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Tate Britain

EXHIBITIONS

- Hamish Fulton: *Walking Journey*
14 March – 4 June 2002
- This major exhibition of work by Hamish Fulton was the first contemporary show to be held in Tate Britain's new Linbury Galleries. The focus was the artist's output of the last ten years, but some sense of Fulton's development, and an indication of the consistency of his approach, was given by the inclusion of certain key earlier works. These included a group of important photographic pieces from the late 1960s and early 1970s which have not been exhibited since that time. The full range of Fulton's work was presented: black and white photo-text works, prints and books, wood and ribbon works, and large scale wall-works (including a major wall painting of a 1996 River Thames walk, outside the exhibition at the foot of the staircase in the Manton Entrance).
- The exhibition was curated by Ben Tufnell, assisted by Louise Hayward.

- New Generation Sculpture – Duveens Display
25 March – 19 August 2002
- This collection display of New Generation sculpture brought together work by Philip King, Michael Bolus, David Annesley, Tim Scott, William Tucker, William Turnbull and Isaac Witkin. Many of the pieces included are part of the McAlpine gift and had recently undergone conservation treatment, and this was a timely opportunity to show them. The display also coincided with an exhibition at the Whitechapel Gallery which referred to the original New Generation series of shows there in the 1960s, and featured the work of a younger generation of sculptors such as Gary Webb and Graham Little. The Whitechapel show was linked to Tate Britain with an event there that brought the two generations of artists together. Some works on paper by the younger artists were exhibited in the adjacent Gallery 61. The Whitechapel produced a catalogue including images of the works on display at Tate Britain.
- The display was curated by Mary Horlock and Chris Stephens.

- Lucian Freud
20 June – 22 September 2002
Sponsored by UBS Warburg
- This major exhibition was the first retrospective of Lucian Freud's work to be held in London in over a decade. Bringing together key works from Freud's entire career, the exhibition

comprised of 156 paintings, drawings and prints and provided an exciting opportunity to see his exceptionally productive period of the last twenty years in the context of earlier decades. Freud had made several new works for the show including a striking self-portrait. The exhibition was curated by William Feaver, with Mary Horlock and Lizzie Carey-Thomas. It travelled to Fundació 'la Caixa', Barcelona, and The Museum of Contemporary Art, Los Angeles.

- Thomas Girtin: The Art of Watercolour
4 July – 29 September 2002
Supported by Safeway plc
Media partner: Classic FM
- Timed to coincide with the bicentenary of Girtin's death, the exhibition was a comprehensive survey, comprising some 200 of his works. The exhibition placed Girtin in the broader context of watercolour practice of the time and therefore included groups of works by his contemporaries and followers. Alongside this, emphasis was placed on the artist's working methods and also on the technical innovations introduced by Girtin and his fellow watercolourists. The exhibition was [...] curated by Greg Smith, a leading expert in the history of watercolours and Anne Lyles, Collections Curator at Tate.
- Anya Gallaccio: Beat – Duveens Contemporary Commission
16 September 2002 – 20 January 2003
Supported by Malvern English Mineral Water, with support from the Henry Moore Foundation. Cerestar and British Sugar have given sponsorship in kind.
- Anya Gallaccio fixed upon an archetypal symbol of both the national landscape and the nation itself – the English oak tree as the key element of her Duveens commission. Seven oak tree trunks occupied the South Duveens. Standing at the far end of the North Duveens, a gigantic root base had water pumping through it, trickling slowly across the surface. Another natural substance – sugar – had also been brought in to the North Duveens. Thick tiles cast in molten sugar were layered across a small section of the floor. The project was curated by Mary Horlock and Rachel Meredith
- Gainsborough
24 October 2002 – 19 January 2003
Sole Sponsor The British Land Company PLC
- As one of the most original painters of portraits, landscapes and subject pictures of the eighteenth century, Thomas Gainsborough has long been admired as a quintessentially British artist. This was the most important and wide-ranging exhibition of the artist's work held to date. Encompassing

over 150 major paintings, drawings and prints, it offered a dynamic new vision of the artist. The selection included many of the most famous images in the whole of British art - including as *Mr and Mrs Andrews*, *The Watering Place*, *Countess Howe*, *Ann Ford* and *Mrs Sheridan*. Exceptional groups of loans came from the National Gallery, London; the Huntington Library, San Marino; the Pierpoint Morgan Library, New York; English Heritage, Kenwood House, London; and the Royal Collection Trust, London; with further loans coming from across Britain and America, Canada, Germany and Australia.

- The exhibition was curated by Professor Michael Rosenthal of the University of Warwick, author of *The Art of Thomas Gainsborough* (1999) in close collaboration with Martin Myrone and a consultative team. This was the first full-scale Gainsborough exhibition to be seen in America, and toured, in altered form, to the National Gallery of Art in Washington DC and the Museum of Fine Arts in Boston.

- Turner Prize 2002
30 October – 19 January 2003
Sponsored by Channel 4
- The four shortlisted artists were Fiona Banner, Liam Gillick, Keith Tyson and Catherine Yass. The 2002 Turner Prize was awarded to Keith Tyson. The exhibition was curated by Katharine Stout and Lizzie Carey-Thomas.

- Self-Evident: Making the Self the Subject of Art from 1970 to the Present Day
28 Oct 2002 – 19 Jan 2003
- For the first time, Tate Britain presented a themed exhibition from the collection.
- This exhibition explored artists' use of their own bodies and identities in their work. It was an examination of a major strand in British art of the last few decades and provided a historical context for more recent work seen at Tate Britain in the Turner Prize and other exhibitions and displays. The exhibition was devised and curated by Mary Horlock and Katharine Stout.

- Constable to Delacroix: British Art and the French Romantics 1820 – 1840
6 February – 11 May 2003
Supported by John Lyon's Charity
- This major exhibition investigated cultural exchanges between France and Britain during the period of High Romanticism. The period under scrutiny was the two decades separating the Bourbon Restoration in 1816 from the accession of Queen Victoria in 1837, when fascination with every

level of Anglo-Scottish culture played a formative role in the development of modern French art. Affinities between the two schools in matters of theory, subject preference, and technique were explored through a number of associated themes as well as interrelations between a range of key artists. The exhibition included a reconstruction of the highly successful 1820 exhibition of Géricault's *Raft of the Medusa* in the Egyptian Hall, Piccadilly, with a full scale copy of the original painting, executed by French Academicians in 1859. The exhibition was curated by Patrick Noon, and Patrick and Aimee Butler at the Minneapolis Institute of Arts, with Tate curators David Brown and Christine Riding as co-curators. The exhibition toured to Minneapolis Institute of Art and the Metropolitan Museum of Art in New York under the title *Crossing the Channel: French and British Painting in the Age of Romanticism*.

- Days Like These: Tate Triennial of Contemporary British Art 2003
26 February – 26 May 2003
In partnership with Volkswagen for Phaeton and Touareg with additional support from The Glass-House Trust.
- The Tate Triennial was inaugurated in 2000 with the exhibition *Intelligence*. The aim of the Triennial is to provide an important forum for the discussion of British art both in Britain and abroad, taking stock of developments in contemporary art practice in the preceding three years. The second triennial, *Days Like These*, was curated by Jonathan Watkins, Director of the Ikon Gallery in Birmingham, and Judith Nesbitt at Tate. The exhibition did not have a theme and did not attempt to summarise the whole of current practice. Its intention rather, was to present artists whose work the curators found compelling and relevant at that moment, and who had connections and correspondences that were present and illuminating but not prescriptive. Entry to the exhibition was free, with the intention that it be as accessible as possible and it reached a large and broad audience.
- Wolfgang Tillmans
If one thing matters, everything matters
6 June – 14 September 2003
Supported by Tate International Council
Media partner: The Guardian
- This was the first monographic museum exhibition in the UK of Wolfgang Tillmans's work and was conceived especially for the galleries at Tate Britain. It focused on key moments in his career and recreated a number of specific installations, while also showcasing new works made for the Tate exhibition,

including a number of abstract photographic compositions. While continuing to explore the potential of the still image Tillmans has begun to work with video, and there was one video installation in the presentation. Tillmans also curated a number of evening events in early September, before the close of his exhibition, as part of the Tate and Egg Live programme. This exhibition was curated by Mary Horlock in close collaboration with the artist, assisted by Lizzie Carey-Thomas.

- **Bridget Riley**
26 June – 28 September 2003
Supported by Tate Members
Media partner: The Guardian
- Bridget Riley is one of Britain's most respected senior artists and one of the few contemporary British painters with a truly international reputation. Her distinguished and singular career encompasses forty years of uncompromising and remarkable innovation. This Tate exhibition was the first comprehensive survey of Riley's entire career and included key works from all phases of her career. As such it offered the opportunity both to review early, well-known, paintings and to also see these afresh in the context of works produced since then and up to the present day. It consisted of approximately sixty major paintings from public and private collections in the UK, Europe and the US.
- The exhibition was curated by Paul Moorhouse and Ben Tufnell in close collaboration with the artist.

- **Lynn Chadwick**
September 2003 – March 2004
Duveen Galleries & Sculpture Court
- Lynn Chadwick was one of the leading figures of the generation of British sculptors who secured international reputations during the 1950s. He was one of the nine artists whose work was described by the critic Herbert Read as 'the geometry of fear' when shown at the 1952 Venice Biennale. Chadwick went on to win the International Prize for Sculpture at Venice four years later. His work has continued to focus on the human figure or on animals, and the potential for both to express intense emotion through movement or stasis. This selective presentation in the Duveen Galleries and the outdoor Sculpture Court was drawn from Tate's and the artist's own collections and covered the breadth of his career. The exhibition was curated by Chris Stephens.

- Turner and Venice

16 October 2003 – 11 January 2004

Sponsored by Barclays

Media partner: Daily Mail

- This ambitious exhibition explored Turner's relationship with Venice. Although it is recognised that Venice played a crucial part in the development of Turner's late style, there had hitherto been no comprehensive survey of the work he produced in response to the city's unique history and environment. The exhibition presented the city through Turner's eyes, showing his remarkable and sustained vision of it, without parallel in the work of any artist, with the exception of Canaletto. The presentation explored the influences that shaped Turner's experience of the city, and his interest in the work of Venetian artists such as Titian, Bellini and Canaletto, as well as writers from Shakespeare to Byron. It also included works by Turner's contemporaries to create a sense of the competitive market for which Turner painted views of Venice.
- Turner and Venice was curated by Ian Warrell. It toured to the Kimbell Art Museum in Fort Worth and will then travel in reduced form to the Correr Museum in Venice and 'La Caixa' in Barcelona.

- Turner Prize 2003

29 October 2002 – 18 January 2003

Sponsored by Channel 4

- The four shortlisted artists were Jake and Dinos Chapman, Willie Doherty, Anya Gallaccio and Grayson Perry. The 2003 Turner Prize was awarded to Grayson Perry. The exhibition was curated by Katharine Stout and Lizzie Carey-Thomas.

- Pre-Raphaelite Vision: Truth to Nature

12 February – 3 May 2004

With support from The Ahmanson Foundation, The Starr Foundation and Mrs Coral Samuel CBE

Media partner: The Daily Telegraph.

- Pre-Raphaelitism was a movement that not only transformed subject painting but also fundamentally altered English approaches to landscape painting in the 1850s and remained influential long after. The exhibition presented some of the most memorable, closely observed, depictions of the natural world ever made. There has never before been an exhibition devoted specifically to Pre-Raphaelite landscape painting. Tracing the development of an art movement that was deeply rooted in the scientific, religious and social culture of its age, the exhibition grouped works within the following themes: Selecting Nothing, Rejecting Nothing, The Mere Look of Things, Holy Lands, Understanding the Landscape, The

Inhabited Landscape, and Impression of the Effect. The exhibition was curated by Allen Staley and Christopher Newall (external curators) and Alison Smith, Ian Warrell and Tim Batchelor. The exhibition toured to Alte Nationalgalerie in Berlin followed by Fundacio 'La Caixa' in Madrid.

- In-A-Gadda-Da-Vida: Angus Fairhurst, Damien Hirst and Sarah Lucas
3 March – 31 May 2004
Supported by Tate Members
Media partner: The Daily Telegraph
- In-A-Gadda-Da-Vida was a unique collaboration between three of Britain's best-known contemporary artists.
- Angus Fairhurst, Damien Hirst and Sarah Lucas first met on the fine art course at Goldsmiths College, London 1986 and have remained close friends, influencing each other's work through a process of social interaction and intermittent collaboration. This was the first time that the three artists have worked together to realise a full scale exhibition installation, which included new work by all the artists. The exhibition's title is a mangled version of the phrase 'in the garden of Eden' which occurs in a 1968 recording by the psychedelic rock band Iron Butterfly. Here it refers to the biblical theme of the exhibition, which was curated by Clarrie Wallis and Gregor Muir.

ART NOW

- Ori Gersht: Afterglow
24 May – 26 August 2002
Supported by the Patrons of New Art
- Journeys, both literal and metaphorical, are an important element of Ori Gersht's art and his recent work has developed through a series of trips made to places of significant historical interest to him. The photographs presented in this exhibition, shown for the first time in Britain, were taken in the Judea desert, on the outskirts of Jerusalem. This land has been in dispute for thousands of years, and is still the cause of continuing conflict. Yet in Gersht's photographs there is little physical trace of the historic claims to this land – the only evidence of human life is a few tyre tracks. It is this discrepancy between notions of the history of a place and its reality that fascinates the artist. *Neither Black nor White* is a new video work, shot from the Jewish quarter of Nazaret looking down on the Arabic village Iksal. The camera recorded half a second of footage every thirty seconds reducing a shooting period of eight hours to eight minutes of film. Shot overnight, the urban scene is unrecognisable, resembling a star constellation more than a cityscape. As the dawn breaks, the city

gradually emerges before disappearing again, as the image is bleached out by the intensity of the rising sun. The exhibition was curated by Katharine Stout

- Matt Franks: transcendent plastic infinite
Supported by the Patrons of New Art
- In his work transcendent plastic infinite, Franks inverts traditional floor-based sculpture by placing it on the ceiling. In doing so he parodies the key moment in British sculpture of the 1960s when Anthony Caro rejected the use of the plinth, and placed his sculptures directly on the floor. At the same time Franks's installation refers to work by more distant figures in art history, including the great Italian Baroque sculptor Bernini. Seemingly opposite elements are fused: Baroque excess and theatricality are set against modernist purity. Franks also alludes to the imagery of cartoons such as *The Brothers Grunt*. The humour of these cartoon motifs undercuts the serious ideals of modernism, comprehensively sending it up. The exhibition was curated by Tim Batchelor.
- Zarina Bhimji: *Out of Blue*
1 March – 5 May 2003
Supported by the Patrons of New Art
- The opening scenes of Zarina Bhimji's *Out of Blue* revealed the breathtaking landscape of Uganda. However, almost immediately this luscious vista was disturbed by the murmur of voices and the crackle of flames. The film showed various places which suggest elimination, extermination and erasure. Many Asian and African residents were expelled from Uganda by General Idi Amin on 9 August 1972, events which provided a background for *Out of Blue*. They are also part of the history of this country, since many of them came to Britain in the early 1970s to start a new life.
- *Out of Blue* can be seen within the tradition of British landscape painting, as it captured the mood and historical significance of a place through representations of the countryside. The intense and atmospheric soundtrack included the natural sounds of birds, fire, and echoes from the buildings filmed.
- *Out of Blue* was commissioned for the exhibition *Documenta 11*, held in Kassel, Germany, in 2002. It was shown here for the first time in the UK. The exhibition was curated by Katharine Stout.

- Mark Titchner: BE ANGRY BUT DON'T STOP BREATHING
17 May – 6 July 2003
Supported by the Patrons of New Art
- Mark Titchner presented BE ANGRY BUT DON'T STOP BREATHING, a hybrid installation continuing the artist's interest in the ways in which once avant-garde ideologies gradually become assimilated into mainstream culture. Through sculpture and text-based works Titchner conflates the ideas of a number of cult theorists whose work occupies the margins of popular thought: Wilhelm Reich, psychiatrist and pioneer of Orgone energy, Arthur Janov, pioneer of Primal Therapy, Hans Jenny, natural scientist and inventor of Cymatics, and Emmanuel Swedenborg, philosopher and theologian.
- Titchner invited visitors to shout into one of the six arms protruding from his hand-carved sculpture at the centre of the gallery and watch as their screams become manifest as vibrations in an adjacent pool of liquid. A series of printed banners provided a backdrop to the sculpture incorporating philosophical proclamations from a variety of sources that are earnestly suggestive of spiritual redemption. Here, Titchner attempted to conflate the experimental forum of the laboratory with the devotional space of the cathedral. The exhibition was curated by Lizzie Carey-Thomas.

- Roger Hirons: Vauxhall
7 June – 31 August 2003
Supported by the Patrons of New Art
- Vauxhall was the first Art Now project to be shown at Tate Britain's outdoor Sculpture Court. It combined two basic elements that are materially very different: a steel grating set in the pavement and a flame. Gratings are part of our everyday life which we rarely notice. This one sat naturally with the structure of the Sculpture Court; it might almost have always been there, except for the fact that it sat incongruously in the centre, where a drain would never actually be placed, and at a very slightly awkward angle. But instead of water running through it, a flame rose from the drain, subverting its normal function and disrupting the safe and ordered space in which it sat. The fire is unpredictable and dangerous, in total contrast to the apparently highly ordered nature of its surroundings. Like many of Hirons's sculptures, Vauxhall looked both functional and totally alien; we could not fit it into our ordered world of objects that have a place and a purpose. The exhibition was curated by Carolyn Kerr.

- David Musgrave
19 July – 7 September 2003
Supported by the Patrons of New Art
- Using a variety of media, Musgrave used this presentation to develop his interest in the human figure, pushing his strange, yet compelling representations of the human form to the point of illegibility. His works are often based on an unexhibited original, which is then enlarged and translated into entirely different material, exploring art as both representation and as process. This practice was succinctly demonstrated by the floor sculpture *Paper golem* which formed part of his Art Now installation. It began as torn pieces of paper, which were then moved around until they suggested a recognisable figure. They were then translated into painted aluminium which was presented on the floor of the space. A large wall painting also echoed the human form, this time as if constructed from torn tape. The exhibition was curated by Katharine Stout.

- Lucy McKenzie – MMIV
20 September – 9 November 2003
Supported by the Patrons of New Art
- McKenzie's art practice is multi-disciplinary and she finds inspiration in a diversity of sources, mixing high art and popular culture, creating events as well as exhibitions. As part of her Art Now project MMIV, McKenzie presented a new film showing edited footage of her live performance with Polish artist Paula Olowska. In this, they played caricatured roles of working women: an architect and an artist. A key theme of the performance was the manipulation of reality, and this idea is enhanced by its presentation as a film, with an atmospheric soundtrack by composer Marcin Dutka.
- A handmade silkscreen year-planner for 2004, shown alongside linoprints and drawings of Glasgow's cityscape, continued to evoke the notion of the artist as cultural worker. McKenzie is interested in aspects of socially-engaged art and wished to explore the role of charity in Britain, and in capitalist society in general. Considering her own position as an artist and feminist, McKenzie has also used this ArtNow to focus attention on the activities of the Warsaw based charity La Strada, whose aim is to combat the trafficking of women from East to Western Europe, where they are forced into prostitution.

- Art Now Lightbox
Artists' film and video programme
Supported by the Patrons of New Art
- Art Now Lightbox was a new initiative which focused on artists' film and video. The programme, in what will be a continuing series, presented a selection of new works which were screened in the new gallery adjacent to the Manton Entrance at Tate Britain.
- The programme showed a cross-section of work by artists living and working in Britain, presenting new films, and pieces that had not previously been shown in London. The programme was selected by Lizzie Carey Thomas, Mary Horlock, Gregor Muir and Katharine Stout and consisted of the following:
 - 19 – 27 July 2002 – Breda Beban
 - 28 July – 3 August – Ann Course in collaboration with Paul Clark
 - 11 – 17 August – Dan Holdsworth
 - 18 – 24 August – Oliver Payne & Nick Relph
 - 25 – 31 August – Phil Collins
 - 1 – 7 September – Jaki Irvine
 - 8 – 14 September – Saskia Olde Wolbers
 - 22 November – 14 December 2003 – Daria Martin
 - 15 December – 4 January 2004 – Katy Dove
 - 5 January – 25 January 2004 – Haluk Akakce
 - 26 January – 15 February 2004 – Rob Kennedy
- Ian Kiaer
22 November 2003 – 25 January 2004
Supported by the Patrons of New Art
- Ian Kiaer makes carefully constructed assemblages in which he combines found objects, architectural models, paintings and drawings to form poetic narratives. The humble nature of the materials contrasts directly with the epic subjects they evoke: a block of polystyrene represents a snow-covered sweep of land, an upturned plastic waste bin stands in for a cliff face, while a painted backdrop lends depth and context to the setting. His forms derive from research into the idealistic visions of eccentric historical figures, whether architect, poet or artist, who were united in their desire for retreat away from the dominant ideologies of their day, or concerned with reconciling the relationship between man and nature. For Art Now, Kiaer brought together both new and existing works to explore the relationship between the landscape paintings of Brueghel and the working spaces of the philosopher Wittgenstein. Tentative connections were weaved through the works: the desire to view the world from a remote position and the importance of the workplace or studio within the

landscape. However, rather than illustrate specific narratives, Kiaer created a dialogue between disparate components, allowing ideas and motifs to overlap. The exhibition was curated by Lizzie Carey-Thomas.

- Nigel Cooke
7 February – 28 March 2004
Supported by Tate Members
- Nigel Cooke paints elaborate, intense, entropic landscapes on a vast scale and for this exhibition he brought together an impressive body of new work, with two paintings measuring up to 12 ft in length. Littered with the rubble of abandoned buildings, severed heads, skulls and insects, Cooke's paintings created a strange, nightmare view of the world, that is both familiar and alien, composed and chaotic. In some of the paintings, nature was depicted as a vast and virulent force infecting the surface of the canvas and morphing into skull-like presences. In other works, the picture plane was suffused in an ultraviolet glow and edged with graffiti. Cooke's meticulous attention to detail left nothing to the imagination; in both form and content his paintings involved and overwhelmed the viewer, resonating with references to the visionary landscape painters of the past whilst remaining firmly rooted in the present. The exhibition was curated by Mary Horlock.

SMALLER EXHIBITIONS

- Turner's Picturesque Travels: Engraved Views of Britain
4 March – September 2002
- This was the first display in the Clore Gallery to focus on Turner's engravings since the exhibition *Colour Into Line, Turner and the Art of Engraving* in 1989. Following a geographical arrangement, the display showed engravings representing the breadth of Turner's travels around Great Britain. Comparative material included sketchbooks and published volumes. The display was curated by Sarah Taft and Nicola Moorby of the Prints and Drawings Rooms.
- Brice Marden and Turner
4 March – Mid July 2002
- This small display in the Clore Gallery continued the series begun by last year's Darren Almond room examining the work of a modern or contemporary artist in relation to Turner. Brice Marden is well represented in the Tate Collection by several portfolios of etchings acquired in the 1970s. Selected prints have been placed alongside a number of late Turner watercolours in order to illuminate parallel methods: mainly a shared concern with art as a means of receiving and trans-

mitting the energies of nature. The work of both artists also revealed a preoccupation with sublime and transcendental aesthetics, as well as poetic allusion and embedded meaning. Process emerged as another area of comparison, with a concern for order and control set against gestures of automatism and spontaneity such as notations of colour in the case of Turner's watercolours, or a calligraphic use of spit bite and aquatint in Marden's prints.

The display has been curated by Alison Smith.

- Christmas Tree 2002
13 December – 5 January 2003
Supported by Clifton Nurseries
Designed by Tracey Emin
Curated by Lizzie Carey-Thomas
- A Century of Artists' Film in Britain
May 2003 – April 2004
- Illuminations production for Tate, with the support of Tate Members, Central St Martins College of Art and Design, the AHRB Centre for British Film & Television Studies, the LUX and the British Film Institute.
- This ambitious display of 170 works by 130 artists aimed for the first time to reveal the full range, variety and originality of artists' film and video throughout their history, from films made close to the cinema's birth in the 1890s to work realised at the start of the twenty-first century. Many of the works had not been seen before in a gallery context, and some had not been seen publicly since their first screenings. The display was presented in four day-long sequences. The films and videos had been clustered in shorter thematic and historical programmes. Some programmes suggest continuities of interest and approach across generations: film's ability to encapsulate the everyday and to mimic memory; the challenges of portraiture and the creation of visual music. Other programmes reflect the ways in which artists have explored video and film at particular moments: the early 1970s, when conceptual film-making emerged and, in parallel, artists at the London Film-Makers Co-op focused on the materials of their medium; the 1930s, when a committed avant-garde worked on the margins of the mainstream industry; and the early 1990s, as artists began to respond to the possibilities of digital editing. The display was curated by David Curtis, Senior Research Fellow, AHRB Centre for British Film & Television Studies.

- Christmas Tree 2003 Populus Tremula
12 December 2003 – 6 January 2004
- For the Christmas Tree this year, Mark Wallinger filled the space of the Rotunda with a real, leafless aspen, decorated with mass-produced Catholic rosaries. According to legend, it was wood from the aspen tree (scientific name: populus tremula) that was used to make the cross on which Christ was crucified. Rosaries are designed to assist in meditative prayer. Wallinger's tree thus combined strongly symbolic elements, redolent of death, rebirth and ritual. Characteristically, the artist did not provide easy answers to the questions his tree raised or try to dictate our response to such heady symbolism. Designed by Mark Wallinger
Curated by Martin Myrone

LIVE EVENTS AT TATE MODERN AND TATE BRITAIN

January 2003

- Cai Guo-Qiang: YE GONG HAO LONG (Tate Modern – outside)
- Chinese artist Cai Guo-Qiang was commissioned to make a spectacular, one minute firework explosion project for Tate Modern, the River Thames and the Millennium Bridge. Titled 'Ye Gong Hao Long' (Mr Ye who loves dragons), the one minute 'explosion' took place at 7pm on 31 January, the eve of Chinese New Year.

February 2003

- Mark Leckey: BIG BOX STATUE ACTION (Tate Britain)
 - A 30 minute live event by Mark Leckey featured one of the artist's trademark Sound Systems "in conversation" with Jacob Epstein's alabaster sculpture, 'Jacob and the Angel'.
 - Using sampled music and archive material, Leckey activated a newly created sound piece which alternately serenaded and assaulted Epstein's work. The piece was designed specifically to suit to the unique acoustic qualities of Tate Britain's Duveen galleries, especially the glass-domed roof of the Octagon under which the stand-off was staged.
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- Anish Kapoor, Arvo Part, Peter Sellers: LAMENT TATE (Tate Modern)
 - Anish Kapoor's soaring sculptural installation Marsyas was the third commission in The Unilever Series at Tate Modern. At 140 metres long and 40 metres high, it filled the cavernous space of the Turbine Hall with its deep red trumpet-like form.
 - Inspired by the work, Arvo Pärt wrote a new orchestral piece drawing on Kapoor's theme of the flaying of Marsyas, and on Pärt's own experience of the sculpture. Designed to take place in the Turbine Hall, the new work, 'Lament Tate' featured pianist Hélène Grimaud and Alexander Briger, conducting

musicians from London Sinfonietta and the Royal Academy of Music, with the distinguished American theatre and opera director Peter Sellars advising on the realisation of the performance.

- This was preceded and complemented by Sellars' setting of Antonin Artaud's 'For An End to the Judgement of God' and June Jordan's 'Kissing God Goodbye', staged as a Pentagon Press Conference on the current war.

March 2003:

- Kyupi Kyupi: CABAROTICA (Tate Modern)
- Japanese performance unit Kyupi Kyupi presented their unique, cabaret-style 'dinner show' for Tate & Egg Live: free at Tate Modern in March. The group's activities combine references to urban popular culture, Manga, pornography and cute cartoon characters with the more traditional performance practices of cabaret and theatre. Kyupi Kyupi is attracting international attention for its extraordinary live act that samples entertainment culture and taps into the hybrid qualities that are unique to contemporary Japan.

April 2003:

- David Thorpe + others: THE GOLDEN RESISTANCE (Tate Britain)
- Performance art and cabaret have a renewed appeal for the emergent generation of artists in London. Tate Britain hosted a night which platformed a cross-section of artists' performance featuring new work by artists who have built personal mythologies from fragments of popular culture.
- David Thorpe presented a choreographic spectacle deriving from his invented 'world', depicted in his collages, titled, "The Mighty Lights Community Project".
- Using hand-made props and costumes and a group of amateur performers, painter Lali Chetwynd brought Richard Dadd's 'The Fairy-Feller's Master-Stroke' (1855–64) to life in a combined exploration of the artist's biographical history – he murdered his own father and created the painstaking work in an asylum – and the magical theme of his painting.
- Sir John Eliot Gardiner, Brothers Quay, Steve Martland: DEATH & RESURRECTION (Tate Modern)
- The evening contrasted a sublime and unquestioning expression of Christian belief with an exploration of the inner world and feelings of children, in two iconic London settings that most powerfully represent the religious and the secular. The evening began in St Paul's Cathedral with a performance of three Bach Cantatas by the Monteverdi Choir and the English Baroque Soloists, conducted by Sir John Eliot Gardiner.

- At the end of this performance, the audience were led by conductor and choir, across the Millennium Bridge to Tate Modern. At Tate Modern, the Monteverdi Choir performed Steve Martland's Street Songs, a song collection that uses traditional childrens' rhymes including Poor Roger, Oranges and Lemons, Green Gravel and Jenny Jones, which are about children's enactments of adult rituals surrounding the ideas of death and resurrection. The Brothers Quay made four short animated films, illuminating these songs.

May 2003:

- Lloyd Newson, DV8: COST OF LIVING (Tate Modern)
- An exploration of class, culture and confectionary. Marvel at the hoop girl... Gasp at the bearded lady... Leer at the beauty contestants... Be amazed by the fat dancer... On the way to the top, see who gets dropped.
- A promenade performance through Tate Modern starting in the Turbine Hall and winding through to Level 7, incorporating dance, circus, physical daring and visual spectacle. Newson combined specially conceived new material, video projections and soundtrack elements from DV8's stage production 'the cost of living'.
- Carlos Amorales: AMORALES v AMORALES (Tate Modern)
- Working with professional Mexican Wrestlers, Carlos Amorales choreographed a one-off wrestling match performance titled 'Amorales v Amorales' in the Turbine Hall for Tate & Egg Live.
- Amorales' work examines identity, role-play, and spectacle in the contexts of dance culture and popular Mexican wrestling. Using masks and costumes, including 'branded' sportswear called 'flames' designed by the artist, Amorales explores the extent to which it is possible to play out fantasy and swap identity through costume and ritualized movement.
- Nick Cave (Tate Britain)
- A specially created performance from one of the few genuinely maverick songwriters and performers of the present day. Cave admits to the influence of a handful of poets – Auden, Thomas Hardy amongst them, and song writers Dylan and Van Morrison although he is still clearly inventing his own traditions as can be heard on the new album Nocturama, which was featured at this concert.

June 2003:

- hobbypopMUSEUM: THE MELODY OF DESTINY (Tate Britain)
- Dusseldorf-London based collective hobbypop created a site-specific performance for Tate Britain. Using the British history

painting gallery and the gardens outside as backdrops, hobbypopMUSEUM explored the common properties of painting and electronic music in this piece, expressing a romantic fascination with the magical ability to make electronic evocations of sounds of water, thunder, wind or birdsong alongside the painter's ability to describe images of nature in paint.

July 2003:

- Gogol Bordello: MULTI CONTRA CULTI VS IRONY (Tate Modern)
- New York's Gogol Bordello performed in the Turbine Hall in July 2003. Gogol Bordello's 'gypsy punk cabaret' has been described as a "combination of reckless fervour, foot-stomping rhythms, outlandish lyrics and a circus of surreal stimuli that leaves progressive minded music fans spinning in their wake". Drawing upon Gypsy, Slavic and punk-rock traditions, Gogol Bordello is the genesis of a new aesthetic that bridges the gap between Eastern European and Gypsy influence with Western culture. The band's lyrics spin darkly humorous, macabre tales of the immigrant experience and relays aspects of many recent diasporic realities. Gogol Bordello creates for us all a uniquely infectious spectacle that offers up nothing short of a new, free-for-all theatre of anarchy.
- Steve McQueen, Jessye Norman (Tate Britain)
- World premiere collaboration between visual artist Steve McQueen and soprano Jessye Norman. Norman responded to McQueen's screening of his video work '7 November', a monologue telling the story of a man who accidentally shot his own brother.

August 2003:

- PJ Harvey (Tate Modern)
- Since the release of her astonishing debut album 'Dry' (1991), PJ Harvey has enjoyed enormous critical acclaim and worldwide success. Following two previous nominations she was awarded the Mercury Music Prize in 2001 for her sixth album 'Stories From The City, Stories From The Sea', the first female artist to receive the award.
- This performance was the first ever rock concert staged at Tate Modern.
- Guy Bar Amotz + Jasmin Vardimon: THE DANCE MACHINE (Tate Britain)
- For The Dance Machine, a short performance by choreographer Jasmin Vardimon animated Guy Bar Amotz's soundsystem. Using electronic sensors, the soundsystem

translated movement into sound and music. Members of the audience were invited to interact with the machine after the performance.

- Guy Bar Amotz makes sculptural installations which play music and refer to the structure of 'soundsystems'.
- Using a variety of dance theatre approaches, Jasmin Vardimon's choreography centres upon her acute observation of human physical behaviour, and character interaction. Vardimon has often worked with artists from different disciplines including animation, music and design to create an integrated, theatrical experience.

September 2003:

- Wolfgang Tillmans: FILM WITH MUSIC, WORDS AND SINGING (Tate Britain)
- Following his recent successful filmmaking venture with *Lights (Body)* 2001, and a video completed for the Pet Shop Boys, artist Wolfgang Tillmans created a new film for Tate & Egg Live, screened in the Duveen galleries at Tate Britain.
- 'Film with music, words and singing' was screened to coincide with his exhibition at Tate Britain, as the final event of the Tate and Egg live series.

November 2003:

- Merce Cunningham: ANNIVERSARY EVENTS (Tate Modern)
- In a unique commission, celebrating both the silver anniversary of Dance Umbrella and the golden anniversary of the Merce Cunningham Dance Company, Anniversary Events continued Cunningham's Events series, developing performances for non-traditional public spaces. Cunningham uses the principles of 'chance' to choreograph movements for a specific space, drawing on both past choreography as well as new works.
- These promenade performances created a singular opportunity for the dancers to move in, around, and through *The Weather Project*, Icelandic/Danish artist Olafur Eliasson's new commission for The Unilever Series at Tate Modern. Meanwhile, the audience becomes part of the landscape. Eliasson is known for his elemental installations and sculptures using light, steam, water, fire, wind and ice.
- Music elements were performed and directed by Takehisa Kosugi and two additional contemporary composers/musicians and integrated into the performance at the site. Costumes were by James Hall with lighting by Josh Johnson.



Tate Liverpool

EXHIBITIONS

- 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 show presented a large body of new work and highlighted the diversity of Quinn's practice over the past decade. 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 son, Lucas.
- Remix: Contemporary Art and Pop
25 May – 26 August 2002
Sponsored by Twix
Supported by The Liverpool Culture Company Limited
- Remix presented the work of artists for whom music appears as a form of inspiration and whose work reflects the visual cultures of film, video and photography that are closely associated with the appreciation and consumption of music. The exhibition included paintings, videos, sculptures and installations by twenty international artists who engage with genres as varied as psychedelia, techno, rock, heavy metal, soul, hip hop and film soundtracks. Music videos formed a vital part of the exhibition and were carefully selected to demonstrate their influence from the 1990s to the present day.
- Liverpool Biennial: International 2002
14 September – 24 November 2002
- Tate Liverpool was a major venue for the Liverpool Biennial's International 2002. Liverpool is the only city in the UK to host a biennial of contemporary visual art. In partnership with venues throughout the city, International 2002 brought together artists from around the world in a celebration of the freshest and most innovative elements of visual culture. Many of the artists showing at International 2002 had made work specially commissioned for the exhibition, and artists at Tate Liverpool included Jason Rhoades, Chiho Aoshima, Clare Langan, Guillermo Gómez-Peña, Fred Tomaselli and Francesco Vezzoli.

- **Shopping: A Century of Art and Consumer Culture**
 20 December 2002 – 23 March 2003
Sponsored by Tate Members
Supported by The Henry Moore Foundation, The Liverpool Culture Company Limited and the European Union European Regional Development Fund
Media Partner The Guardian
- Shopping: A Century of Art and Consumer Culture was the first exhibition to examine in depth the relationship between the display, distribution and consumption of commodities and modern and contemporary art. It featured over 240 works of art, ranging from photographs of shop fronts by Eugène Atget in turn of the century Paris and Bernice Abbott and Walker Evans in 1930s America, to major installations and environments such as Damien Hirst's Pharmacy (1992). The major Pop art installation The American Supermarket, featuring work from Billy Apple, Liechtenstein, Warhol and Robert Watts among others, was reconstructed for the first time since the original was shown in the Bianchini Gallery in New York in 1964. The exhibition, staged over two floors of the gallery, was developed in association with the Schirn Kunsthalle Frankfurt, where it was also shown.

- **Thomas Ruff: 1979 to the Present**
 9 May – 6 July 2003
In partnership with Volkswagen for Phaeton and Touareg
- This exhibition, part of a tour organised by the Kunsthalle Baden-Baden, presented the first retrospective in the UK of German artist Thomas Ruff, one of the most acclaimed and ground-breaking photographers working today. This comprehensive survey included over 150 works and chronicled Ruff's influential body of work from the earliest through to his most recent spectacular colour abstractions.

- **Janet Cardiff: Forty-Part Motet and Muriel Lake Incident**
 12 April – 7 September 2003
- Canadian artist Janet Cardiff is most widely known for her audio and video walking-tour projects and her large-scale installations. Tate Liverpool was the first Tate venue to present her major work Forty-Part Motet 2001 based on a choral work by the sixteenth-century composer Thomas Tallis, Spem in Alium. Forty audio speakers represented each singer, the audience listening to different voices and harmonies as they move through the gallery. Muriel Lake Incident 1999, a collaboration with George Bures Miller, mentally propels the viewer into a miniature cinema, to become involved in the stories taking place both on and off the screen.

- Paul Nash: Modern Artist, Ancient Landscape
23 July – 19 October 2003
- This exhibition was the first major survey exhibition of Paul Nash in Britain since 1989. Major cycles of paintings were shown together alongside a previously unseen selection of Nash's photographs and archive material from the Tate Collection. Recognised as a major British painter of the twentieth century and the most important landscape painter of the pre-Second World War period, the exhibition followed a loose chronology, but focused on Nash's key cycles of landscape painting: the First World War landscapes; the Dymchurch series; the dream landscapes; the megaliths series; the vernal equinox and moon paintings; Second World War canvases; and finally, the transcendent sunflower sequence. Bringing together paintings, works on paper, photographs and rare archive material, this exhibition offered a unique opportunity to trace the development of ideas and subtle stylistic progression from Nash's early to mature work.

- Art, Lies and Videotape: Exposing Performance
14 November 2003 – 25 January 2004
- Art, Lies and Videotape: Exposing Performance was the first Tate exhibition to investigate key moments in the history of performance art. Work ranged from rare, circa 1900 film footage of dancer Loie Fuller (an inspiration for the Art Nouveau movement) to Yoko Ono's new work not seen before in the UK. Other artists included Vito Acconci, Diane Arbus, Joseph Beuys, Yves Klein, Dennis Oppenheim, Francis Picabia, Man Ray, Robert Rauschenberg and Oskar Schlemmer, as well as work from younger artists such as Franko B, Robert Longo and Catherine Opie.

- Mike Kelley: The Uncanny
20 February – 3 May 2004
Supported by The Henry Moore Foundation
- The Uncanny was based on a project originally presented by Mike Kelley, a Los Angeles-based sculptor, performance and installation artist, more than a decade ago. This was revised and updated for Tate Liverpool in close collaboration with the artist. Sigmund Freud described the uncanny as 'a hidden, familiar thing that has undergone repression and then emerged from it'. In The Uncanny, Kelley explores memory, recollection, horror and anxiety through the juxtaposition of a highly personal collection of objects – the Harems – with an investigation of the uncanny through realist polychrome figurative sculpture.

COLLECTION DISPLAYS

- Modern British Art
Until 1 June 2003
- This display from the Tate Collection charted a century of British art, presenting key masterpieces alongside lesser-known works and new acquisitions to create a full and varied story. Organised by theme and in a loose chronology, the display encouraged visitors to make connections between certain ideas common to many of the artists throughout the last century. Within the display, a Focus Room enabled visitors to explore key moments of British art in greater depth by presenting two small monographic or group shows each year, such as the work of the eccentric British artist Edward Burra.

- Philip Guston: Paintings and Prints from the Tate Collection
9 March – 18 August 2002
- This display presented an in-depth examination of Philip Guston, one of the most influential and important American painters of the twentieth-century. A pre-eminent Abstract Expressionist, he later became a major figurative painter. The exhibition examined this radical and dramatic transition from abstraction to figuration, drawing on Tate's strong holdings of this artist.

- Pin-up: Glamour and Celebrity Since the Sixties
26 March 2002 – 19 January 2003
- Pin-up charted the changing face of glamour and celebrity from Pop art to the present. It presented British and American works that employ the visual language of the fashion or publicity shot as a means to celebrate or comment on the world of fame. Pin-up provided a timely insight into the highs and lows of our celebrity-obsessed culture and raised many issues concerning hero worship and body image.

- Formal Situations: Abstraction in Britain 1960–1970
5 April – 30 November 2003
Sponsored by Tate Liverpool Members
- This display charted the development of British abstract painting and sculpture during the 1960s. It took its starting point from the influential Situation exhibition which was organised in 1960 and changed notions of abstraction in Britain. The exhibition included a wide cross-section of artists who developed the course of abstraction in Britain. These artists shocked 1960s audiences with their unusual emphasis on scale, uncompromising ideas about how art should be displayed, and radical pursuit of abstract imagery. These artists rejected the idea of abstraction from nature and developed formal abstraction through an emphasis on colour, surface and opticality.

- Rebecca Horn
19 April 2003 – 11 January 2004
- German sculptor and film maker, Rebecca Horn has, over the last two decades, created many site-specific installations, sculptural objects and films. Tate has extensive holdings of her work and this display focused on some key pieces. The room-size installation, *Ballet of the Woodpeckers* (1986), comprising eight large mirrors and mechanical hammers that appear to strike the glass, was shown alongside a selection of performance objects and films.
- The Stage of Drawing: Gesture and Act
26 September 2003 – 28 March 2004
- The Stage of Drawing presented a selection of over 120 important drawings and nearly thirty prints from the Tate Collection, selected by the British artist Avis Newman. It featured a wide array of both familiar and rarely exhibited works from the mid-1700s to the 1980s by British and international artists such as Joshua Reynolds, William Blake, Edgar Degas, Pierre Bonnard, William Turner, Aubrey Beardsley, Francis Bacon, Kurt Schwitters, Eileen Agar, Barbara Hepworth, Richard Hamilton, Eva Hesse and Andy Warhol.
- This exhibition was organised in collaboration with The Drawing Center, New York, where it was first shown, before travelling to the Museum of Contemporary Art in Sydney.
- The Shape of Ideas: Models and Sculptures from the Tate Collection
13 December 2003 – 31 May 2004
- The Shape of Ideas presented small-scale sculpture, models and maquettes, by some of the most important and innovative artists of the twentieth-century. It included both familiar and rarely-seen works, many on display for the first time since they were acquired by Tate, by artists including Henri Gaudier-Brzeska, Reg Butler, Naum Gabo, Barbara Hepworth, Jacques Lipchitz, Joan Miró, Henry Moore and Kurt Schwitters. This display complemented *The Stage of Drawing: Gesture and Act*, examining ways in which artists explore preliminary ideas in three dimensions.
- International Modern Art
From June 2003
Sponsored by DLA
- International Modern Art follows a loose chronology of international developments in modern art since 1900. Artists included are Paul Cézanne, Sonia Delaunay, Henri Matisse, Jackson Pollock and Jake and Dinos Chapman. The display showcases major international movements such as Fauvism,

Cubism, Abstract Expressionism, Nouveau Réalisme and Pop and features important works from the Tate Collection, many not shown before in Liverpool. During this period, the Focus Rooms looked more closely at the work of the pioneering French sculptor Henri Gaudier-Brzeska and the Jamaican-born sculptor Ronald Moody.

PROJECT SPACE

- Project Space: Rut Blees Luxemburg: Phantom
5 February – 6 April 2003
- This Project Space exhibition presented a new series of specially commissioned photographic works by German artist Rut Blees Luxemburg. Based in London, she has regularly shown her work internationally, establishing herself as one of the most exciting young photographers on the British scene. The photographs for Phantom were taken in Dakar, capital of Senegal and maritime centre of West Africa. The links between Liverpool and Dakar are historically one of colonialism and the slave trade, but Dakar is now considered a fashion and culture capital and so connects with contemporary Liverpool in more positive ways.
- Project Space: Michel Majerus: Pop Reloaded
24 January – 18 April 2004
Supported by Tate Liverpool Members
- Michel Majerus, a key figure among a generation of artists emerging from Berlin in the 1990s, came to international prominence following shows in Basel, London, and New York, and through his participation in the 1999 Venice Biennale. This exhibition featured a group of large-format paintings from an ambitious series began during time spent in Los Angeles in 2001. Completed in Berlin the following year, the LA Series includes some of the most dynamic and complex paintings produced by the artist, including one work acquired by Tate.



Tate Modern

MAJOR EXHIBITIONS

- Eija-Liisa Ahtila: Real Characters, Invented Worlds
30 April – 28 July 2002
- The Finnish artist, Eija-Liisa Ahtila (b. 1959), first came to prominence in the early 1990s. Her work deals with the theme of human relationships – within families, between lovers, among genders – drawn from the artist's own experience and observations. This exhibition was the first mid-career survey of Ahtila's work in this country and featured video, film, photography and installations. It included key works from the past ten years, including a brand new work, *The Present*, a cinematic journey chronicling episodes in the lives of five women. Curated by Susan May assisted by Katherine Green, this exhibition toured to Kiasma, Helsinki.

- Matisse/Picasso
11 May – 18 August 2002
Sponsored by Ernst & Young
- This exhibition brought together major masterpieces by two giants of modern art and received great critical and public acclaim, attracting an average daily attendance of 4,671 to achieve a total attendance of 467,166 visitors. Through a series of groupings of over thirty paintings and sculptures, the exhibition provided an opportunity to compare Matisse's expressive use of colour and line alongside Picasso's stylistic virtuosity. It traced the fascinating and intricate relationship between the two artists from its beginnings in Paris in 1906 to the period after 1954 when, following Matisse's death, Picasso paid tribute to him and his work, both directly and indirectly. *Matisse Picasso* was a major collaboration between the Grand Palais in Paris and the Museum of Modern Art in New York and toured to Paris and New York following its presentation in London. Curated by Elizabeth Cowling and John Golding, the exhibition was co-ordinated by Ruth Rattenbury assisted by Sophie Clark for its London presentation.

- Barnett Newman
20 September 2002 – 5 January 2003
Supported by The Henry Luce Foundation
- Barnett Newman (1905–1970) was one of the leaders of the group of American artists known as the Abstract Expressionists, whose large scale work defined American art in the 1950s and 1960s. Newman's signature style featured large canvases of intense colour interrupted by vertical bands that he referred to as 'zips'. This exhibition was the first full scale retrospective of Newman's work since 1972 and included

a unique opportunity to see the series titled Stations of the Cross 1958–66, widely considered to be his greatest masterpiece, and not shown in Europe for thirty years. The exhibition was organised by the Philadelphia Museum of Art and was curated for its London showing by Sheena Wagstaff assisted by Juliet Bingham.

- Eva Hesse

13 November 2002 – 9 March 2003

Supported by Tate Members

- Eva Hesse's remarkable achievement as a sculptor has given her almost mythic status in the art world. Her career developed during the 1960s and she became known for her experimentation with materials such as string, resin and latex to make visceral sculptures that explored the expressive possibilities of abstract form and themes of sexuality. This exhibition, selected by Elisabeth Sussman and Dr Renate Petzinger and curated for its London presentation by Sheena Wagstaff assisted by Helen Sainsbury, featured over 130 of the artist's works including the majority of her major sculptures, paintings and works on paper. The exhibition toured to London from San Francisco Museum of Modern Art and Museum Wiesbaden.

- Max Beckmann

13 February – 5 May 2003

Media partner: The Times

- This was the first major retrospective of Max Beckmann in the UK since 1965. This exhibition provided a chronological overview of Beckmann's artistic career and focused on three pivotal periods: 1918–23, 1927–32 and the late 1930s into the 1940s. The first period reflected the impact of the First World War, during which Beckmann served as a medical orderly. By contrast, the second period was coloured by prosperity and public recognition of the artist's work. The final period was once again marked by the experience of war. Under the Nazi regime Beckmann was classified as a 'degenerate' artist and fled to Amsterdam in 1937. Beckmann's engagement with modernism and his ability to adapt and innovate resulted in a highly personal vision and style. His paintings bring together characters from the entertainment world – circus, actors, and masquerades – with figures drawn from ancient myths. They also feature his own person in a famous group of self-portraits. The exhibition was curated by Sean Rainbird assisted by Susanne Bieber for its London showing which followed its first presentation at the Centre Georges Pompidou in Paris. From London it went to the Museum of Modern Art in New York.

- **Cruel and Tender: The Real in the Twentieth-Century Photograph**
5 June – 7 September 2003
Sponsored by UBS
- Cruel and Tender was Tate's first major exhibition dedicated to photography. The exhibition explored how twenty-three of the foremost photographers of the twentieth century pictured the people and places of the world around them, creating some of photography's most memorable images. Walker Evans's American photographs launched a host of images which conflated the mythic and the mundane in American life. Twenty years later, Robert Frank's shocking dissection of society, *The Americans* caused a furore with its seemingly casual and graphic depictions of segregated America. The exhibition took an equivocal look at the environment, from Robert Adams's in-depth study of Denver's urban sprawl, to Andreas Gursky's monumental studies of supermarkets, shopping malls and rubbish dumps. Cruel and Tender was a collaborative exhibition between Tate Modern and Museum Ludwig, Köln, and was curated by Emma Dexter and Thomas Weski, assisted by Helen Sainsbury, Sophie Clark and Silvia Baumgart.

- **Polke: History of Everything**
9 October 2003 – 4 January 2004
Supported by Tate International Council
- Sigmar Polke is one of the most significant painters of the post-war generation. Since the early 1960s, Polke has experimented with a wide range of styles and subject matter, using a variety of different materials and techniques. *History of Everything* showcased Polke's work over the last six years. Initiated by the Dallas Museum of Art, several of the works were made with the original venue in mind, reflecting its Texan locale and the gun culture of the American West. The presentation also included several large-scale works made specifically for London, using imagery from local newspaper and magazines that appeared to reflect on aspects of British culture – including a comic allusion to Britain's reputedly uptight attitudes to sex in a group of works depicting rural nudist colonies. Curated by Vicente Todolí in close collaboration with the artist, assisted by Juliet Bingham.

- **Common Wealth**
22 October – 28 December 2003
- Common Wealth was a group exhibition that brought together five celebrated international contemporary artists from Europe and Latin America, in the most important display of their work in the UK to date. Featuring Jennifer Allora and

Guillermo Calzadilla, Thomas Hirschhorn, Carsten Höller, and Gabriel Orozco, the exhibition included large-scale installations, many of which were interactive and encouraged visitor participation, as a way of exploring the meanings, implications and politics of the words 'common' and 'wealth'. The exhibition was curated by Jessica Morgan, assisted by Sophie McKinlay.

- Donald Judd
29 January – 9 May 2004
Supported by Tate Members
Media partner: The Guardian
- One of the most significant American artists of the post-war period, Donald Judd changed the course of modern sculpture. This exhibition marked the first substantial retrospective of his career since 1988. Judd broke new ground in rejecting existing traditions of artistic expression and craftsmanship by using industrial materials such as Plexiglass, sheet metal and plywood. His works also created a new kind of relationship with the space around them. Judd's pared-down forms and sensuous use of industrial materials remain a feature of much contemporary art, architecture and design. Curated by Nicholas Serota, assisted by Helen Sainsbury.
- Constantin Brancusi: The Essence of Things
12 February – 23 May 2004
Sponsored by Aviva
- One of the founding figures of modern sculpture, Brancusi (1876–1957) introduced abstraction and primitivism into sculpture. This was the first major Brancusi exhibition ever held in this country and focused on Brancusi's carvings, in which he developed central themes that touch upon essential, even spiritual, questions. The exhibition traced Brancusi's practice of refining sculptural form throughout his lifetime: from his work, *The Kiss*, to the sequence of *Birds* developed over thirty years. The exhibition was a collaboration between Tate Modern and the Solomon R. Guggenheim Museum, and was curated by Carmen Giménez and Matthew Gale, assisted by Ben Borthwick.

LARGE PROJECTS

- Turbine Hall Collection Display 2002: *The Upright Figure*
22 April – 26 August 2002
- *The Upright Figure* was launched as a special display of sculpture in the Turbine Hall. Drawing together Tate works from the last one hundred years, it focused on sculptures of life-size standing figures, setting examples of classic realism alongside more totemic abstract pieces. Tracing the history of

modern sculpture, the exhibition included artists such as Rodin, Giacometti, William Turnbull, Germaine Richier, Reg Butler, Barbara Hepworth, and Antony Gormley. Curated by Frances Morris and Matthew Gale, assisted by Toby Treves with installation design by Jamie Fobert.

- Live Culture
27 – 30 March 2003
Supported by the Arts Council of England, the Live Art Development Agency, London Arts, The Felix Trust for Art, and The Henry Moore Foundation.
- As part of Tate's commitment to supporting diverse forms of contemporary artistic practice, Tate Modern collaborated with the Live Art Development Agency to present Live Culture. The initiative provided a timely opportunity to engage with the shifting nature of live art practice in relation to the visual arts, placing contemporary performance within the context of the Tate Collection for the first time. Distinguished artists, theorists and curators were invited to examine the expansion of performance art across broader artistic and social arenas. Live Culture comprised four days of live actions, performances, presentations and debates curated by Lois Keidan and Daniel Brine of the Live Art Development Agency and Adrian Heathfield and co-ordinated for Tate Modern by Juliet Bingham and Sheena Wagstaff. Participants included Marina Abramovic, Ron Athey, Franko B, Carol Becker, Ansuman Biswas, Blast Theory, Oron Catts, Ricardo Dominguez, Forced Entertainment, Tim Etchells, Jean Fisher, RoseLee Goldberg, Matthew Goulish, Guillermo Gómez-Peña, Leslie Hill, Lin Hixson, Kazuko Hohki, Amelia Jones, John Jordan, Keith Khan, Yu Yeon Kim, Oleg Kulik, La Pocha Nostra, Rona Lee, Andre Lepecki, Alastair MacLennan, Hayley Newman, Peggy Phelan, Pope & Guthrie, William Pope. L, Andrew Quick, Alan Read, La Ribot, Henry M Sayre, Aaron Williamson.
- Turbine Hall Collection Display 2003: Henry Moore
12 May – 3 August 2003
- Henry Moore is the best known British sculptor of the twentieth century. This display in the Turbine Hall focused on the large-scale public sculptures that built his national and international reputation from the 1940s onwards. It included a small number of loans, but was primarily drawn from Tate's own holdings, which benefited from a substantial gift from the artist in 1978. Curated by Matthew Gale and Toby Treves.

- Paul McCarthy: Blockhead and Daddies Bighead
19 May – 26 October 2003
- Commissioned by the Henry Moore Foundation Contemporary Projects in partnership with Tate Modern, Paul McCarthy's massive inflatable sculptures cast an imposing presence over the north landscape of Tate Modern during the summer of 2003. The thirty-five metre tall Blockhead was based on the classic representation of Pinocchio, mutated into a form bordering on the grotesque. Daddies Bighead, based on a ketchup bottle, stood approximately half the height of Blockhead at sixteen metres tall.

LARGE PROJECT: THE UNILEVER SERIES

- Anish Kapoor: Marsyas
9 October 2002 – 6 April 2003
- The third in the annual Unilever Series, Kapoor's Marsyas engaged with the entire space of Tate Modern's massive Turbine Hall, spanning its full height, width and depth. The complicated structure was assembled from 7000 square metres of blood-red fabric and thirty tonnes of steel rings, to create an installation that challenged the boundaries of architecture, art and engineering. The name Marsyas refers to the satyr in Greek mythology, who was flayed alive by the god Apollo exposing his blood red skin. Curated by Donna De Salvo assisted by Sophie Clark.
- Olafur Eliasson: The Weather Project
11 September – 21 March 2004
- In The Weather Project, the fourth in the annual Unilever Series of commissions for the Turbine Hall, Olafur Eliasson took the ubiquitous subject of the weather as a basis for exploring ideas about perception, experience and representation. The installation comprised three elements: a large sun made up of over two hundred mono-frequency lamps, mist machines and a mirror covering the roof of the Turbine Hall. Linked to his fascination with the way museums mediate the reception of art, Eliasson's project sought to bring a part of London into the building, and through the experience and memory of the work, allow a part of it to be taken back out into the city by the viewer. Curated by Susan May, assisted by Maeve Polkinhorn.

SMALLER PROJECTS

- Fiona Rae
1 July 2002 – spring 2005
Supported by the Belle Shenkman Fund and Tate Catering
- Fiona Rae's work fuses a multiplicity of imagery and ways of painting to give us a sensuous impression of contemporary

life. Her dramatic three-panel painting, *Shadowland*, commissioned for Tate Modern Restaurant, continued this trend. Rae said of her ten metre wide triptych, 'I wanted the new paintings to be a representation of an imaginative place, something to do with my own frame of mind and thoughts at the time. Something a bit dramatic and high tech, like Tokyo street signs, dreamy and romantic like a fantasy book cover, or obsessive and threatening like Dürer's woodcuts and Hieronymus Bosch. I see these paintings as a synthesis of those kinds of feelings.' Curated by Emma Dexter assisted by Sophie Clark.

- Julian Opie: *Escaped Animals*
13 July – 30 September 2002
- Signs by Julian Opie were strategically placed outside galleries and museums in the UK including Tate Modern to herald the opening of Baltic, the new gallery in Newcastle-upon-Tyne. Julian Opie's work is based on the landscape – both urban and pastoral – of the developed world. His series of road signs, *Escaped Animals*, depicts thirteen creatures – including a fox, a deer, a rabbit, and a goose – represented as outline shapes against different coloured backgrounds. The graphic images were designed to be read and understood instantly, functioning as symbols for the things they represent and emphasizing their nature as commodities.

LIVE EVENTS AT TATE MODERN AND TATE BRITAIN

January 2003

- Cai Guo-Qiang: *YE GONG HAO LONG* (Tate Modern – outside)
- Chinese artist Cai Guo-Qiang was commissioned to make a spectacular, one minute firework explosion project for Tate Modern, the River Thames and the Millennium Bridge. Titled 'Ye Gong Hao Long' (Mr Ye who loves dragons), the one minute 'explosion' took place at 7pm on 31 January, the eve of Chinese New Year.

February 2003

- Mark Leckey: *BIG BOX STATUE ACTION* (Tate Britain)
- A 30 minute live event by Mark Leckey featured one of the artist's trademark Sound Systems "in conversation" with Jacob Epstein's alabaster sculpture, 'Jacob and the Angel'.
- Using sampled music and archive material, Leckey activated a newly created sound piece which alternately serenaded and assaulted Epstein's work. The piece was designed specifically to suit to the unique acoustic qualities of Tate Britain's Duveen galleries, especially the glass-domed roof of the Octagon under which the stand-off was staged.

- Anish Kapoor, Arvo Part, Peter Sellars: LAMENT TATE (Tate Modern)
- Anish Kapoor's soaring sculptural installation Marsyas was the third commission in The Unilever Series at Tate Modern. At 140 metres long and 40 metres high, it filled the cavernous space of the Turbine Hall with its deep red trumpet-like form.
- Inspired by the work, Arvo Pärt wrote a new orchestral piece drawing on Kapoor's theme of the flaying of Marsyas, and on Pärt's own experience of the sculpture. Designed to take place in the Turbine Hall, the new work, 'Lament Tate' featured pianist Hélène Grimaud and Alexander Briger, conducting musicians from London Sinfonietta and the Royal Academy of Music, with the distinguished American theatre and opera director Peter Sellars advising on the realisation of the performance.
- This was preceded and complemented by Sellars' setting of Antonin Artaud's 'For An End to the Judgement of God' and June Jordan's 'Kissing God Goodbye', staged as a Pentagon Press Conference on the current war.

March 2003:

- Kyupi Kyupi: CABAROTICA (Tate Modern)
- Japanese performance unit Kyupi Kyupi presented their unique, cabaret-style 'dinner show' for Tate & Egg Live: free at Tate Modern in March. The group's activities combine references to urban popular culture, Manga, pornography and cute cartoon characters with the more traditional performance practices of cabaret and theatre. Kyupi Kyupi is attracting international attention for its extraordinary live act that samples entertainment culture and taps into the hybrid qualities that are unique to contemporary Japan.

April 2003:

- David Thorpe + others: THE GOLDEN RESISTANCE (Tate Britain)
- Performance art and cabaret have a renewed appeal for the emergent generation of artists in London. Tate Britain hosted a night which platformed a cross-section of artists' performance featuring new work by artists who have built personal mythologies from fragments of popular culture.
- David Thorpe presented a choreographic spectacle deriving from his invented 'world', depicted in his collages, titled, "The Mighty Lights Community Project".
- Using hand-made props and costumes and a group of amateur performers, painter Lali Chetwynd brought Richard Dadd's 'The Fairy-Feller's Master-Stroke' (1855–64) to life in a combined exploration of the artist's biographical history – he murdered his own father and created the painstaking work in

an asylum – and the magical theme of his painting.

- Sir John Eliot Gardiner, Brothers Quay, Steve Martland: DEATH & RESURRECTION (Tate Modern)
- The evening contrasted a sublime and unquestioning expression of Christian belief with an exploration of the inner world and feelings of children, in two iconic London settings that most powerfully represent the religious and the secular. The evening began in St Paul's Cathedral with a performance of three Bach Cantatas by the Monteverdi Choir and the English Baroque Soloists, conducted by Sir John Eliot Gardiner.
- At the end of this performance, the audience were led by conductor and choir, across the Millennium Bridge to Tate Modern. At Tate Modern, the Monteverdi Choir performed Steve Martland's Street Songs, a song collection that uses traditional childrens' rhymes including Poor Roger, Oranges and Lemons, Green Gravel and Jenny Jones, which are about children's enactments of adult rituals surrounding the ideas of death and resurrection. The Brothers Quay made four short animated films, illuminating these songs.

May 2003:

- Lloyd Newson, DV8: COST OF LIVING (Tate Modern)
- An exploration of class, culture and confectionary. Marvel at the hoop girl... Gasp at the bearded lady... Leer at the beauty contestants... Be amazed by the fat dancer... On the way to the top, see who gets dropped.
- A promenade performance through Tate Modern starting in the Turbine Hall and winding through to Level 7, incorporating dance, circus, physical daring and visual spectacle. Newson combined specially conceived new material, video projections and soundtrack elements from DV8's stage production 'the cost of living'.
- Carlos Amorales: AMORALES v AMORALES (Tate Modern)
- Working with professional Mexican Wrestlers, Carlos Amorales choreographed a one-off wrestling match performance titled 'Amorales v Amorales' in the Turbine Hall for Tate & Egg Live.
- Amorales' work examines identity, role-play, and spectacle in the contexts of dance culture and popular Mexican wrestling. Using masks and costumes, including 'branded' sportswear called 'flames' designed by the artist, Amorales explores the extent to which it is possible to play out fantasy and swap identity through costume and ritualized movement.

- Nick Cave (Tate Britain)
- A specially created performance from one of the few genuinely maverick songwriters and performers of the present day. Cave admits to the influence of a handful of poets – Auden, Thomas Hardy amongst them, and song writers Dylan and Van Morrison although he is still clearly inventing his own traditions as can be heard on the new album *Nocturama*, which was featured at this concert.

June 2003:

- **hobypopMUSEUM: THE MELODY OF DESTINY** (Tate Britain)
Dusseldorf-London based collective hobypop created a site-specific performance for Tate Britain. Using the British history painting gallery and the gardens outside as backdrops, hobypopMUSEUM explored the common properties of painting and electronic music in this piece, expressing a romantic fascination with the magical ability to make electronic evocations of sounds of water, thunder, wind or birdsong alongside the painter's ability to describe images of nature in paint.

July 2003:

- **Gogol Bordello: MULTI CONTRA CULTI VS IRONY** (Tate Modern)
- New York's Gogol Bordello performed in the Turbine Hall in July 2003. Gogol Bordello's 'gypsy punk cabaret' has been described as a "combination of reckless fervour, foot-stomping rhythms, outlandish lyrics and a circus of surreal stimuli that leaves progressive minded music fans spinning in their wake". Drawing upon Gypsy, Slavic and punk-rock traditions, Gogol Bordello is the genesis of a new aesthetic that bridges the gap between Eastern European and Gypsy influence with Western culture. The band's lyrics spin darkly humorous, macabre tales of the immigrant experience and relays aspects of many recent diasporic realities. Gogol Bordello creates for us all a uniquely infectious spectacle that offers up nothing short of a new, free-for-all theatre of anarchy.

- Steve McQueen, Jessye Norman (Tate Britain)
- World premiere collaboration between visual artist Steve McQueen and soprano Jessye Norman. Norman responded to McQueen's screening of his video work '7 November', a monologue telling the story of a man who accidentally shot his own brother.

August 2003:

- PJ Harvey (Tate Modern)
- Since the release of her astonishing debut album 'Dry' (1991),

PJ Harvey has enjoyed enormous critical acclaim and world-wide success. Following two previous nominations she was awarded the Mercury Music Prize in 2001 for her sixth album 'Stories From The City, Stories From The Sea', the first female artist to receive the award.

- This performance was the first ever rock concert staged at Tate Modern.
- Guy Bar Amotz + Jasmin Vardimon: THE DANCE MACHINE (Tate Britain)
- For The Dance Machine, a short performance by choreographer Jasmin Vardimon animated Guy Bar Amotz's soundsystem. Using electronic sensors, the soundsystem translated movement into sound and music. Members of the audience were invited to interact with the machine after the performance.
- Guy Bar Amotz makes sculptural installations which play music and refer to the structure of 'soundsystems'.
- Using a variety of dance theatre approaches, Jasmin Vardimon's choreography centres upon her acute observation of human physical behaviour, and character interaction. Vardimon has often worked with artists from different disciplines including animation, music and design to create an integrated, theatrical experience.

September 2003:

- Wolfgang Tillmans: FILM WITH MUSIC, WORDS AND SINGING (Tate Britain)
- Following his recent successful filmmaking venture with Lights (Body) 2001, and a video completed for the Pet Shop Boys, artist Wolfgang Tillmans created a new film for Tate & Egg Live, screened in the Duveen galleries at Tate Britain.
- 'Film with music, words and singing' was screened to coincide with his exhibition at Tate Britain, as the final event of the Tate and Egg live series.

November 2003:

- Merce Cunningham: ANNIVERSARY EVENTS (Tate Modern)
- In a unique commission, celebrating both the silver anniversary of Dance Umbrella and the golden anniversary of the Merce Cunningham Dance Company, Anniversary Events continued Cunningham's Events series, developing performances for non-traditional public spaces. Cunningham uses the principles of 'chance' to choreograph movements for a specific space, drawing on both past choreography as well as new works.
- These promenade performances created a singular opportunity for the dancers to move in, around, and through The

Weather Project, Icelandic/Danish artist Olafur Eliasson's new commission for The Unilever Series at Tate Modern. Meanwhile, the audience becomes part of the landscape. Eliasson is known for his elemental installations and sculptures using light, steam, water, fire, wind and ice.

- Music elements were performed and directed by Takehisa Kosugi and two additional contemporary composers/musicians and integrated into the performance at the site. Costumes were by James Hall with lighting by Josh Johnson.



St Ives

EXHIBITION AND DISPLAYS

- Richard Long – A Moving World
13 July – 13 October 2002
- Richard Long has been known since the 1960s for his fresh and original approach to making landscape art. For this exhibition Long made new pieces including Slate Atlantic – a sculpture made from Delabole slate, and wall works made from Cornish driftwood.
- Naum Gabo – In Space and Time
13 July – 13 October 2002
- Naum Gabo was one of the pioneers of abstract, constructed sculpture. In Space and Time was drawn from the Tate Collection and selected by Tate Collection curator, Sean Rainbird. It included many previously unseen prints and drawings, the highlight of these being the Opus 1–12 print series, made late in Gabo's career. Also on display was a series of his works in stone.
- Kosho Ito – VIRUS
13 July – 13 October 2002
- Kosho Ito uses clay to create large-scale installations using firing techniques developed for the ceramic industry. He made two new works for Tate St Ives – Seafolds and Earthfolds, both exploring the inherent properties of clay in subtle and engaging new ways.
- Digital Works – Real Life
21 October 2002 – 26 January 2003
- An exhibition of film and video art that brought together pieces from some of the leading practitioners in the world, including Tracey Emin, Gilbert and George, Susan Hiller, Steve McQueen, Shirin Neshat, Bill Viola, Mark Wallinger, Gillian Wearing and Sam Taylor Wood.
- Terry Frost – Installation – Contrasts in Red, Black and White
8 February – 11 May 2003
- A sculptural dimension was added to this multi-part work in the form of cubes in red, black and white placed in relation to the paintings – an idea Frost said he had wanted to realise for years. This exhibition also included paintings made from 1954–56 in Leeds..

- Artists on Artists
8 February – 11 May 2003
- Selected by Terry Frost from the Tate Collection, this display included work by Alan Londes, Ad Reinhardt, Robert Delaunay, Roger Hilton, Robert Motherwell, Barnett Newman and Frost himself.

- Victoria Morton, Julie Roberts, Jim Lambie – Painting Not Painting
8 February – 11 May 2003
- This exhibition included Jim Lambie's *Zobop*, Julie Roberts' *Jack* series and *Everyday Friction* by Victoria Morton.

- The Pier Arts Centre Collection – Homecoming
8 February 2003 – 9 May 2004
- This collection was formed by Margaret Gardiner, a close friend and supporter in the early days of the St Ives artists. It includes particularly fine examples of work by Barbara Hepworth, Ben Nicholson, Alfred Wallis and Peter Lanyon. Normally housed at the Pier Centre on the island of Orkney, the collection was exceptionally lent to Tate St Ives, bringing many of the works back to the place where they were made.

- Barbara Hepworth – Centenary Exhibition
19 May – 12 October 2003
- The exhibition bought together small groups of works on an intimate scale, to contrast with the larger works on display at the Barbara Hepworth Museum. Early carvings and marble works were shown alongside drawings previously unseen.

- Alan Davie – Jangling Space
25 October 2003 – 25 January 2004
- This exhibition showed the range and beauty of Davie's highly coloured and cosmological works. Moving from the 1930s to the present, this exhibition included works on paper, key oil paintings from the 1950s and 1960s and a display of works from each following decade to 2002.

- Artists on Artists
25 October 2003 – 25 January 2004
- Selected from the Tate collection by Alan Davie were works by: Jackson Pollock, Max Ernst, Joan Miró, Klee, Pablo Picasso, Henri Matisse and Davie himself.

- Partou Zia – Entering the Visionary Zone
25 October 2003 – 25 January 2004
- Partou Zia was the first recipient of the Tate St Ives Artist's Residency Programme. During six months spent at Porthmeor

Studio number 5, she produced a series of new paintings in response to the work of William Blake, an artist of spiritual significance to her.

- William Blake
25 October 2003 – 25 January 2004
- A selection of works from the Tate Collection chosen by Partou Zia.

- Richard Slee – Panorama
25 October 2003 – 25 January 2004
- The forms Slee creates, such as animals and vessels, are an ironic deconstruction of normal ceramic practice. For this exhibition he presented a new and unique installation incorporating eighty rabbits for the Tate St Ives ceramics display space.

- Karl Weschke – Beneath a Black Sky
7 February – 9 May 2004
- This exhibition looked at figures, landscape and atmosphere, and brought together a number of key works including Portrait of Lore, Fighting Dogs and The Fire Eater. A group of drawings not previously exhibited, The Egyptian Suite, was shown in the café.

- Artists on Artists
7 February – 9 May 2004
- A selection of works chosen from the Tate Collection by Karl Weschke included works by: Marino Marini, Frank Dobson, JMW Turner, James Ward, Max Beckmann, John Crome and Karl Schmidt-Rottluff.

- Ged Quinn – Utopia Dystopia
7 February – 9 May 2004
- The second recipient of the Tate St Ives Artist's Residency, Ged Quinn worked on a series of landscape paintings. Inspired by Richard Wilson, Claude Lorrain and others, these enigmatic images include contemporary elements as well as quoted passages of paint from a number of historical works.

- The Wingfield Digby Collection – Leach and His Circle
7 February – 9 May 2004
- A collection of ceramics loaned by the Wingfield Digby Estate included work by Bernard Leach and contemporaries such as Soji Hamada and Michael Cardew.

- Grayson Perry – Collection Intervention
7 February – 9 May 2004

- Works were selected by Perry from his Turner Prize winning display at Tate Britain. The pots included *We've Found the Body of Your Child* and *Sex, Drugs and Earthenware* and were displayed amid the Pier Arts Centre Collection as an intervention into these works. Perry's *Coming out Dress* was also shown.



National & International Programmes

- Over recent years, Tate has formed a wide range of strong relationships which are helping us to increase and share our knowledge, extend our reach and achieve more on behalf of our audiences all over the UK and around the world. Because partnerships at home and abroad have become vital to Tate, we are currently devising comprehensive National and International Strategies to ensure that we make the most of the many different kinds of work that we do with others.
- Our new National Strategy will be concerned with partnerships in research, communication, training, teaching and more, including loans and exhibitions. We are beginning to tour more exhibitions nationally, and in 2004–05 *Art of the Garden*¹ will go to Manchester and Belfast, while *Art and the 60s: This Was Tomorrow*² will visit Birmingham. In the past, national museums sometimes had a reputation for dominating their relationships with regional organisations, but our focus today is on an equal exchange. In this two schemes play a central role – the Tate Partnership Scheme and the Strategic Commissioning Scheme.
- The Tate Partnership Scheme, supported by the Heritage Lottery Fund (HLF), was launched in 2000 for a three-year period – an experiment so successful that in 2003 the HLF extended funding for a further two years. Its aim is to broaden access to the Tate Collection via loans, exhibitions, training and development programmes based at five partner galleries³ around the regions. The galleries each select some twenty works a year from the Tate Collection to create exhibitions and displays so that, for example, works by William Blake from Tate have been displayed in Sheffield⁴ while Abstract Expressionist works have been on show at Norwich⁵. To date, the five galleries have mounted twenty-six exhibitions, attracting audiences of 650,000. The Scheme has also brought some outstanding loans to Tate, including the extraordinary *Great Picture* 1646, lent by Abbot Hall Art Gallery, Kendal⁶ in 2003.
- In addition, Tate's partnership programme has benefited from the government's new Strategic Commissioning Scheme, a Department of Culture, Media and Sport initiative supporting national museums and their partners in the regions in running education programmes alongside loans and exhibitions⁷. In 2004, as part of the next round of strategic commissioning, we will begin an exciting new project working with young people and our colleagues at museums in Newcastle, Birmingham, Manchester and Sheffield. The aim is to develop together a

new generation of interpretation tools and interactive resources to make learning about art more vivid and enjoyable.

- Tate has had a consistently international outlook over the years. We have established relationships in Europe, the USA and around the world. Our collaborations with international museums now include joint acquisitions, as well as substantial overseas loans. Over the biennium, twenty-two Tate exhibitions have toured to more than thirty museums abroad. Among these, five major shows were especially devised for overseas touring through our international programmes. Our international collecting is now extending to regions of the world new to us, and benefits from the efforts of energetic overseas donors and supporters. We also have increasingly strong academic links worldwide.
- Today we are touring more exhibitions abroad than ever, and over the past two years Tate shows have travelled to museums in Europe, North and Latin America, Australasia and Asia, with more than a million people seeing them in the last year alone. A highlight was a special exhibition of twentieth-century British art sent to Brazil⁸, a major event that introduced Tate to new audiences in South America. As many more Tate-generated exhibitions are planned to tour over the next two years, our new international strategy will ensure that we maximise opportunities to promote British art and Tate abroad.



1. *Art of the Garden*, Tate Britain, 3 June – 30 August 2004. Sponsored by Ernst & Young; touring to the Ulster Museum, Belfast, 1 October – 6 February 2004, and Manchester City Art Galleries 5 March – 15 May 2005
2. *Art of the 60s: This Was Tomorrow*, Tate Britain, 30 June – 6 September 2004; touring to Birmingham Museum & Art Gallery, 25 October 2004 – 3 April 2005, National Gallery of Victoria, Melbourne, Australia, 28 October 2005 – 5 February 2006, and the Auckland Art Gallery, New Zealand, 25 February – 28 May 2006
3. The Lakeland Arts Trust (Abbot Hall Art Gallery, Kendal and Blackwell House); the New Art Gallery, Walsall; Norwich Castle Museum; the Potteries Museum & Art Gallery, Stoke-on-Trent; and Sheffield Galleries and Museums Trust
4. *William Blake: Inspiration and Illustration*, Millennium Galleries, Sheffield, August – November 2003
5. *Surface Tensions: Abstract Expressionism and Its Influence*, Norwich Castle Museum, March – June 2004
6. The *Great Picture* was commissioned by Lady Anne Clifford (1590–1676) to record her life and the history of her family
7. The Abbot Hall Art Gallery in Kendal devised a project based on two major Tate sculptures by Pablo Picasso and Edgar Degas; the New Art Gallery, Walsall borrowed Lucian Freud's *Girl with a White Dog* for display with their Garman-Ryan Collection; and the Castle Museum & Art Gallery, Norwich, created a project around *Norwich Market Place* by John Sell Cotman
8. *A Bigger Splash: British Art from Tate 1960–2003*, mounted in São Paulo, Brazil, August – October 2003

Tate Partnership Scheme

Supported by the Heritage Lottery Fund

EXHIBITION PROGRAMME APRIL 2002 – MARCH 2004

- Kendal: Abbot Hall & Blackwell
Stanley Spencer, Love, Desire, Faith
19 June 2002 – 5 October 2002
- Eric Gill: Sculptures from the Tate Collection
9 July 2002 – 12 Dec 2003
- Picasso's 'Le Coq' & Degas's 'Dancer Looking at the Sole of Her Right Foot'
16 February 2002 – 16 May 2004
- Norwich: Castle Museum
The Body in the Twentieth Century
19 Jan 2002 – 21 April 2003
- Colin Self
29 April 2002 – 15 September 2002
- Sea, Sun, Light: Modern Art and St Ives
24 May 2003 – 7 September 2003
- Surface Tensions: Abstract Expressionism and its Influence
19 March 2004 – 20 June 2004
- Sheffield Galleries and Museums Trust
John Constable: British Landscape – A Breath of Fresh Air
8 February 2003 – 27 April 2003
- William Blake Inspiration and Illustration
7 August 2003 – 1 November 2003
- Stoke: The Potteries Museum and Art Gallery
Modern Edwardians: John Currie & British Art from Tate
30 March 2002 – 9 June 2002
- British Landscape – A Sense of Place
22 March 2003 – 22 June 2003
- Tate Turners: Sketches and Studies
28 February 2004 – 25 April 2004

- Walsall: The New Art Gallery
Epstein: The Visitation
(Displayed in the Garman Ryan Collection)
13 May 2002 – 24 November 2002
- Coming of Age – Works from the Tate Collection
20 September 2002 – 24 November 2002
- Gill – Crucifixion and Woodcuts
24 November 2002 – April 2003
- Epstein The Rockdrill
30 April 2003 – September 2003
- Strangers – Twentieth Century Works from the Tate Collection
9 February 2004 – 19 April 2004
- Kitty Garman and Co.
(Display including loan of four works by Lucian Freud)
13 February 2004 – 5 September 2004
- DCMS: Strategic Commissioning:
National/Regional Partnerships 2003/2004
- During this period 4 educational projects were organised by
Tate regional partners:
Norwich: Visualising Norwich Market Place (including John
Sell Cotman's 'Norwich Market-Place)
Sheffield: William Blake Project (including loan of works by
William Blake)
Walsall: Kitty Garman and Co. (including loan of works by
Lucian Freud)
Kendal: Picasso and Degas at Abbot Hall Art Gallery



Tate International Programme

- **Turner: Reflections of Sea and Light**
This exhibition was organised by Tate International Programmes and selected by Ian Warrell. It was shown in three different venues. The selection of works varied slightly between each showing.
Exhibited at:
 - Fundación Juan March, Madrid, Spain
20 September 2002 – 19 January 2003
 - Museu Calouste Gulbenkian, Lisbon, Portugal
20 February – 18 May 2003

- **Turner et le Lorrain**
This exhibition, shown in the Clore Gallery during spring 2001 and curated by Ian Warrell, was assembled for the Musée des Beaux Arts in Nancy, close to the birthplace of Claude, the seventeenth century French painter who had a profound influence on Turner throughout his career.
Exhibited at:
 - Musée des Beaux-Arts, Nancy, France
13 December 2002 – 17 March 2003

- **The Stage of Drawing: Gesture and Act**
New York's Drawing Center and Tate invited British artist Avis Newman to select an exhibition of drawings from Tate's Collection to be shown at the Drawing Center in New York.
Exhibited at:
 - Drawing Center, New York, USA
3 April – 31 May 2003
 - Museum of Contemporary Art, Sydney, Australia
18 June – 24 August 2003
 - Tate Liverpool
26 September 2003 – 28 March 2004

- **The Pre-Raphaelite Dream:**
Paintings and Drawings from the Tate Collection
Tate has one of the world's outstanding collections of Pre-Raphaelite pictures and this exhibition showcased the breadth and quality of the material in the Collection. The exhibition also highlighted the outstanding strength of Pre-Raphaelite drawings in the Tate Collection, with a particularly strong group of major Rossetti and Burne-Jones works on paper, which are only rarely seen at Tate.
Exhibited at:
 - Art Gallery of Western Australia 'AGWA', Perth, Australia
12 July – 28 September 2003

- Dunedin Public Art Gallery, Dunedin, New Zealand
25 October 2003 – 15 February 2004
- Frist Center of the Visual Arts, Nashville, USA
14 May – 15 August 2004

- A Bigger Splash: British Art from Tate 1960–2003
The focus of the exhibition was on British Art from 1960 to the present, spanning four decades and including paintings, sculptures, prints, photographs and video installations and was an ambitious exhibition to organise.
Exhibited at:
- OCA and Instituto Tomie Othake, São Paulo, Brazil
3 August – 26 October 2003

