

Gill Hedley – Writing and Research

This list concentrates on writing and is not a complete exhibition list – see the website, which is now more up-to-date. Listed here with the most recent first.

Updated Sept 2013

Books and major catalogues

- In preparation - ***Biography of Arthur Jeffress***, including translation of a memoir of Erica Brausen, ***Erica Brausen: Premier marchand de Francis Bacon***, by Jean-Yves Mock, 1996
- In preparation - a text on the importance of ***Richard Hamilton*** as teacher during his time at Newcastle University, 1953-1966
- ***Julia Manheim: The Shifting Emphasis***. Published by Bellew Publishing in collaboration with Bury St Edmunds Art Gallery, 1995. Foreword by the editor Barbara Taylor. ISBN 1 85725 107 5
- ***New Voices***, British Council, 1992, with an essay by Gill Hedley and comprehensive biographical and bibliographical notes. ISBN 0 86355 142 4
- ***Pleasure Grounds, The Gardens and Landscapes of Hampshire***, edited by Gill Hedley and Adrian Rance and published by Milestone Publications, with a foreword by Sir Hugh Casson in connection with the exhibition of the same name, Southampton Art Gallery, 1987. ISBN 1 85265 104 0
- ***Capability Brown and the Northern Landscape***, a Tyne and Wear County Council Museums exhibition, 1983. ISBN 13: 9780905974125
- 1982 major exhibition catalogue for ***The Picturesque Tour in Northumberland and Durham, c.1720-1830***, at the Laing Art Gallery, Newcastle upon Tyne April-May 1982. Published by Tyne and Wear County Council Museums. ISBN 0 905974 06 9

Catalogue essays for exhibitions and displays

- Various other texts, in conjunction with the exhibitions she has worked with. The detail now maintained on the website
- Sigune Hamann, ***In The Name Of*** in Durham, July 2013
- Elpida Hadzi-Vasileva, ***Silent Witness*** at the Macedonian Pavillion for the Venice Biennale, June 2013
- Fernanda Frageiro, display of her sculpture at the offices of the Gulbenkian Foundation (UK) in Hoxton Square, May 2013

- Colin Booth, *Institute of Play* at the Laing Art Gallery, Newcastle upon Tyne, May 2011
- **Mat Collishaw, Tracey Emin and Paula Rego at The Foundling Museum**, Foundling Museum, London, 2010
- Summer exhibition at the Florence Trust, London, 2008
- John Kindness, *An English Interior* at The Foundling Museum, London, 2008
- *Freeze 20: 1988 Before and After* at the Hospital Club, London, July 2008
- *Passed as Present* with the Lodeavans Collection at York City Art Gallery 2008
- *RSVP* exhibition at The Foundling Museum, 2007
- Ray Smith, *Flower Paintings* at the Barbican Concourse Gallery, London, 1997
- *Treasure Island* as part of the *Treasure Island* exhibition and catalogue at Calouste Gulbenkian Foundation, Lisbon, 1997. The exhibition was held to celebrate the CAM Collection of British art
- *Let Her Paint* – an illustrated essay about women painters to support *Painting Women* exhibition at Southampton City Art Gallery, 1988
- *Sizing Up, New Work by Julia Manheim*, an exhibition and catalogue curated for Southampton City Art Gallery, 1987
- *Let Her Paint, Ten Women Painters* in Southampton City Art Gallery. Written in connection with an exhibition of Victorian Women painters, 1988
- *Pleasure Grounds, The Gardens and Landscapes of Hampshire*, edited by Gill Hedley and Adrian Rance in connection with the exhibition of the same name, Southampton Art Gallery, 1987. ISBN 1 85265 104 0
- *Capability Brown and the Northern Landscape*, a Tyne and Wear County Council Museums exhibition, 1983. ISBN 13: 9780905974125
- *The Picturesque Tour in Northumberland and Durham, c.1720-1830*, at the Laing Art Gallery, Newcastle upon Tyne, April-May 1982. ISBN 0 905974 06 9
- *An Anthology of Victorian and Edwardian Paintings* from the collection of the City Art Gallery, Bristol. Catalogue for exhibition at the Glynn Vivian Art Gallery, Swansea, Oct 1975.

Academic Research and Writing

- Conference paper on *A Developing Process: Richard Hamilton as Teacher 1953-1966* for the University of Newcastle upon Tyne, May 2013
- Paper on the London Post-War Art Gallery Scene for the Association of Art Historians' conference April 2013, *Arthur Jeffress for Painting*

- Research on **Arthur Tilden Jeffress** and all aspects of his world as preparation for major biography

Dictionary of National Biography

Entries for Richard Hamilton, Tom Bendhem, Margaret Gardiner, Jeremy Rees and Robert Melville in the **DNB**: (OUP Dictionary of National Biography)

Articles written for **AXISweb** - online resource for UK contemporary art

- Commentary on **The New Gallery Scene** in London's Fitzrovia, April 2012
- Review of the new Jerwood Gallery, **A Postcard from Hastings**, April 2012

& as selector for **AXIS MAstars**

Each year the AXIS MAstars programme invites curators to select and write about an MA student from that summer's student shows:

- Sonke Faltien 2011
- Sascha Mikloweit 2010
- Maya Ramsay 2009
- Kate Owen 2008

Exhibition reviews for **Art Monthly**

- **Simple Matters** by George Meyrick at the Exchange Gallery in Penzance, March 2012
- **Naming Spaces** by Jyll Bradley at the Exchange Gallery in Penzance, April 2010

Essays written for the **Sculpture Journal**

- **Use of Text in the work of recent British artists** 2009
- **Critical Approaches to the work of Anish Kapoor** 2008

Curatorial Writing

As a Curator in public collections an important responsibility was to write interpretative texts. Some of these feature above as more extended catalogue essays. Here are two examples of shorter texts written as leaflets for the public and an article for a magazine to help promote an exhibition:

- ***In Search of the Picturesque: Northumberland and Durham*** for ***Art and Artists***
April 1982
- ***The New Sculpture: Romantic Bronzes, c.1875-1920*** (Laing Art Gallery)
- ***Paintings of the Edwardian Era*** (Laing Art Gallery)
- Co-writer of ***An Anthology of Victorian and Edwardian Paintings*** from the collection of the City Art Gallery, Bristol. Catalogue for exhibition at the Glynn Vivian Art Gallery Oct 1975

As a curator of permanent collections there was also an on-going debate about how to display work. Gill wrote a paper about the “white cube” approach she took with the Southampton City Art Gallery collection for the Art Historians Conference in Sheffield in April 1988.