

# EXHIBITIONS

Unless otherwise stated curators are from Tate

## TATE BRITAIN

### Major exhibitions

*Intelligence: New British Art 2000*

6 July – 24 September 2000

This was the first in a series of major triennial exhibitions of contemporary British art at Tate Britain. It brought together the work of twenty-two artists who share a particular approach and explored the nature of British art of the preceding three years. The artists represented were Oladélé Ajiboyé Bamgboyé, Martin Creed, Michael Craig-Martin, Tacita Dean, Jeremy Deller and Alan Kane, William Furlong, Liam Gillick, Douglas Gordon, Graham Gussin, Susan Hiller, Jaki Irvine, Alan Johnston, Mark Lewis, Hilary Lloyd, Brighid Lowe, Sarah Lucas, Julian Opie, Yinka Shonibare, Bob and Roberta Smith, Gillian Wearing and Richard Wright. The exhibition was curated by Virginia Button and Charles Esche, an independent curator and writer.

*Turner Prize 2000*

25 October 2000 – 14 January 2001

*Sponsored by Channel 4*

The four shortlisted artists were Glenn Brown, Michael Raedecker, Tomoko Takahashi and Wolfgang Tillmans.

The winner of the Turner Prize 2000 was Wolfgang Tillmans.

*William Blake*

9 November 2000 – 11 February 2001

*Supported by Glaxo Wellcome plc*

*Media partner: The Independent*

This exhibition took a new look at the unique and innovative British artist and poet, William Blake (1757–1827). It was the first major exhibition of Blake's work in Britain for twenty-two years and offered a clear and informative overview of his life and work, placing him in the context of political and social upheavals of his time and exploring his powerful personal symbolism. It included approximately 400 of Blake's works and was curated by Robin Hamlyn, assisted by Michael Phillips and Christine Riding. It toured to the Metropolitan Museum of Art, New York.

*Tacita Dean*

*Recent films and other works*

15 February – 6 May 2001

Tacita Dean is best known for her compelling 16mm films. Static camera positions and long takes are characteristic of her films, creating a sense of stillness in their moving images. In films such as *Bubble House* 1999, *Sound Mirrors* 1999, and *Fernsehturm* 2001, we were shown objects and places that are charged with a meaning that we cannot fully comprehend. The exhibition was curated by Clarrie Wallis and Tim Batchelor.

*Stanley Spencer*

22 March – 24 June 2001

*Sponsored by Prudential plc*

*Media partner: The Independent*

This exhibition was a select presentation of key works by the painter Stanley Spencer (1891–1959). Spencer devoted his life to art: his emotions, experiences and fantasies were vividly illustrated in his work. Following a broad chronology, the exhibition examined the full range of his oeuvre, and gave a powerful insight into Spencer's artistic career. The exhibition was curated by Timothy Hyman and Patrick Wright. It toured to the Art Gallery of Ontario, Toronto and the Ulster Museum, Belfast.

*James Gillray: The Art of Caricature*

6 June – 2 September 2001

*Supported by The Economist*

This was the first major exhibition at Tate Britain to be dedicated to a graphic artist, and the largest exhibition ever held on the art of caricature. Gillray (1756–1815) has long been admired within specialist circles as one of the most talented caricaturists in the history of art. This exhibition aimed to reveal his work to a much wider audience, and to demonstrate that he was one of the finest draughtsmen and printmakers of the eighteenth century. The show brought together over 200 works by Gillray and his contemporaries, and by artists known to have admired his art. About half the works were lent by the British Museum. The exhibition was curated by the print specialist Richard Godfrey, and was organised in association with the British Museum.

Michael Andrews

19 July – 7 October 2001

*Supported by B&Q plc*

This major exhibition of Michael Andrews's paintings was the first comprehensive survey of his career. Andrews was first celebrated in the early 1960s for extraordinary paintings such as *The Colony Room* and *All Night Long* which explore the bohemian party lifestyle of London. The exhibition included over ninety works from collections in Europe, the United States and Australia.

Image and Idol: Medieval Sculpture

19 September 2001 – 3 March 2002

*Supported by the Henry Moore Foundation and the Mercers Company*

This innovative exhibition was the result of a collaboration between medieval historian Phillip Lindley and the artist Richard Deacon, who worked closely together researching and selecting works from Britain's medieval past. The exhibition represented Tate Britain's continuing intention to reassess the starting date of the Tate Collection. The exhibition was organised by a team led by Clarrie Wallis. The Daniel Katz Gallery provided support for the conservation of the Sir Thomas Andrew's monument, Holy Trinity Church, Charwelton.

Exposed: The Victorian Nude

1 November 2001 – 27 January 2002

*Sponsored by Tate Members*

*Media partner: The Independent*

The representation of the nude figure was one of the most controversial issues in Victorian art. More surprisingly, the nude was one of the most conspicuous subjects of visual imagery at every level, from Royal Academy paintings to mass produced magazine illustrations. The exhibition contained 186 works including painting, sculpture, drawing, photography, illustration and film. The exhibition was curated by Alison Smith. It travelled to Haus der Kunst, Munich, the Brooklyn Museum of Art, New York, and in a revised form to Japan (University Art Museum, Tokyo and Prefectural Museum, Kobe).

Turner Prize 2001

7 November 2001 – 20 January 2002

*Sponsored by Channel 4*

The four shortlisted artists were Richard Billingham, Isaac Julien, Mike Nelson and Martin Creed. The 2001 Turner Prize was awarded to Martin Creed. The exhibition was curated by Tanya Barson, Carolyn Kerr and Rachel Meredith.

American Sublime: Landscape Painting in the United States, 1820 – 1880

21 February – 19 May 2002

*Supported by GlaxoSmithKline*

*Foundation sponsor: The Henry Luce Foundation*

*Media partner: The Daily Telegraph*

This major exhibition contained more than ninety works. It concentrated on the classic period of the Hudson River School and other artists with similar interests, from about 1835 to 1890. The exhibition comprised oils on canvas and oil sketches. There were approximately sixty lenders primarily from the United States. *American Sublime* was curated by Andrew Wilton, Senior Research Fellow, Tate, assisted by Tim Barringer, Assistant Professor, Department of History of Art, Yale University. The exhibition toured to Pennsylvania Academy of Fine Arts and Minneapolis Institute of Art.

## Art Now

Knut Ådsam *Psychasthenia (10)*

18 July – 1 October 2000

*Supported by Patrons of New Art and Hereford Salon*

*Psychasthenia (10)* is a series of nocturnal urban landscapes photographed in cities including London and New York. Focusing on anonymous high-rise tower blocks, these scenes are representative of any modern metropolis. Photographed at night, the buildings appear both enticing and alienating. The ambiguous dark spaces from which they are viewed, and their associations with night time activities of an illicit nature, offer liberation from societal conventions. The exhibition was curated by Mary Horlock.

Cerith Wyn Evans: *Cleave 00*

31 October 2000 – 11 February 2001

*Supported by Patrons of New Art and Hereford Salon*

*Cleave 00* was a new installation by Cerith Wyn Evans's that drew upon his interest in the work and cosmology of William Blake. By projecting a single beam of light onto a large, slowly rotating mirror ball he created a fantasy space in which a constellation of light was refracted around the gallery. This was punctuated by intervals of darkness as the light flickered and pulsed to the rhythm of a Morse code signal to spell out texts, randomly selected by a computer programme, from Blake's *Complete Works*. The exhibition was curated by Rachel Meredith.

Art and Money Online

6 March – 3 June 2001

*Sponsored by Reuters*

*Supported by the Patrons of New Art*

This was the first exhibition of Internet art to be shown at Tate Britain, or any major gallery space in London. It comprised three Internet works each in different ways concerned with the impact of commercialisation on the Internet. In *Black Shoals Stock Market Planetarium* Lise Autogena and Joshua Portway focused on private financial networks; *CNN Interactive just got more interactive* by Thomson and Craighead looked at the commercial vulgarisation of Net culture; while *Redundant Technology Initiative's Free Agent* proposed an alternative online culture of collaboration and gift-giving. All three works were designed to be seen in a gallery space and were immediately accessible to an audience who may otherwise have been put off by the computer interface. The exhibition was selected by Julian Stallabrass

Lucy Gunning: *Intermediate II*

1 November 2001 – 20 January 2002

*Supported by the Patrons of New Art*

This new work by Lucy Gunning combined sculpture and video. The title refers to a ballet class filmed by the artist from a busy street in King's Cross, London. The film was shown on a monitor placed high on the gallery wall. The rest of the space was dominated by a wooden structure inside which there was a

miniature ballet studio. This room was scaled down but there was enough space for someone to dance freely, and the surrounding mirrors made visitors acutely aware of their physical presence. The exhibition was curated by Mary Horlock.

Dryden Goodwin: *Closer*

9 February – 5 May 2002

*Supported by the Patrons of New Art*

Dryden Goodwin produced a new three-screen video installation with soundtrack for Art Now which explores our innate fascination with watching others and being watched in the urban environment. In *Closer*, Goodwin creates a series of portraits of solitary figures framed within brightly lit buildings. Viewed from the street at night, the subjects appear oblivious to the world outside and to the artist's gaze. Goodwin focuses on them from a distance whilst simultaneously tracing their profiles with a beam of light from a long distance laser pen. The exhibition was curated by Lizzie Carey-Thomas.

### Smaller exhibitions

Christmas Tree 2000

12 December 2000 – 6 January 2001

*Supported by Clifton Nurseries Ltd*

Designed by Catherine Yass

Curated by Rachel Meredith

'Pure as Italian Air': Turner and Claude Lorrain

4 December 2000 – 1 April 2001

This exhibition brought together paintings, watercolours and sketchbooks from the Turner Bequest, showing them in conjunction with works by Claude that Turner especially revered, including the *Landscape with Jacob and Laban* from Petworth and examples of Claude's *Liber Veritatis* from the British Museum. The show also highlighted Claude's underlying influence in many of Turner's supposedly abstract 'colour beginnings' of the 1820s and 1830s. The exhibition was curated by Ian Warrell.

Turner's Gallery, House and Library

5 March – 15 July 2001

*Sponsored by Rowe & Maw*

A reconstitution of JMW Turner's own gallery was the centrepiece of this exhibition which marked the 150th anniversary of the artist's death. The exhibition showed those works which the artist wished to be remembered by and examined the ways in which Turner designed improvements to the house to reflect his professional status, ambition and self-image. The exhibition included Turner's personal collection of pictures, drawings and prints. The exhibition was curated by David Brown and Alison Smith.

Demon Drink: George Cruikshank's

*The Worship of Bacchus* In Focus

23 May – 2 December 2001

*Displays from the Collection sponsored by BP*

The second of the free in-focus exhibitions was dedicated to George Cruikshank's vast canvas *The Worship of Bacchus* 1860–2, which had not been shown for over a century. The painting illustrates all the evils and horrors of alcohol in the context of a highly detailed description of many social layers of Britain and her Empire. It was intended by Cruikshank, a devoted teetotaler, as a rallying cry for the reform of what he saw as the principal ill of Victorian society. The exhibition was curated by Robert Upstone.

Liam Gillick: *Annlee You Proposes* 2001

7 September 2001 – 1 April 2002

*Annlee You Proposes* was commissioned from Liam Gillick for the newly landscaped gardens at Tate Britain. The piece developed from a project in spring 2000 at the Centre for Contemporary Art, Kitakyushu, Japan for which Gillick created a social area. In Tate Britain's version this communal area was transferred outside, presented first as an installation of benches, tables and shelving units where people could interact, relax and contemplate, and then given texture as the imaginings of Annlee, a computer-generated character, in a three-screen video installation next to the sculpture court. The project was curated by Katharine Stout.

Darren Almond: *Night as Day*

10 September 2001 – 17 February 2002

This small exhibition was the first of a new series of contemporary responses to the art of JMW Turner. *Night as Day* comprised eleven photographic works by Darren Almond, the result of his journeys to the places painted by Turner as well as sites made famous by the landscape paintings of John Constable and Paul Cézanne. Almond photographed these locations at night under full moon, using long exposures. The exhibition was curated by Sheena Wagstaff and Louise Hayward.

Turner's Sketches

September 2001 – June 2002

This display focused on the unfinished works in the Turner Bequest, and their relationship to the artist's finished and exhibited work. The display was curated by David Blayney Brown.

Christmas Tree 2001

December 2001 – 6 January 2002

Designed by Yinka Shonibare

Curated by Christine Riding.

## TATE LIVERPOOL

### Collection Displays

Modern British Art

Open throughout

This long-term chronological display from the Tate Collection charted a century of British art. It was regularly revitalised during the biennium with Focus Rooms highlighting particular art movements and artists in more detail such as Vanessa Bell, Alfred Wallis and Paule Vézelay.

Peter Blake: About Collage

7 April 2000 – 4 March 2001

*Sponsored by Marconi and DLA*

This display provided an intriguing insight into Peter Blake's practice as a maker and collector of collage. Working closely with Tate Liverpool the artist presented his personal selection of collage from the Tate Collection, including works by Kurt Schwitters, Sir Eduardo Paolozzi and Tracey Emin, which were supplemented with works by famous and anonymous artists from his own collection.

American Abstraction: Paintings and Sculptures from the 1960s

20 May 2000 – April 2001

This display provided an opportunity to reassess the role of formalism and enjoy the intense visual experience of works from the 1960s by artists including Morris Louis, Joseph Albers and Richard Serra.

Barry Flanagan

18 July – 29 October 2000

Selected from the Tate Collection and supplemented with recent work, this display revealed the diverse practice of this sculptor and illustrated the breadth of his ideas and innovative use of materials.

William Tucker

3 March – 25 November 2001

This display offered a rare opportunity to see sculptures by William Tucker from the Tate Collection and private collections. It traced the development of his work from the playful constructions of the 1960s through to recent figurative bronzes.

Emotional Ties

17 March 2001 – 24 February 2002

*Sponsored by DLA and Supported by Arts and Business New Partners Schemes*

This display examined how artists in the twentieth century expressed the complexities of relationships using paint,

sculpture, photography and video. It featured major twentieth-century artists such as Pierre Bonnard, Edvard Munch and Henry Moore, alongside more contemporary artists such as David Hockney, Gillian Wearing and Rineke Dijkstra.

Primary Vision: Art and the Rediscovery of Childhood

5 May – 28 October 2001

A display of works from the Tate Collection by artists who were influenced by children's art. Drawings by Merseyside primary school children were juxtaposed with works by Pablo Picasso, Paul Klee, Joan Miró, Karel Appel and Jean Dubuffet which sought to revive and celebrate the fresh innocence and intensity of childhood vision.

Telling Tales: Narrative Impulses in Recent Art

9 December 2001 – 11 August 2002

The complexities of storytelling provide an opportunity to explore ideas of truth and authenticity, falsehood and manipulation. This display included work by artists such as Paula Rego, Cindy Sherman, Nan Goldin, Tracey Emin, Mat Collishaw and Gillian Wearing.

Philip Guston: Paintings and Prints from the Tate Collection

9 March – 18 August 2002

An influential American artist of the twentieth century and major Abstract Expressionist, in the 1960s and 1970s Guston dealt with issues around the Holocaust and the political upheavals in the United States in works which display cartoon-like humour and painterly beauty.

Pin-up: Glamour and Celebrity Since the Sixties

26 March – 19 January 2003

*Pin-up* charted the changing face of fame from Pop art to the present day and included representations of film stars, pop idols and supermodels by artists including Peter Blake, Pauline Boty, Marlene Dumas, David Hockney, Gary Hume and Linda McCartney.

## Exhibitions

JMW Turner: The Sun is God/Douglas Gordon  
23 June – 1 October 2000

*Sponsored by David M Robinson Jewellery and Watches*

A new vision of the work of one of Britain's best loved artists, JMW Turner included a selection of around thirty paintings and watercolours from the Turner Bequest presented unframed and in natural light. Best known for his installations, Douglas Gordon works with a variety of media including film, video, photography and text. This, his first major UK exhibition, included new work made for Tate Liverpool, exploring the themes of light and dark.

Mark Wallinger: Credo

20 October – 23 December 2000

*Supported by The Henry Moore Foundation*

This mid-career retrospective, the most comprehensive exhibition of Mark Wallinger's work to date, brought together a selection of his work in all media from the past fifteen years. *Credo* included work previously unseen as well as a major new video installation, *Cave 2000*.

Project Space: Ian Davenport

15 November 2000 – 21 January 2001

*Sponsored by Bloomberg*

Ian Davenport created a new series of work especially for the Wolfson Room. Davenport delights in the use of brightly coloured paint which he pours, rather than paints, onto aluminium. The result is spectacular, highly glossed surfaces that are both theatrical and contemplative.

Lisa Milroy

19 January – 18 March 2001

*Supported by an anonymous gift in recognition of the contribution made by Lewis Biggs to Tate Liverpool*

This exhibition, the most comprehensive of the artist's work to date, brought together paintings from the past two decades, including a significant body of new work depicting collections of everyday objects such as shoes, lightbulbs and crockery.

Project Space: Kerry Stewart

30 January – 22 April 2001

Often based on the human figure, Kerry Stewart's sculptures have an eerie and disconcerting quality. The artist made a number of new figurative works which animated the Wolfson Room.

Hybrids: International Contemporary Painting

6 April – 24 June 2001

A selection of paintings focusing on how the particular personal and cultural histories of the artists included comes to bear on their practice. Artists included Franz Ackermann, Inka Essenhigh, Fabian Marcaccio, Beatriz Milhazes, Sarah Morris, Monique Prieto, Fiona Rae and David Reed.

At Sea

14 July – 23 September 2001

This exhibition brought together an exciting selection of work by contemporary artists such as Tacita Dean, Mariele Neudecker, Martin Parr and Tracey Emin, using the sea to represent the power of nature and the sublime.

Paul McCarthy

19 October 2001 – 13 January 2002

*Supported by Tate American Patrons*

The first survey of Paul McCarthy's work to be shown in Europe, this exhibition brought together work from the past thirty years, providing a comprehensive overview of his practice. McCarthy, one of the most influential artists of his generation, uses a wide range of media including photography, sculpture, painting, performance, video and installation to explore the darker sides of American society.

Project Space: Richard Wright

24 November 2001 – 10 March 2002

Painting directly onto the wall of the gallery, the artist entered into a subtle and intimate relationship with the architectural surroundings of the gallery using motifs drawn from sources such as illuminated manuscripts, computer graphics and tattoos.

Marc Quinn

1 February – 28 April 2002

*Supported by The Henry Moore Foundation*

The most significant exhibition of Marc Quinn's work to date, this presented a large body of new work and highlighted the diversity of Quinn's practice. A wide selection of paintings, sculpture, drawing and photographs was shown together with flowers preserved using special refrigeration techniques and a new frozen blood cast of the head of Quinn's baby.

## TATE MODERN

Between Cinema and a Hard Place

12 May – 31 December 2000

This unique survey of art at the end of the twentieth century took its title from a video installation by Gary Hill, and explored the boundaries between the real world and fictional spaces. Many of the artists incorporated actual gallery space into their works, creating self-contained environments that engaged the viewer both physically and psychologically. Ranging from film and video to sculpture, the exhibition comprised twenty-two installations by artists including Christian Boltanski, Douglas Gordon, Rebecca Horn, Ilya Kabakov, Cornelia Parker and Bill Viola.

The Unilever Series: Louise Bourgeois

12 May – 26 November 2000

*The Unilever Series: an annual art commission*

*sponsored by Unilever*

Louise Bourgeois created two extraordinary and ambitious works to celebrate the opening of Tate Modern. *Maman* is part of a series begun by the artist in the 1990s of giant spider sculptures and sat astride the central bridge in the Turbine Hall. Bourgeois also made three towers with spiral staircases mounted with viewing platforms for the east end of the Turbine Hall. In each tower she embedded in different ways the imagery of mother and child. Born in 1911, the artist has explored the tensions and complexities of familial relationships throughout her long and distinguished career.

Herzog & de Meuron: 11 stations

12 May – 26 November 2000

*Supported by Deutsche Bank, The Sophie and Karl Binding Foundation, Canton of Basel-Stadt, The Coordinating Commission for the Presence of Switzerland Abroad, PRO HELVETIA, Arts Council of Switzerland*

This exhibition examined the ways in which the architects Herzog & de Meuron adapted and celebrated the former power station at Bankside to create Britain's first national museum of modern and contemporary art. From a base camp in the north entrance, a series of stations led the visitor on a journey of discovery through the building. Each station high-lighted a particular aspect of Herzog & de Meuron's design, from the complex lighting system to the double height gallery on Level 3.

Performing Bodies

2 – 23 October 2000

*Performing Bodies* explored the way artists have used the body as both subject and object in the medium of performance. The series of film and video screenings took place over four evenings in the Turbine Hall and presented some of the most influential artists of the post-war period working in the arena of performance, including Leni Riefenstahl, Vito Acconci, Mike Stubbs, Schlemmer, Michael Clark, Maya Deren, Rosas and Smith/Stewart, Yoko Ono, DV8 and Martin Arnold. Each screening juxtaposed classic art films with contemporary work.

Century City: Art and Culture in the Modern Metropolis

1 February – 29 April 2001

*Sponsored by CGNU plc*

*Media partner: The Observer*

Tate Modern's first large-scale exhibition explored key moments in the art of nine great cities across the world. From Paris and Vienna at the beginning of the twentieth century, to London and Bombay in the 1990s, *Century City* combined works of art by the great modern masters such as Picasso, Braque, Schiele, Kokoschka and Malevich with important non-western artists such as Bhupen Khakhar, Jacob Lawrence, Sergio Camargo and Yoko Ono. This major exhibition of over 600 works mixed fine art

with architecture, design, music, theatre and dance to represent the dynamism and cultural life of each city.

Contemporary Intervention 2001

Neil Cummings & Marysia Lewandowska: Capital

May – September 2001

*Tate Modern: Collection 2001 in association with BT*

The first of a series of contemporary artists' interventions at Tate Modern, this project by artists Neil Cummings and Marysia Lewandowska unfolded through a series of encounters between two iconic institutions and the economies they animate; Tate and the Bank of England. At unspecified times during the day, in the Reading Point on Level 5 West at Tate Modern and in the Bank of England Museum, visitors were approached by a gallery or museum official with the words 'This is for you' accompanied by the presentation of a special gift – a limited edition print by the artists. The gift was complemented by a series of seminars curated by the artists and cultural theorist Jeremy Valentine.

Giorgio Morandi

22 May – 12 August 2001

*Supported by Maurice S Kanbar and the Murray and Isabella Rayburn Foundation*

Giorgio Morandi (1890–1964) is one of the most admired Italian painters of the twentieth century, known for his subtle and contemplative paintings, largely of still lifes. Through its thematic presentation, the exhibition provided a chance to reassess his reputation and consider his continuing significance for contemporary art. The themes included: Architectronics, suggesting the language of architecture in Morandi's use of form, space and interval; Series, looking at subtle variations in successive paintings of the same group of objects; Scale, showing the shifts in scale of objects depicted in related works; and Edge, dealing with Morandi's exploration of compositional space and the relationship between solid and void. The exhibition toured to Musée d'art moderne de la Ville de Paris.

Zero to Infinity: Arte Povera 1962–1972

31 May – 19 August 2001

*Supported by the Italian Ministry of Foreign Affairs and the Italian Cultural Institute in London*

This was the first major exhibition in this country to examine Arte Povera. The exhibition brought together 140 works by fourteen artists: Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Piero Gilardi, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini and Gilberto Zorio. The exhibition was co-organised by and presented at Tate Modern and the Walker Art Center, Minneapolis, and also toured to Museum of Contemporary Art, Los Angeles, and Hirschhorn Sculpture Museum, Washington DC.

The Unilever Series: Juan Muñoz *Double Bind*

12 June 2001 – 10 March 2002

*The Unilever Series: an annual art commission sponsored by Unilever*

For the second commission in the series the Spanish artist Juan Muñoz (1953–2001) devised an installation utilising the colossal dimensions of the space and exploring the shift in scale between the building and the audience. Splitting the Turbine Hall in two, the installation featured a false floor, pierced by a number of shafts, extending the entire length and breadth of the east end of the Hall. Two elevators moving from floor to ceiling cut through the floor below which was a subterranean space. Viewed from below, the shafts were seen to be populated by enigmatic figures. Following the sudden and untimely death of the artist in August 2001, the presentation of the installation was extended a further month and a memorial service was held in his honour at Tate Modern. *Double Bind* was the artist's final major work.

Katharina Fritsch

7 September – 9 December 2001

This exhibition was the first of a series of exhibitions devoted to artists at mid-career. The first major public showing of Fritsch's work in Britain, the show comprised eighteen sculptures and

installations, from *Elephant* to the recent trilogy *Monk, Doctor, Dealer*. The exhibition toured to the Ständehaus, Düsseldorf.

Surrealism: Desire Unbound

20 September 2001 – 1 January 2002

Sponsored by Morgan Stanley

This major exhibition approached Surrealism through its central theme of love and desire. The exhibition featured many iconic works associated with the movement, including de Chirico's *The Child's Brain*, Duchamp's *L.H.O.O.Q.*, Max Ernst's *The Robing of the Bride*, Dali's *Metamorphosis of Narcissus*, Giacometti's *Woman with her Throat Cut*, and Magritte's *The Rape*. The exhibition also presented a number of Surrealist films and photographs by Man Ray and others, as well as a selection of manuscripts, letters and documentary photographs revealing the personal relationships that fuelled the group's exploration of desire. The exhibition toured to the Metropolitan Museum, New York.

Warhol

7 February – 1 April 2002

Sponsored by UBS Warburg

Media partner: *The Guardian*

This major retrospective spanned Warhol's entire career, bringing together over 150 paintings, drawings and sculptures. The exhibition traced the evolution of Warhol's style, revealing his openness to all manner of subject matter and his willingness to explore the full range of artistic media. It included groupings of some of his most important works such as the *Marilyn* and *Disaster* series, the *Elvis* and *Jackie* paintings, the *Electric Chairs*, as well as groups of works rarely seen together, such as the *Most Wanted Men* and the epic thirty-foot-long canvases such as *Camouflage*. The exhibition was organised by the Neue Nationalgalerie, Berlin and toured to the Museum of Contemporary Art, Los Angeles. The London adaptation was curated by Donna De Salvo.

## TATE ST IVES

### Collection Displays

The Far Horizon

13 November 1999 – 29 October 2000

Themed to complement an exhibition of paintings by Wilhelmina Barns-Graham, this featured work by many of her contemporaries.

Two Painters: Alfred Wallis and James Dixon

20 May – 29 October 2000

An exhibition devoted to two artists, Alfred Wallis and James Dixon, whose works have been described as naïve. They lived at different ends of the British Isles; Wallis in Cornwall, Dixon on Tory Island, County Donegal. Both artists were fishermen by trade and took up painting late in their lives, becoming significant figures in the history of twentieth-century art. In collaboration with the Irish Museum of Modern Art.

Diane Comley: Reference Points

20 May – 29 October 2000

With support from Canterbury City Council, South East Arts and the Rotary Club St Ives

A photographic project shown in collaboration with St Ives Museum. Images taken in different geographical locations acted as references to memories and ideas. Lander Comley, the artist's great-grandfather, also recorded St Ives on camera.

Chris Welsby: Tide Line

20 May – 29 October 2000

Supported by the Canadian High Commission, London

Chris Welsby created a site-specific video installation inspired by the Cornish coastline. A sequence of images reflect on the fractured relationship between culture and nature.

Rediscovering Writing: St Ives and Painters in Literature 1945–70  
20 May–29 October 2000

Tate St Ives Falmouth College of Arts Research Fellow, Alison Oldham, researched resident writers in St Ives in the post-war period and explored their relationship with the town's art colony.

Peter Lanyon: Coastal Journey

11 November 2000–11 March 2001

An important series of paintings created by Peter Lanyon around 1952, seen together for the first time in a coherent group, as the artist intended. The works depict the stretch of land between St Ives and St Just in Cornwall, each work representing a specific aspect of Lanyon's interpretation of this distinctive landscape.

John Virtue: New Work 1998–2000

11 November 2000–11 March 2001

A series of large-scale paintings, inspired by the Exe Estuary, Exeter. John Virtue's highly acclaimed abstract paintings are regarded as a distinctive reinvention of the British landscape tradition. Catalogue supported by Plymouth University.

Philip Hughes: The Tin Route

11 November 2000–11 March 2001

A suite of new works by Philip Hughes, exploring the tin trade which connected West Penwith with bronze age settlements in France and Southern Italy over 1500 years ago.

John Wells

11 November 2000–11 March 2001

In tribute to the artist John Wells a small selection of his work alongside some of his contemporaries.

Veronica Ryan: Artist in Residence 2000

11 November 2000–11 March 2001

*Supported by South West Arts*

New work created by Veronica Ryan during a residency at the Barbara Hepworth Museum. The centrepiece of the exhibition was a group of carvings, made from unused marble donated by the Hepworth Estate.

Richard Cook: Luminous

11 November 2000–11 March 2001

A new series of paintings by Richard Cook developed from drawings of specific locations in Cornwall and Devon. Catalogue supported by Austin Desmond Gallery and South West Arts.

Michael Porter: Gwavas Lake

11 November 2000–11 March 2001

A new group of works by Michael Porter inspired by the area around Gwavas Lake in Newlyn, Cornwall. Catalogue supported by Wimbledon College of Art, Falmouth College of Arts and Purdy Hicks Gallery.

Patrick Heron: Garden Paintings

24 March–3 June 2001

*Supported by Marlborough Fine Art*

Paintings inspired by the artist's garden at Eagles Nest, his home near St Ives, including works from the 1950s, and contrasting Heron's approach at that time with the late garden paintings made from 1985 to 1992. His spectacular garden, full of flowering azaleas and camellias growing amongst granite boulders, became a recurring subject in his work.

Roger Mayne: St Ives Artists

24 March–3 June 2001

Photographs by Roger Mayne from the 1950s and 1960s, of Patrick Heron and his contemporaries at home and at work.

Artists on Artists

24 March–3 June 2001

A Collection display inspired by Patrick Heron's writings included works by Bonnard, Picasso, Braque, Matisse, Vuillard, de Stael, Soulages and Toby.

Antony Gormley: *Some of the Facts*

16 June – 2 September 2001

*Supported by the Henry Moore Foundation*

A challenging group of sculptural works by Antony Gormley. Both *Critical Mass* and *Field for the British Isles* were dramatic, architectonic installations, exploring a range of issues and ideas about the body, the connection between the physical self and the inner self, and the relationship to history, community and society. Also included in the exhibition was *Still*, a lead work, cast from a carving of the artist's daughter at the age of six months.

Martin Smith: *Wavelength*

16 June – 2 September 2001

*Supported by South West Arts*

A new ten-part work by Martin Smith, installed in the ceramics showcase at Tate St Ives. Smith is one of the foremost ceramicists of his generation.

Artists on Artists

16 June – 2 September 2001

A group of works by Barbara Hepworth, Ben Nicholson and Naum Gabo selected by Antony Gormley.

Bryan Wynter: *A selected Retrospective*

15 September – 2 December 2001

The exhibition presented four key moments in Wynter's artistic career. Early small-scale gouaches from the 1940s, abstract paintings from the 1950s, the IMOOS constructions made in the 1960s, and a series of rarely seen large-scale paintings inspired by light and water made in the 1970s. A special focus was on a moment of radical change in 1956 when Wynter developed a new manner of working which proved hugely successful. In this year, he began using a field of abstract marks which heralded a body of works that displayed a new freedom and scale. The exhibition was curated by Chris Stephens.

Thomas Joshua Cooper: *At the Very Edges of the World*

15 September – 2 December 2001

Large-scale atmospheric photographs of the Atlantic Ocean made at the edges of the land in Scotland and Cornwall.

Craft Showcase: Bernard Leach and Shoji Hamada

15 September – 2 December 2001

A reinterpretation of the Wingfield Digby Collection by Emmanuel Cooper, which presented a fresh view of these remarkable ceramicists.

Sandra Blow: *Space and Matter*

15 December 2001 – 17 February 2002

A rare exhibition of the abstract works of Sandra Blow. Key works represented her career from the 1960s to the present. A selection of works specially commissioned for Gallery 5 illustrated the vivacity of colour that Blow has used throughout her career.

Artists on Artists

15 December 2001 – 17 February 2002

Selected by Sandra Blow works from the Collection included Alberto Burri, Ben Nicholson, Roger Hilton and Karen Appel.

Vicken Parsons: *Other Places*

15 December 2001 – 17 February 2002

Beautiful small-scale atmospheric paintings, made specially for Tate St Ives, which have a tension in them that appears to relate to an event which has, or is about to, happen.

Ian Hamilton Finlay – *Maritime Works*

18 March – 30 June 2002

*Supported by The Henry Moore Foundation*

An exhibition by Ian Hamilton Finlay with a special focus on works with a maritime theme, presented a number of works previously unseen together. Newly commissioned works for the exhibition included twelve brass inscribed ships' bells.