	0	CKU 1660	Lisson's historical show unites major international artists
3.	0	EBU 2761	The following exhibitions were previewed in previous editions of The Art Newspaper and should be noted before they close: Shirazeh Houshiary's new sculptures, with date paintings by On Kawara, at Lisson (to 27 June); Therese Oulton's new abstract canvases at Marlborough (to 12 June); Zadok Ben-David's sculpture at Benjamin Rhodes (to 13 June); and Danny Moynihan's still-life compositions at Grob (to 20 June).
4.	0	EBV 2673	Lisson is showing new paintings by Alex Landrum, whose monochromatic canvases, subtly embossed with the title by which that colour is described in a paint chart, are included in the current exhibition at the Saatchi Collection.
5.	0	G34 88	But if we look closely at two of the top galleries — d'Offay and Lisson — you can just see how women have been consistently overlooked by them.
6.	the	AA2 205	Both went to art school: neither needed art school to learn how to do the work they have put up in the Hayward .
7.	the	CKT 277	Sculpture 1965–75 at the Hayward
8.	the	FBF 86	The shift from 'Burnished Sky' (1985) to 'Gentle Edge' 1986), the first of the 'zig' paintings on show at the Hayward necessitates a reciprocal and radical adjustment in the viewer's approach to the work in the exhibition.
9.	the	FBM 261	If, as was clear from press coverage of the recent retrospective at the Hayward , the art critical establishment is still sniffily disparaging of Magritte's achievement, this can at least partly be attributed to the disturbing facility with which his images have been appropriated by advertisers and recycled as mere media commonplaces.