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## **JEREMY LEWISON**

### **Curriculum vitae**

#### **Born London 1955**

#### **Education**

1968-72            Westminster School  
1973-77            Magdalen College Oxford

#### **Qualifications**

A levels            French, German, English Literature, Use of English  
S Levels            English  
MA                  Modern History and Modern Languages (French)  
Diploma            History of Art

#### **Employment**

2002 to present    Director, Jeremy Lewison Limited  
1998-2002         Director of Collections, Tate Gallery  
1996-7             Acting Keeper, Modern Collection, Tate Gallery  
1990-96            Deputy Keeper, Modern Collection, Tate Gallery  
1986-90            Assistant Keeper, Modern Collection and Head of Modern Prints, Tate Gallery  
1983-6             Assistant Keeper, Modern Print Collection, Tate Gallery  
1977-83            Curator, Kettle's Yard, University of Cambridge

#### **Director, Jeremy Lewison Limited**

Jeremy Lewison Limited was formed in May 2002. Its principal activities are advising collectors, foundations and museums on building collections of Modern and Contemporary art; organizing international exhibitions and advising artists and artists' estates. In addition, Jeremy Lewison, the director of the company, publishes books, catalogues and articles on a wide variety of subjects.

## Exhibitions

February 2004 major Ben Nicholson retrospective exhibition at the Museum of Modern Art, Hayama (touring to Nagoya and Tokyo).

May 2004 Alice Neel, *A Chronicle of New York* at Victoria Miro Gallery, London

May 2006 Curator of *Premio Biella per l'incisione* at the Museo del territorio Biellese

May 2007 Alice Neel, *The Cycle of Life* at Victoria Miro Gallery, London

September 2007 Alice Neel, *Pictures of People*, Galerie Aurel Scheibler, Berlin

April 2009 Alice Neel, *Drawings* at Victoria Miro Gallery, London.

September 2008 *Alice Neel: Collector of Souls*, Moderna Museet, Stockholm

November 2009 *Capturing Time*, Kadist Art Foundation, Paris.

May 2009 *Alice Neel Nudes* and *Alice Neel Selected Works* Zwirner and Wirth and David Zwirner, New York.

March 2010 co-curator (with Barry Walker) of *Alice Neel: Painted Truths*, Museum Fine Arts Houston, which traveled to the Whitechapel Gallery, London and Moderna Museet, Malmö.

May 2010 Alice Neel, *Paintings*, L A Louver, Los Angeles

November 2010 Alice Neel, *Paintings and Drawings*, Scheiblermitte, Berlin

2011 Currently working on *Turner Monet Twombly: Later Paintings* for the Moderna Museet, Stockholm, the Staatsgalerie Stuttgart and Tate Liverpool

In addition Jeremy Lewison gives lectures on Modern and Contemporary art. He is the advisor to the estate of Alice Neel.

**Estate of Alice Neel** Jeremy Lewison devises the strategy for promoting the work of the American artist Alice Neel including organizing exhibitions, placing the estate with appropriate dealers in New York, London and Berlin, writing about her work, determining prices for sales of her work, devising and maintaining the Alice Neel website (<http://www.aliceneel.com>), overseeing publications and acting as the link between galleries and the family of the artist.

**Kadist Foundation** Jeremy Lewison sits on the advisory board of the Kadist Art Foundation, Paris which acquires works of contemporary art, organizes exhibitions and runs residency programs for artists and curators.

**Art Discovery Limited** Jeremy Lewison is building a collection of contemporary art for Art Discovery Limited, a private investment collection which has an annual budget of around 2 million USD.

**Bristol Museum and Art Gallery** Jeremy Lewison is the mentor and advisor to the initiative of Bristol Museum and Art Gallery to acquire contemporary art, funded by Art Fund International (Collections Fund).

**Leeds Art Gallery** In 2007 Jeremy Lewison was charged with devising new displays of the collections of Leeds Art Gallery and to lead the team of curators, conservators and art handlers in the realization of the project.

## **Responsibilities as Director of Collections, Tate**

**Acquisitions Programme** Over a period of 18 years Jeremy Lewison was integrally involved in the Tate acquisition program. As Deputy Keeper, from 1990, he led the program of acquisitions of modern and contemporary works of art, devising the strategy and taking the lead role in negotiations. It was in this period that the Tate's emphasis on collecting shifted from pre 1960 to post 1960, although it continued to collect a small number of examples from the earlier period. From 1998, as Director of Collections he devised the strategy and led the program of acquisitions for the entire collection of British art from 1500 to the present day and international art from 1900 to the present. He implemented an expansion of the remit of the collection and began to acquire contemporary art from Latin America and the far east. Although his role was to take an overview of the entire collection, his own areas of specialism were British art 1900 to the present, American art 1940 to the present and contemporary art in general. He chaired the gallery-wide Acquisitions Group

**Corporate Management** He was a member of the Director's Group which was the highest level of management in the gallery. The Director's Group determined Gallery strategy in carrying out the aims of the Trustees. He attended all meetings of the full board of Trustees of the Tate Gallery and advised the Trustees and Director on matters regarding acquisitions and display policies.

**Negotiation** He negotiated all the principal acquisitions with vendors seeking the most advantageous prices at all times. He also negotiated with collectors to make gifts or in due course to make bequests to the Tate.

**Valuations** His curators valued all works leaving the Tate on loan but all valuations over £100,000 had to be approved by JL. He thus maintained an awareness of market values.

**Research Programme** He directed the Tate's Collections research program. devised a new program of collections research moving away from biennial catalogues of acquisitions to a program which researched the collection according to period or school. This led to more meaningful publications and web publication that is sponsorable, adaptable and more commercial without in any way diminishing the quality of output. He established and chaired the gallery-wide Research Group, which discussed research issues across the institution. This group also included two outside academics. He was also a member of the Tate Publishing Review Group which determined the publications Tate Publishing undertook other than exhibition catalogues.

**Exhibitions** Over the years he organised a number of exhibitions at Tate. These include solo shows by Terry Winters, Sol LeWitt, Brice Marden, Anish Kapoor, Ben Nicholson, Jackson Pollock and Barnett Newman. He wrote the catalogues or books that accompanied all these exhibitions. Beyond Tate, he was the curator of the Ben Nicholson retrospective that took place at IVAM Centre Julio Gonzalez, Valencia in 2002

**Collections Displays** Until 1999 he was responsible for directing the display of the collection, deciding on the themes of the rooms, overseeing the programming of the display changes and the hanging of the galleries. After the establishment of Tate Modern and Tate Britain he was called upon to advise those institutions on their display programs.

**Contact with Collectors** He led the Patrons of British Art and Patrons of New Art whose executive committees he attended; he also led the initiatives to establish the Tate Collectors Forum and the American Collectors Forum in 2001. He also had considerable input into the Tate International Council and hosted receptions in New York for the American Fund for the Tate Gallery. He met collectors regularly during the course of his work and was also extremely well networked with museums and commercial galleries internationally.

**Public advice** He was the Tate's expert advisor to the Reviewing Committee for the Export of Works of Art. He was a member of the executive committee of the International Committee of Museums of Modern Art (CIMAM) for ten years.

**People Management** He managed a division of 35 people of whom 30 were curators and the remainder support staff. In 1998, when the Modern and British Collections were merged, he was the

architect of the new divisional structure. The division was divided into teams, along art historical lines. All team leaders reported directly to JL.

**Financial Management** He managed the Tate's acquisitions budget consisting of £2m of government funds plus money raised from other sources. Typically the Tate spent about £3-4m per annum on art. He also managed a divisional budget the principal component of which was salaries. This amounted to more than £1m.

**Other** He has been a visiting lecturer at a number of universities and museums, was an examiner of the history of art tripos at Cambridge University, and a member of various international juries. In 1997 he was the judge of the Ars Fennica Prize. He has been a member of CRASSH (Cambridge Research into the Arts Social Sciences and Humanities) and a member of the exhibitions committee of the Fitzwilliam Museum.

### **Exhibitions Organised at the Tate Gallery**

2002 Barnett Newman

1999 Jackson Pollock

1996 Bill Woodrow *Fools Gold*

1995 *From Picasso to Woodrow – Recent Acquisitions of Prints and Portfolios*

1993 Ben Nicholson

1992 Brice Marden *Prints*

1991 Anish Kapoor *Drawings*

1986 Sol LeWitt *Prints*

1986 Terry Winters

1985 *Sculptural Alternatives: Aspects of Photography and Sculpture in Britain 1965-82*

1984 *Sculpture on the Lawn*

1984 *American Art: Minimal Expression*

### **Selected Exhibitions Organised at Kettle's Yard**

1984 *Constructivism in Poland*

1983 Henri Gaudier-Brzeska

1983 Ben Nicholson *The Years of Experiment 1919-39*

1982 *New Spanish Figuration*

1982 Shirazeh Houshiary and Alison Wilding

1982 *Circle: Constructive Art in Britain 1934-40*

1981 Käthe Kollwitz

1981 Frank Dobson True and *Pure Sculpture 1886-1963*

1978 Gillian Ayres

1978 Tim Head

## **Other Exhibitions Organised**

- 2003 Senso Unico, Italia Telecom Future Centre, Venice  
2002 Ben Nicholson for IVAM Centre Julio Gonzalez, Valencia  
1992 Ben Nicholson for Fondation Pierre Gianadda, Martigny  
1990 Edward Wadsworth for Camden Art Centre  
1987 Ben Nicholson for Fundacion Juan March Madrid (British Council)  
1983 Ian Breakwell for Galeria Fernando Vijande, Madrid

## **Publications**

### **Books**

- Kettle's Yard, an Illustrated Guide*, Kettle's Yard, Cambridge 1980  
*Ben Nicholson*, Ediciones Poligrafa, Barcelona, Phaidon Press, Oxford and Rizzoli, New York 1991  
*Karl Weschke – Portrait of a Painter*, Petronilla Silver, St Just 1998  
*Interpreting Pollock*, Tate Gallery Publishing, London 1999  
*Looking at Barnett Newman*, August Media, London 2002  
*Anish Kapoor Drawings*, Walther Konig 2005  
*Henry Moore*, Taschen 2007

### **Chapters in Books**

- 'Ben Nicholson: Between Art and Craft' in Tanya Harrod (ed), *Obscure Objects of Desire: Reviewing the Crafts in the 20<sup>th</sup> Century*, Crafts Council, London 1997  
'Zur Rezeption Jackson Pollocks in Grossbritannien, Frankreich und Italien in den fünfziger Jahren' in Susanne Anna (ed) *Die Informellen – von Pollock bis Schumacher*, Hatje Cantz Verlag, Ostfildern-Ruit 1999  
'Jackson Pollock and the Americanisation of Europe', in Kirk Varnedoe and Pepe Karmel (eds), *Jackson Pollock New Approaches*, Museum of Modern Art, New York 1999  
'History, Memory, Society' in Iwona Blazwick and Simon Wilson (eds), *Tate Modern: the Handbook*, London 2000, pp.76-88  
'Contemporary British Art in Print?' in Patrick Elliott (ed.), *Contemporary Art in Print*, London 2001, pp.13-21  
'Alexander Calder' in Penelope Curtis (ed), *Sculpture in 20<sup>th</sup> Century Britain*, vol..II, pp.32-33  
'Wie Man die Qualität einer Druckgrafik bestimmt' in Wolfram Völker (ed), *Was ist gute Kunst*, Ostfildern 2007

## **Exhibition Catalogues**

*Michael Porter*, Kettle's Yard Gallery, Cambridge 1980

*Karl Weschke*, Kettle's Yard Gallery, Cambridge 1980

*Ian Breakwell*, Galeria Fernando Vijande, Madrid 1982

*Ben Nicholson – The Years of Experiment 1919-39*, Kettle's Yard Gallery, Cambridge 1983

*Sculpture for the Lawn – Jonathan Froud and Don Rankin*, Tate Gallery, London 1984

*Sculptural Alternatives – Aspects of Photography and Sculpture in Britain 1965-82*, Tate Gallery, London 1985

*Terry Winters – Eight Paintings*, Tate Gallery, London 1986

*Sol LeWitt – Prints 1970-86*, Tate Gallery, London 1986

*Ben Nicholson*, Fundacion Juan March, Madrid and Fudacion Calouste Gulbenkian, Lisbon 1987

*Anish Kapoor – Drawings*, Tate Gallery, London 1990

*David Smith – Medals for Dishonor 1937-1940*, Henry Moore Sculpture Trust and Leeds City Art Galleries, Leeds 1991 (reprinted by the Tel Aviv Museum of Art in David Smith, Tel Aviv 1999)

*Brice Marden – Prints 1961-91. A Catalogue Raisonné*, Tate Gallery, London and Musée d'art moderne de la ville de Paris, Paris 1992

*Ben Nicholson*, Fondation Pierre Gianadda, Martigny 1992

*Ben Nicholson*, Tate Gallery, London 1993

*Peter Frie. Maisema*, Hanna and Pertti Niemistö Foundation, Helsinki 1998

'Notes on Pollock and Smith' in *Jackson Pollock and David Smith. Paintings and Sculptures from the 1930s and 1940s*, Joan Washburn Gallery, New York, 2001

*Ben Nicholson*, IVAM Centre Julio Gonzalez, Valencia 2002

*Ben Nicholson*, Museum of Modern Art, Hayama, 2004

*Ben Nicholson Prints 1928-1968*, The Rentsch Collection, London 2007

## **Essays in Catalogues**

'Spanish Art, a View from the Outside', in Jeremy Lewison (ed), *New Spanish Figuration*, Kettle's Yard Gallery, Cambridge 1983

'A Note on Chronology' in Jeremy Lewison (ed), *Henri Gaudier-Brzeska, Sculptor 1891-1915*, Kettle's Yard Gallery, Cambridge 1993

'Alison Wilding' in Anthony Bond (ed), *The British Show*, Art Gallery of New South Wales, Sydney 1985

Catalogue entries in Pontus Hulten (ed) *Futurismo e Futurismi*, Palazzo Grassi, Venice 1986

'Rites of Passage' in Alister Warman (ed), *Martin Naylor*, Serpentine Gallery, London 1986

'Form and Meaning in Susan Rothenberg's Prints' in Rachel Maxwell (ed), *Susan Rothenberg – The Complete Prints*, Dolan Maxwell Gallery, Philadelphia 1987

'Terry Winters, Painting as Metaphor' in *Reason and Emotion in Contemporary Art*, Scottish Arts Council, Edinburgh 1987

'PS after Turner' in *Pat Steir Prints 1976-88*, Cabinet des Estampes, Geneva and Tate Gallery, London 1988

'The Marine Still Lifes and Later Nautical Paintings' in Jeremy Lewison (ed), *A Genius of Industrial England. Edward Wadsworth 1889-1949*, Camden Arts Centre, London 1990

'English Painting and the Metropolis in the Twenties' in Jean Clair (ed), *The 1920s: Age of the Metropolis*, Musée de beaux arts, Montreal 1991

'The Birth and Destruction of Form in the Woodcuts of Georg Baselitz' in Rainer Michael Mason (ed), *Georg Baselitz Prints*, Centro d'Arte Julio Gonzalez, IVAM, Valencia 1991

'Projects and Portfolios: Narrative and Structure' in *Contemporary British Art in Print*, Scottish National Gallery of Modern Art, Edinburgh 1995

'Light of Darkness' in Shirazeh Houshiary – *Isthmus*, British Council 1995

'Between Black and White' in Ian McKeever – *Paintings 1990-96*, Angel Row Gallery, Nottingham 1997

'Aspects de l'art anglais dans les années trentes' in Suzanne Pagé (ed), *Les Années trentes en Europe: le temps menaçant*, Musée d'Art Moderne de la Ville de Paris, Paris 1997

'Going Modern and Being British – The Challenge of the 1930s' in *From Blast to Freeze. British Art in the Twentieth Century*, Kunstmuseum Wolfsburg 2002

'The Quest for Content: Anselm Stalder, Helmut Federle, Terry Winters and Brice Marden' in Barry Walker (ed.), *Singular Multiples. The Peter Blum Edition Archive 1980-1994*, Museum of Fine Arts Houston and Yale University Press, Houston 2006

'La Chambre double. Dans l'atelier de Ra'anan Levy' in *Ra'anan Levy: La Chambre double. Peintures dessins gravures*, Fondation Dina Verney – Musée Maillol, Paris, 2006

'The Still Point of the Turning World' in *Christiane Baumgartner*, Johan Deumans, Heemstede 2007

'The Prints of Ben Nicholson' in *Ben Nicholson*, The Rentsch Collection, Alan Cristea Gallery, London 2007

'Brice Marden – Romantic Modernist' in *Brice Marden*, Museum Wiesbaden, 2008

'Showing the Barbarity of Life: Alice Neel's Grotesque' in Jeremy Lewison and Barry Walker (eds), *Alice Neel: Painted Truths*, Museum of Fine Arts Houston, 2010

'Lundquist and the Post-War Figure' in Fredrik Lieu (ed), *Evert Lundquist*, Moderna Museet, Stockholm, 2010

### **Other Catalogues Edited**

*Circle: Constructive Art in Britain 1934-40*, Kettle's Yard Gallery, Cambridge 1982

*Alice Neel: Painted Truths*, Museum of Fine Arts Houston, 2010

## Magazine Articles

- 'Costus' in *Flash Art International*, May 1982
- 'Dos Artistas Británicos. Karl Wweshcke y Ian Breakwell', *Vardar*, May 1982
- 'Zush. Visions of Life', *Studio International*, 1984
- 'The Early Prints of Ben Nicholson', *Print Quarterly*, June 1985
- 'Gaudier-Brzeska's Weeping Woman', *Burlington Magazine*, April 1987
- 'New Directions for a National Collection', *Museum Management and Curatorship*, June 1991
- 'How Europe Fell in Love with Pollock', *Tate – The Art Magazine*, Spring 1999
- 'From Cultural Barbarian to Cult Icon', *Independent*, 12 April 1999
- 'Beyond the Pale: Alice Neel and her legacy', *Art & Australia*, February 2011

## Magazine Reviews

- 'Czech Sculpture', *Burlington Magazine*, 1984
- 'Stephen Campbell at Riverside Studios', *Studio International*, 1984
- 'The Prints of Jean Fautrier', *Print Quarterly*, September 1986
- 'The Prints of Robert Motherwell by Stephanie Terenzio', *Burlington Magazine*, January 1986
- 'Ken Tyler, Master Printer and the American Print Renaissance by Pat Gimour', *Burlington Magazine*, September 1986
- 'Howard Hodgkin's Prints', *Carte d'Arte*, promotional issue, 1987
- 'Mark Rothko Today', *Carte d'Arte*, 1987
- 'Hans Hofmann', *Carte d'Arte*, December 1988
- 'Carnegie International', *Burlington Magazine*, January 1989
- 'Giuseppe Penone', *Burlington Magazine*, April 1989
- 'Late Picasso and the Legacy of the 19<sup>th</sup> Century', *Carte D'Arte*, May 1989
- 'Bilderstreit and Magiciens de la Terre', *Burlington Magazine*, August 1989
- 'Jean Fautrier', *Burlington Magazine*, September 1989
- 'Wols', *Burlington Magazine*, February 1990
- 'Jackson Pollock by Ellen Landau', *Burlington Magazine*, September 1990
- 'Avant-garde British Printmaking 1914-1960', *Burlington Magazine*, December 1990
- 'De Kooning and Dubuffet: The Women', *Burlington Magazine*, February 1991
- 'Abstract Expressionism by David Anfam', *Burlington Magazine*, April 1991
- 'Willem de Kooning', *Carte d'Arte*, September 1995
- 'Lucio Fontana', *Burlington Magazine*, October 1996
- 'The Contemporary Print – from Pre-pop to Postmodern', *Tate – The Art Magazine*, Spring 1997

'Gabrielle Keiller Collection', *Burlington Magazine*, November 1997

'Constructing Modernity: the Art and Career of Naum Gabo', *Architectural Research Quarterly*, vol.5, no.2, 2001, pp. 184-6

'The Big Americans', *Print Quarterly*, vol. 20, no.3, 2003, pp.311-13

'Editions Alecto', *Print Quarterly*, vol.21, number 2, 2004, pp212-15

### **Newspaper Obituaries**

H. S. 'Jim' Ede, *Independent*, March 1990

Arthur Jackson Hepworth, *Guardian*, 24 February 2003

Karl Weschke, *Guardian*, 25 February 2005

Ian Breakwell, *Independent*, 26 October 2005

Norbert Lynton, *Independent*, 7 November 2007