

The INSTANT CRITIC Collection

Your boss, your aunty, the vice-president of Paraguay. Whoever it may be, you're coming to Tate Britain with someone you want to impress. This Collection is designed to turn your visit into a glittering walk-through advertisement for your intelligence. First, a heads-up: don't say 'next to,' say 'juxtaposed with,' don't say 'lots of,' say 'multitude' and whatever you do, don't say 'nice,' say 'visionary.' After memorising these, lead your companion to the lesser known works as true genius always goes against the grain. On your way, nod at our attendants like you know them (they'll play along) and stop at Paul Nash's *Kinetic Feature*. Examine it so closely your nose hairs threaten to brush the canvas and then study it from so far away it becomes a blur. Move on, with hands clasped behind your back, to *Harvest Home* by John Linnell. Stand before it and say something like, 'It really displays his admiration for Turner, even if the technique and style are quite different.' Then read the painting's label and look unsurprised when it says exactly the same thing. Now glide off to the still-lives (the pictures of stuff on a table). These are perfect for referring to later in dinner party conversation when you can compare the dining table in front of you with say, the table in Edward Collier's *Still Life with a Volume of Wither's Emblemes*. Saunter on in meditative silence. When you spot Reynolds's *Lady Bampfylde* approach it as though being pulled in by some sort of tractor beam. Praise the remarkable artistry but also the model. Say, 'To remain so poised when Reynolds's pet macaw was running amok in the studio shows incredible self-discipline.' As the laughter subsides and before any tricky questions (you'll need to come to one of our specialist talks to handle those) suggest closing the tour with a trip to the café. They have a multitude of sandwiches juxtaposed with cakes and the scones are really visionary.

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The BABY NAMES Collection

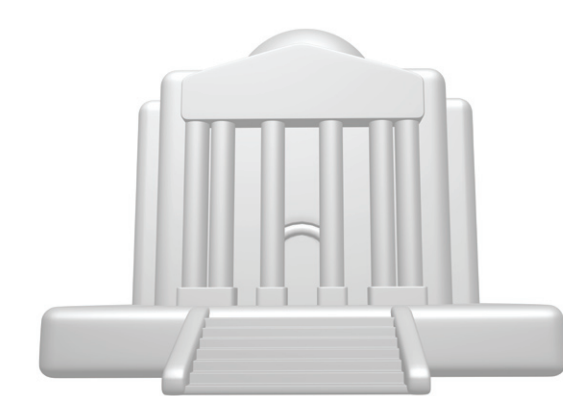
You've examined the closing credits of your DVD collection, thumbed through countless baby name books and that precious little wide-eyed lump staring up at you is still without a name. Don't worry, your dilemma may be as easily solved as a trip to Tate Britain guided by this Collection. Chances are you're over-thinking it. Keeping things simple is often the way to go. For instance, walk around our gallery and you will come across 17 overachieving artists named John. Not to mention some splendid Marys. Then again, you may prefer something more exotic. Consider the name of the artist who painted *Covent Garden Market*. His name was Balthazar Nebot. Or perhaps *Oriana*, a young woman immortalised by Frederick Sandys. If you're still a bit stuck, try making a choice based on matching your newborn's personality with that of a work of art. For instance, an attention-seeking child could be named after Marcus Gheeraerts II's *Thomas Lee*, the only portrait in the whole gallery without trousers. Perhaps your child is the more thoughtful type. In which case, think about naming it after the bookish *Sir Brooke Boothby* by Joseph Wright of Derby. If strangers stop to admire your little one, you probably have a genuinely adorable baby. In which case you may like to choose a name of someone who is also adorable, like Dante Gabriel Rossetti's *Proserpine* or Thomas Gainsborough's *Giovanna Baccelli*. If after all this, you still can't decide, have your little bundle select a name itself. Simply carry them aloft through the gallery and they'll eventually giggle at a piece of art. And in so doing, give themselves a name. That way, if they choose something like Daniel Mytens the Elder's *James Hamilton, Earl of Arran, Later 3rd Marquis and 1st Duke of Hamilton* they'll have no one to blame but themselves. Whatever you do, don't beat yourself up about it, we have 975 works that are untitled so we've got much the same problem.

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The I WANT TO BE SWEPT OFF MY FEET Collection

Hey you. What say you and me leave this hurly-burly world and go on a little adventure around Tate Britain? I'll be by your side the whole way, guiding you firmly yet tenderly through a Collection that will lead us to realms of wonder and joy. Let's begin with JMW Turner's sublime *Sunrise, with a Boat between Headlands* where a brand new day dawns. Did you get a tingle too? Here, I want to show you something else – it's *Youth on the Prow, and Pleasure at the Helm* by William Etty where sensual nudes on a boat snatch at bubbles of pleasure. Enjoy that moment of wild abandon, whilst carefully ignoring those killjoy clouds on the horizon. Now imagine you and I are high above them. Spread out your arms. Take my hand and let's fly from the ocean to the rolling countryside of John Linnell's *Contemplation*. Look, can you see? We're not the only ones to be swept up in its bucolic beauty. The little shepherd is looking up from his book awe-struck by the scenery in which he will forever remain. This is how I felt when I first caught sight of you. Your to-die-for nose and dazzling smile beckon me like James Ward's *Gordale Scar* with its imposing rock and troubled skies. Its dangerous allure is almost impossible to resist. I feel like Richard Smith's *Vista*. Yes, it may be a picture of a humble cigarette packet but its hypnotic pattern makes me dizzy and light on my feet. Oh, there's a bench nearby. Shall we? Do you need a foot massage? You've got a beautiful little toe. But I've confessed too much. Good-bye, my sweet. Everything must come to an end, but our memories needn't. Let's treat ourselves to a little postcard from the bookshop. A small trinket of an afternoon, in another place. Remember me, my love.

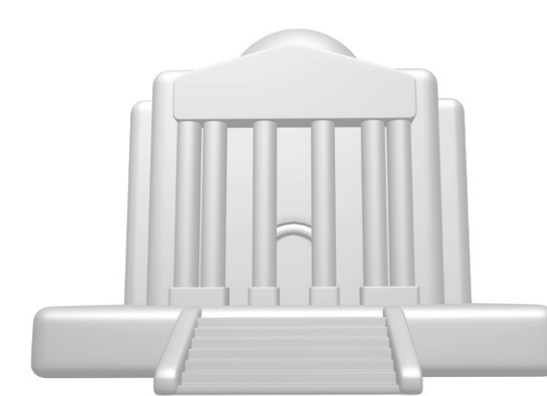
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