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Following a career of over 20 years, working in some of London's major art museums, Tate Britain, Tate Modern, The National Gallery, the National Portrait Gallery and the V&A, I have for the past fifteen years consolidated my knowledge of the cultural sector and devised MA and Post Graduate modules which explore the nature of cultural policy, education and entrepreneurship in museums and galleries. In my former role at Tate and the National Gallery, I acquired a comprehensive knowledge of the works in those collections as well as the structure, organization, marketing and management of these and other large organisations. I am an experienced lecturer and art historian I have written, devised and run my own courses at Goldsmiths college, University of East London, Kingston University, The American University in London and Bologna University and have presented papers for conferences in Slovakia, France, Portugal, Serbia, Italy and Abu Dhabi. I have also been employed as a consultant and lecturer in professional museum organization and entrepreneurial museum thinking in Abu Dhabi, Doha and Uzbekistan.

I am a lively teacher and good communicator, I use a variety of teaching techniques, an interactive approach and always incorporate outside visits and invited speakers in the courses and modules I devise. Feedback from my students is usually excellent and many of them continue to keep in touch after they have completed their MA. I am organised, methodical and have experience of tutorials and dissertation marking. In addition, I am well connected and have contacts in a range of cultural organisations.

Using the art museum as a frame, I encourage students to be aware of the management of major visual art collections, acquisition policies, methods of display, sponsorship, marketing, communication and interpretation. In April 2012, I was awarded a University of London doctorate for my thesis, which focused on written interpretation in the art museum; how museums communicate information about the works they display and how the complex structure of cultural venues affects the way we consume the cultural offer.

### Career History

Visiting Professor, Tashkent Uzbekistan

Visiting Professor, University of Bologna 2016/17/18/19

Visiting Lecturer, Sotheby's institute 2016/17/18/19

International Consultant , Honorary Committee, Marino Marini Museum, Florence

Director of MA module in Entrepreneurship and Museum Education, Doha

Goldsmiths College, ICCE:, Course director, MA module, Education, Interpretation and Communication in the Art Museum 2012 - ongoing

Course Leader, ICCE, Post Graduate Certificate, Museums and Galleries as Creative Entrepreneurs

Course Director, Post Graduate Certificate Museums and Galleries as Creative Entrepreneurs. 2013 - ongoing  
Lecturer at Ferrara University 2014  
Visiting lecturer, Slade summer school 2012  
Course leader, Abu Dhabi for MA in cultural leadership 2010-13  
Richmond The American University in London, Associate Professor in Visual Arts Management  
Plymouth College of Art, Visiting Lecturer  
Visiting lecturer, Slade summer school 2012  
Kingston University, Course leader, Museum Studies 2009  
University of East London, Course leader, Investigating the art museum, 2004-2009  
Tate Britain, Conference convenor: Theory Interpretation and the Encounter July 2010  
Tate lecturer, Tate themed cruises 2008 - 2010 Freelance Evaluator of City University Leadership Programme  
Curator for Public Programmes, Tate Britain  
Modernisation Consultant facilitating the re-structuring of the Interpretation and Education department at Tate Britain 2008.  
Consultant for the review of adult courses at Tate Britain 2008  
Course director, Institute for Creative and Cultural Entrepreneurship: Vision and Interpretation in collaboration with Tate Britain.  
Education consultant for Unilever Tate Modern Turbine Hall commission writing teachers packs.  
Consultant Director of Education for the Fourth Plinth in Trafalgar Square.  
Consultant for Culture Online, a project designed to develop interactive kiosks inside and outside London galleries.  
Joint creator of a Tate Modern on-line course, An Introduction to Tate Modern.  
Compiled and presented NOF/BECTA bid for CALL (Community Access for Lifelong Learning).  
Speaker at the Forum Ptolémée in Paris in October 2004.  
Workshop leader for a three-year European project for museum professionals in Slovakia.  
Education consultant for Unilever Tate Modern Turbine Hall commission writing teachers packs.  
Education consultant for British Council for contemporary art show in Belgrade, Serbia  
Curator, organiser and manager of Tate Courses,  
Curator of the 19<sup>th</sup> Association of Art Historians Conference at Tate Britain, 1993.  
Manager and organizer of the freelance teaching system at Tate Britain which involved employing over 40 freelance art historians, gallery educators and freelance artists, to provide talks and workshops for over 100,000 students and schoolchildren.

Victoria and Albert Museum

August –December 2008

Manager of Public Programmes  
Devising a programme of courses and lectures for exhibition programme  
Collaborating with curators

## Devising the adult programme

### National Portrait Gallery

October 2005- April 2006

Senior Manager of Adult and Public Programmes

Responsible for researching devising and running adult courses at the National Portrait Gallery

Responsible for selecting and hiring film for the public programme

Responsible for talks lectures and evening events

### The National Gallery

July 2002–February 2004

Senior Education Officer responsible for researching, devising and implementing adult courses at the National Gallery

National Gallery representative at colloquium at the Louvre in Paris and presented a paper on Free Entry for National Museums.

Represented the National Gallery at the European Museum Forum in Parma, Italy.

This forum focused on the questions of using Museums to initiate a programme of sharing European Heritage, cultural tourism, training

Member of DCMS steering group 'Empowering the Learning Community'.

Sainsbury Wing Lectures and Gallery talks on Rubens, Gainsborough, Constable, Delacroix, Cezanne, Degas, Van Gogh, and many others.

Convener of a large international conference called Square Politics, which examined the history, the politics and the future of the newly pedestrianised Trafalgar Square project.

Convener and speaker at the 2003 Art Historians Conference at University College London.

### Tate Modern

September 1999 – February 2001

October 2000: Initiated and created a new on-line course for adults.

June 2000: Curated and gave the opening address in a two day European conference called *Visiting Rights: How Museums and Galleries Serve their Publics*. This conference of six sessions and 28 individual presentations had over 30 speakers from France, Germany, Hungary, Switzerland, Iceland, Italy and participants from over 20 European countries. Contributed a conference paper, which focused on new ideas for the role of museums and adult learning.

May 2000: Created, planned and monitored a new daily gallery talk programme which draws on all areas of Tate Modern's collection and employs over 50 freelance gallery educators, art historians and artists.

May 2000: Created and organised an opening series of artists talks with broadcaster Tim Marlow in conversation with Richard Hamilton, Gilbert and George, Paula Rego, Sarah Lucas, Michael Craig Martin, Tracey Emin and Howard Hodgkin.

May 2000: Devised and organised in collaboration with RIBA architecture gallery, a series of architectural talks bringing together the directors and architects of internationally acclaimed new museums: Guggenheim, Kiasma, Tate Modern, Het Valkoff, Walsall and the Lowry.

April 2000: Organised training programme for gallery and information assistants.

December 1999: Responsible for interviewing, selecting and subsequently training 80 new guides for Tate Modern with a full training programme and contributions from lecturers, curators, cultural historians, conservators and artists.

September 1999: Appointed Deputy Head of Department of Interpretation and Education and Curator of Adult Programmes at Tate Modern.

### Tate Britain

August 1987 – September 1999

December 1998: Represented the UK in EU funded project focusing on Adult learning in Museums with a European Museums Open Day. Subsequently invited to attend round table discussions with experts in the field of adult learning in Munich, Genoa, Gothenburg, Paris and Budapest.

1996 – 1999: Curator of adult programmes, events and courses at Tate Britain.

Created Tate Courses with an income of over £70,000.

1994 – 1995: Curator responsible for devising and co-ordinating lectures and events at Tate Britain and for the planning, co-ordination and management of a large varied programme of events, conferences, seminars at Tate Britain covering the historic British and 20<sup>th</sup> Century Foreign and International collection.

April 1993: Co-organised and managed the 19<sup>th</sup> Art Historians conference at the Tate Gallery.

1987 – 1993: Curator of schools at Tate Britain. Responsible for setting up the freelance teaching system and administering and providing programs for over 100,000 school children per year.

### Academic Qualifications

Institute of Education, University of London,

Interpretation in the art museum: authorship and access. PhD awarded April 2012

Birkbeck College, University of London MA in History of Art, 1991

Open University Degree. Art History from Manet to Pollock; Technology Art and Design; The Legacy of the 19<sup>th</sup> Century Novel; Modern Art and Modernism 1983

Byam Shaw Diploma in Fine Art 1984

London Diploma in Art and Design 1984

Teachers Certificate. University of London. Rachel McMillan College of Further Education with Distinction 1967

### Visiting Lecturer

University of Hertfordshire: University of East London: University of Westminster:  
Goldsmiths College: V&A Summer School: City Literary Institute: University College,  
Slade School of Fine Art: University of Connecticut. Queen Mary and Westfield  
College: Birkbeck College, Slade School of Fine Art: Central St Martins, Goldsmiths  
College, University of Greenwich: University of East London; Università Cattolica,  
Milan, Kingston University. Sotheby's Institute, Ferrara University, Bologna  
University, Tashkent, Uzbekistan

### Public Lectures on Museums and Museology

*Against Hegemony: Challenging notions of Homogeneity and celebrating 'difference' in display, education and interpretation strategies in museums and galleries.* EISAM 6th International Workshop on Managing Arts and Cultural Organisations, Said Institute, Oxford University, November 30-December 1 2018.

*A Rupture in Culture*, University of Ferrara, June 2014

*There Will Be No Miracles Here*, Tate Britain conference July 2010

*Education at the Tate Gallery*, Sotheby's Institute, 1997

*The Art Age*. Conference paper given in Gothenburg on the subject of Adult Education in the Museum September 1999

*A Special Place, a Learning Space: Museums in the Twenty first century*: Conference paper at the European conference, *Visiting Rights; How Museums and Galleries Serve Their Publics* at Tate Modern 30 June 2000

*Why Magical? Museums and Galleries as Informal Centres for Adult Learning*, Modena Italy, Museums in Public Conference, December 2000

*Tate Modern: An Exercise in Re-presentation* Paper at Birkbeck study day, Representing Britain February 2001

*Find the Gap: Meeting the Needs of Body, Art and Soul*, Paper given at the Scrutrea conference, *A Spatial Odyssey* at Birkbeck College in June 2001

Japan 2001. Chair of an International Conference held at the Whitechapel Art Gallery in July 2001

*Free for All*, Louvre, Paris March 2001

*Buy One Get One Free*, Scrutrea Conference April 2002

*Shopping for Meaning: The Pleasures of Cultural Consumption*, Treason of Images Conference, Tate Modern February 2004

*Highs and Lows: Investire in Cultura Grande Risultati con Piccoli Budget*, Impresa e Cultura, Milan May 2004

*Trafalgar Square: Space of Flows*: Centre for Democratic Studies, University of Westminster, June 2004

Paper at the Forum Ptolémée in Paris October 19 2004.

Three day Workshop leader in Bratislava for Slovakian museum professionals, November 2004

*The Mind's Eye: Perspectives on Word and Image*, University of London Fourth Annual Postgraduate Conference February 2006

*Happiness: Lessons from the Arts*. Funded by the Arts and Humanities Research Council and organized by the London Consortium and Queen Mary, University of London, November 2006

Belgrade conference February 2007

### Publications

*A Talk on the Wild Side*, Art Review, February 1999

*The Art of Conversation*, Apollo Magazine, April 1998

*A Special Space, A Learning Place*, The Art Book, September 2000

*The Art Age*, Socrates Publication, 2000

*La Moderna Magia del Museo: Centro culturale, cento per la comunità o impresa commerciale?* Published in Museo in Pubblico, Modena, December 2000

*A Special Space, a Learning Place: Museums in the 21<sup>st</sup> Century* in Education as a Tool for Museums, Socrates report, Budapest, 2001

*Find the Gap: Meeting the needs of body art and soul*. 2001 – A Spatial Odyssey, Continuing Education Press, SCRUTREA, Nottingham, 2001

*Guidelines: Communication, Interpretation and Education in Museums*, Culture, Identita e Autonomie della Lombardia, Associazione Didattics Museale, 2001

*Leading the Way?* Museums Journal, July 2002

*UK Museums and The Concept of Freedom* September 2002 Paris, France

*Falling Apart at the Themes: Mourning the Particular*, Association of Art Historians Conference, University College London 2003.

*Buy One Get One Free; Shopping for Meaning in the Malls of the Museum*. Presented at the Scrutrea Conference May 2003

*Liquid Display: Democracy or Freefall* Currently awaiting acceptance for publication in the PEER publication, Art and Democracy

*The Minds Eye*, February 2006

Teachers Pack for Unilever Commission, Rachel Whiteread, Inside Out: Conceal, Reveal, October 2005

Author of teachers Pack for Unilever Commission, 2004-2008

Author of teachers pack for Belgrade contemporary art exhibition, February 2007

*The Seeing Eye, the seeing 'I': Museum Gallery Interpretation and Material Culture* published by Routledge May 2011.

*Challenging notions of Homogeneity and celebrating 'difference' in display, education and interpretation strategies in museums and galleries*. Oxford University publication for EISAM

### Personal Development

2012 - 2019 Trustee and Board member Plymouth College of Art

2005 Trustee, Camden Arts Centre

2003 Mayors Commission for African and Asian Heritage

2001 National Gallery representative, committee for the DCMS, Empowering the Learning Community

2000 Management Development training.

1999 Tate change management team member 1999 External Interviewer at V&A and National Gallery

1998 Editorial board of the Art Book

1998 Tate representative on Consultative Council

1995 Ethics committee of the Association of Art Historians

1993 Executive committee of the Association of Art Historians

1990 Heritage group representative for the IPMS

### SKILLS

Word, Excel, DTP Desk Top Publishing: Agresso, PowerPoint, Keynote, EndNote