COMPASS: YOUR GUIDE TO TATE LIVERPOOL'S SUMMER PROGRAMME

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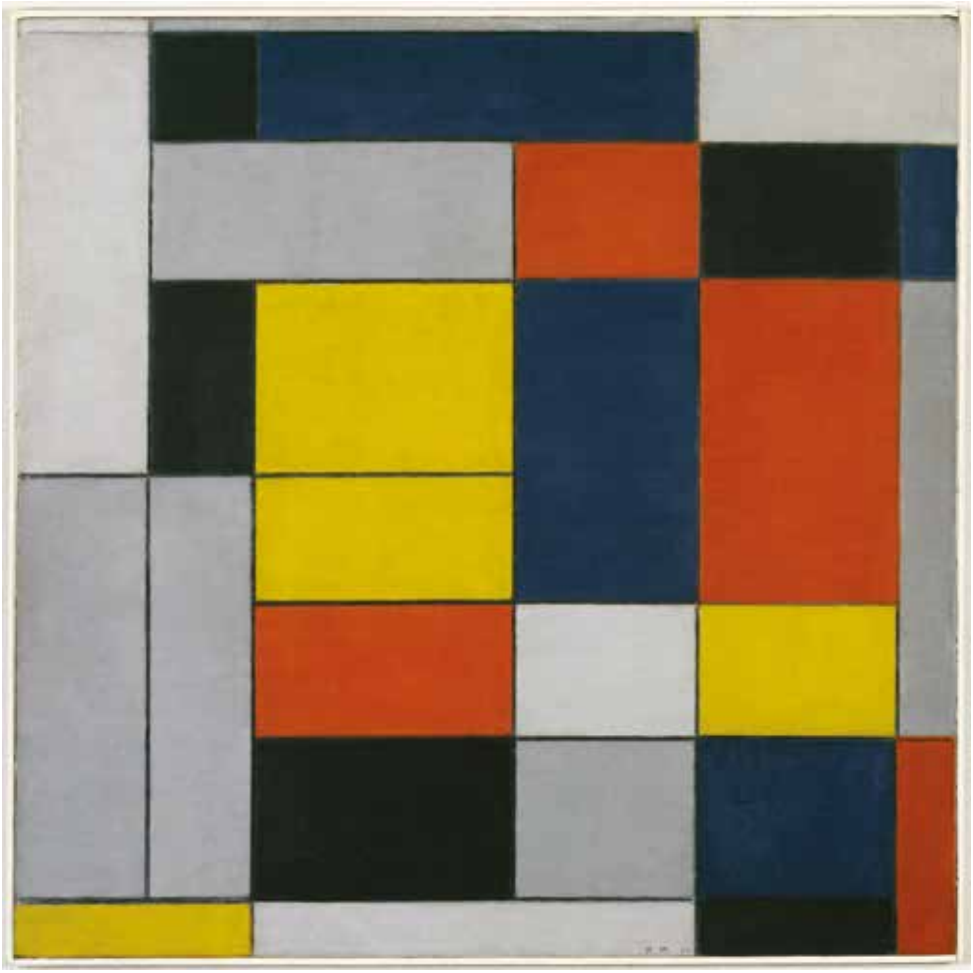

Piet Mondrian *No. VI / Composition No.II* 1920 Tate. © 2014 Mondrian/Holtzman Trust c/o HCR International.

SUMMER 2014: ABSTRACTION INTO THE WORLD

ABSTRACT/ARCHITECTURE/COLOUR
DOMESTIC/GRID/OBLIQUE

LIVERPOOL
TATE

WELCOME

Welcome to Tate Liverpool's summer season, which emphasises modernity and its ambition to bring abstraction into the world through architecture and domesticity. Each exhibition is connected by an extra, unexpected dimension, encouraging different ways of engaging with art and its role in our life.

On the fourth floor *Mondrian and his Studios* explores different phases in the career of abstract artist Piet Mondrian. A major exhibition highlight will be a life-size reconstruction of his Paris studio, allowing visitors to immerse themselves in Mondrian's creative environment. Sharing the fourth floor with the Dutch painter is Nasreen Mohamedi, who, like Mondrian, moved away from a figurative style and developed her own unique approach to abstraction via photography and architecture. Divergent strands of abstraction can be found elsewhere: on the first floor *DLA Piper Series: Constellations* includes works both linked to, and by, Matisse and Picasso. The Liverpool Biennial-curated collection show, *A Needle Walks Into a Haystack* takes as its starting point ideas around domesticity, and the Wolfson Gallery's revisioning by radical architect Claude Parent will dramatically transform its aesthetics and function, into a cross between a futuristic living room and a 'machine for viewing' other collection works.

Spilling outside, in partnership with Liverpool Biennial and National Museums Liverpool, abstraction also plays a role, with legendary kinetic artist Carlos Cruz Diez transforming the pilot ship *Edmund Gardner* in the waterfront dry dock into a Dazzle Ship.

Our opening weekend sees a concert from Ensemble 10/10, Liverpool Philharmonic's contemporary music ensemble, who celebrate the artistic scene of Mondrian's Paris, while Indian arts organisation Milapfest kick things off in the morning performing music Mohamedi would have listened to in her studios.

We hope you will enjoy our new season

Francesco Manacorda
Artistic Director

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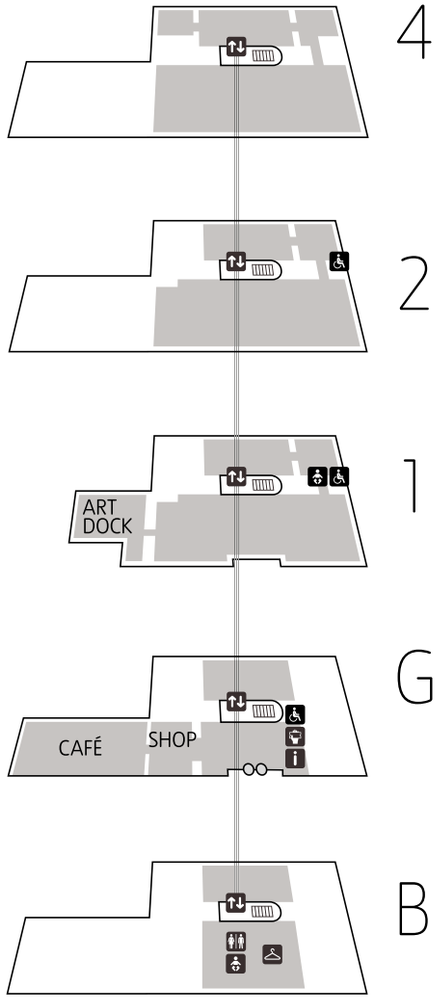

Mondrian and his Studios: Abstraction into the World
Adult £10 / Concession £7.50

Learn more about the distinct phases in the careers of Piet Mondrian and Nasreen Mohamedi, artists independently moving from figuration to abstraction.

Liverpool Biennial 2014 A Needle Walks Into a Haystack: Tate collection display
Admission free

A new display curated by Liverpool Biennial uses the Tate collection to introduce the impact of domesticity into the gallery

DLA Piper Series: Constellations 1900–1960
Admission free

Abstraction has found its way into some surprising and experimental practical applications down the years, none more so than in the midst of the First World War

Liverpool Biennial 2014 A Needle Walks Into a Haystack: Claude Parent
Admission free

Get to know Claude Parent, oblique architecture and his 'machine for viewing' Tate collection works

Toilets
Cloakroom

MONDRIAN AND HIS STUDIOS: ABSTRACTION INTO THE WORLD

6 JUNE – 5 OCTOBER 2014
ADULT £10 / CONCESSION £7.50
TICKET PRICE INCLUDES ADMISSION INTO NASREEN MOHAMEDI

FLOOR 4

To plot the movements of the pioneering painter Piet Mondrian during his career is to make it seem as if he was a mover and shaker of most prodigious prescience (the fact he was, of course, is neither here nor there). He called numerous international centres of culture 'home'; from Amsterdam he would move to Paris and back again, then to London and eventually New York. It might seem as if Mondrian simply followed his nose, pitching up in cities on the basis of their renown any time he got itchy feet. It's a romantic notion not entirely without foundation, but more often than not, Mondrian's moves came out of necessity; either at avoiding looming conflicts, or due to, as he saw it, a requirement to move to more fertile ground in the face of scant opportunities for abstract artists.

His first move, from Holland to Paris in 1911, was accompanied by significant change. He dropped the second 'a' from the original spelling of his surname as a signal of intent but, proving this was more than mere superficial gesture, his work would also be subject to transformation. In the case of the latter, we can in-part thank Pablo Picasso (also in Paris at this time), whose experiments in cubism astonished Mondrian, inspiring him to leave behind or rework his figurative paintings – such as *The Tree A* 1913 – and move toward abstraction. Indeed, his early moves especially were accompanied by steps along the road from figuration to abstraction – progress, incidentally, not dissimilar to that made by Indian modernist Nasreen Mohamedi, with whom Mondrian shares the fourth floor of Tate Liverpool – and it was in Paris that Mondrian took his first steps toward the work he is so widely recognised for today.

Shortly after this period, a visit home to see his father in 1914 coincided with the outbreak of the First World War, forcing him to remain in the Netherlands. Despite this enforced exile from Paris, Mondrian continued his journey – if not literally, then stylistically – meeting fellow countrymen Bart van der Leck and Theo van Doesburg. Both would prove pivotal. Van der Leck's use of primary colours had an unmistakable influence on Mondrian, while Van Doesburg brought greater focus still to his practice, later leading to the founding of the De Stijl Group. If Mondrian initially felt chastened by this move, it pushed and inspired him to develop new ideas, culminating in his coining the term *Nieuwe Beelding* (loosely, new plastic) and producing works such as *Composition in colour B* 1917.

In 1919, following the end of the war, it was time to return to Paris. It is during this period when Mondrian begins to produce the paintings which modern audiences now most associate with his name, those comprised of planes of red, yellow and blue against black grid work. He would christen this ultimate incarnation of his practice neo-plasticism. Those planes also transform his studio into an ever-changing piece of artwork in its own right, with his placing of moveable colour panels over the walls raising questions about what the limits of an artist's space might be, and its potential to become another tool for the viewing and making of works. From now on, wherever Mondrian sets up in a studio, one thing remains the same: it would be adorned with those panels.

Following a move to a new studio in Paris in 1936, fate, and politics, once again intervened; this time the threat of the impending Second World War led Mondrian to enquire among his contacts about a move to London. Though not insignificant, his stay in London proved brief (1938–1940), with Germany's further encroachment into Europe enough to curtail his time at Belsize Park, where he had a studio next door to his friend and contemporary Ben Nicholson. His subsequent move to New York would be the last great adventure, and final destination (he died in Manhattan, aged 71), for the pioneer and defender of abstract art; now in his late 60s, Mondrian still had time to embrace another movement, this time welcoming the influence of jazz, and boogie-woogie in-particular, into his practice.

Mike Pinnington Content Editor

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Reconstruction of 26 rue du Depart, Paris based on 1926 Photo by Paul Delbo. Photograph © 2014 STAM, Research and Production: Frans Postma Delft-NL. Photo: Fas Keuzenkamp © 2014 Mondrian/Holtzman Trust c/o HCR International

NASREEN MOHAMEDI: LINES AMONG LINES

6 JUNE – 5 OCTOBER 2014
ADULT £10 / CONCESSION £7.50
TICKETS FOR MONDRIAN AND HIS STUDIOS: ABSTRACTION INTO THE WORLD INCLUDE ADMISSION INTO NASREEN MOHAMEDI

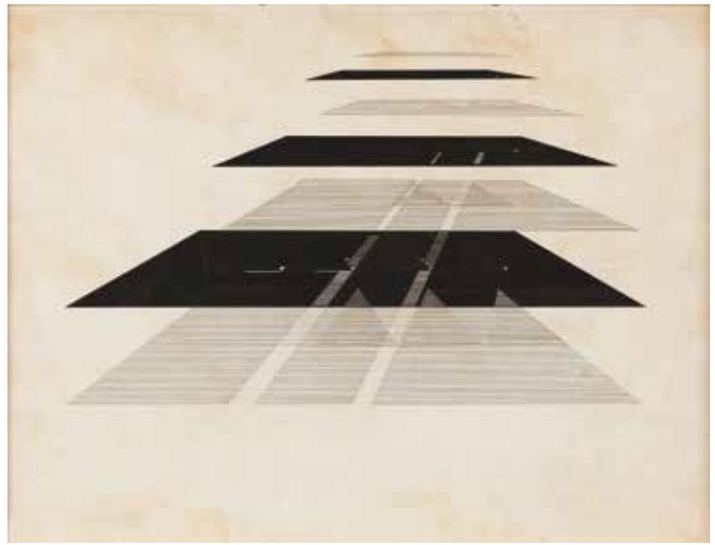
FLOOR 4

Nasreen Mohamedi was a pioneer of Indian modernism in the twentieth century, pursuing a distinctive visual language of minimalist line and form at a time when her peers focused on figurative and narrative styles. Although reasonably well-known in India during her lifetime, her work has only relatively recently received international recognition, notably featuring in MoMA's 2005 exhibition *On Line* in New York and *Documenta 12* in 2007. The exhibition at Tate Liverpool is the most comprehensive in the UK to date, encompassing her early large-scale oil paintings as well as the intricate and delicate line drawings for which she has become known.

Mohamedi was born in Karachi in 1937 as it entered what would be the last decade of British colonial rule before becoming the capital of independent Pakistan. In 1944, the family moved to cosmopolitan Mumbai, where she was raised before travelling to the UK a decade later to study Fine Art at Central St. Martin's in London. She continued her education at a Parisian printmaking atelier from 1961 to 1963 before returning to India to teach at the Bhulabhai Institute for the Arts in Mumbai, an artistic hub where she met many significant figures such as Tyeb Mehta and M. F. Husain. These artists had also travelled to European urban centres such as Paris and London, combining international and local influences within their practices.

It is difficult to chart Mohamedi's artistic development chronologically as the artist rarely dated (or titled) works. Remembrances by friends and colleagues have enabled a rough sketch of phases, grouping works together as 'early 1960s' or 'late 1980s'. Early works reveal the natural world as a dominant inspiration, and anecdotal stories from Mohamedi's students at Bhulabhai support this, recalling how she would encourage the observation of trees over time, noting how the shifting light would create different shapes and forms within their branches and leaves. As her work became increasingly abstract she stripped back detail from her drawing, representing nature simply through one single line designating the horizon, and a number of verticals representing trees.

In 1970 Mohamedi moved from Mumbai to Delhi, a move which seems to coincide with her completely abandoning naturalistic forms in favour of working within the geometric rigidity of a modernist grid-like structure, extensively explored by Piet Mondrian some 40 years previously. During the early part of the decade she worked within a square framework, always with the same format of paper and sometimes actually using graph paper as the base. Her lines could subvert this strict lattice structure, weaving within it to give the impression of a shifting surface. The word weave is particularly apt as these delicate wavering lines have been likened to domestic crafts, in some cases the use of perspectival illusion causing the eye to mimic the action of a loom, and relating to patterns in traditional Persian weaving. It is this phase of Mohamedi's work which has been most likened to western artists such as Carl Andre and Agnes Martin, particularly the latter who also seemed to subvert the strict nature of the grid by making visible a human, wavering line. In Mohamedi's work this tension between the mechanic and the hand-made also mirrors the tension between internationally modern and traditional Indian aesthetics, with her work relating to both.



Nasreen Mohamedi *Untitled* Graphite and ink on paper © Courtesy Chatterjee & Lal

This is nowhere more evident than in her photographs which seem to have been an almost diaristic account of her experiences in the world, and which she refused to display, sell or even give away to friends as gifts during her lifetime. These images reflect the pluralist cultural climate in post-independence India in which Mohamedi lived. The modernising agenda of India's first Prime Minister, Jawaharlal Nehru, involved bridging dichotomies within Indian society by attempting to create a fusion between tradition and modernity, for example by enlisting Le Corbusier to design Chandigarh in northern India, the capital of both Punjab and Haryana that was to be an example of a modern and secular city. Mohamedi's photographs take as their subject modernist architecture like Chandigarh and Kuwait's water towers, as well as historic Arabic architecture such as the Persian-influenced city of Fatehpur Sikri, finding in all these buildings the lines, geometric shapes, and balance of form which characterise her artwork.

In 1972 she settled in Baroda, a middle point between Mumbai and Delhi, where she taught Fine Art at the Majaraja Sayajirao University until her death in 1990. From the later 1970s Mohamedi abandoned the gridded structure entirely, tending to work on rectangular paper to create constructions in which the line seems to break free of the ground itself – floating forms reminiscent of early twentieth century constructivist designs by El Lissitsky, Malevich, Klee and Kandinsky. In her diaries she wrote how she was 'reassured by Kandinsky', having noted previously that she had found an affinity between her work and Klee's writing. This art historical connection to the utopian idealism of the constructivists also gives context to her broader artistic ambition. Through abstraction, Mohamedi aimed to create purity, balance, unity – all words which recur repeatedly in her vividly poetic diaries. This is the great universal appeal of her work, a sense in which beauty is not discovered through particular representations of the world but found instead through spare and precise interactions of line and form, aspiring to find, in Mohamedi's words, 'the maximum out of the minimum'.

Eleanor Clayton Assistant Curator

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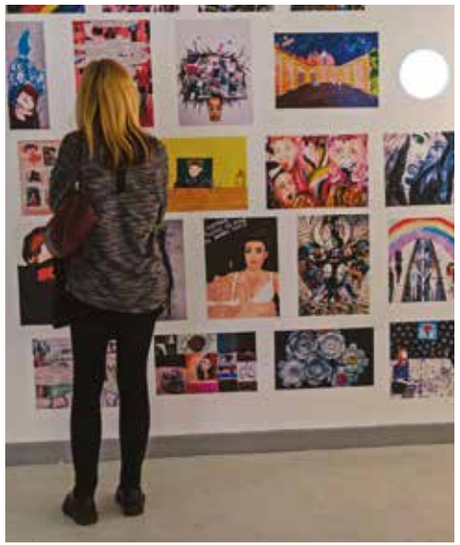
THE BLUEPRINT FESTIVAL

18 – 20 JULY 2014
FREE



©Tate

Created by Tate Collective Liverpool, a youth art initiative run by and for young creatives in collaboration with other young people, Blueprint is a festival that combines art, music, dance, performance and digital interaction. It will include an exhibition, workshops, a parade and a full weekend of events. Inspired by Tate Liverpool's collection display, the Blueprint exhibition includes work by emerging artists selected from open submissions. The brief is to respond to the idea of space, taking the *DLA Piper Series: Constellations* as a starting point. The artists will be invited back over the next 12 months to design and take part in a learning programme which includes the support from artists such as Mark Leckey, and other professionals who are involved in the selection process.

The festival launch responds to the *Liverpool Biennial: Tate collection display*, exploring the theme of the domestic in the gallery space, with the public areas of the gallery transformed into interactive spaces to dance, engage in conversation, and listen to poetry and storytelling. The Saturday programme grapples with architectural concerns addressed distinctly across exhibitions at Tate Liverpool – with digital artists creating ways of engaging with the environment created by Claude Parent in the Wolfson Gallery, performances and interventions in *Mondrian and his Studios* and *Nasreen Mohamedi* exhibitions, workshops exploring art and architecture inside the gallery and performative interventions around the docks and nearby. A programme celebrating the diverse musical cultures of young people in Liverpool culminates on Sunday, with a fair, workshops and music inside and outside of the gallery.

Cathriona Bourke Curator: Young People

The Festival has been created by Tate Collective Liverpool as part of the *Circuit* programme – Circuit is a national programme connecting 15–25 year olds to the arts in galleries and museums. Led by Tate and funded by the Paul Hamlyn Foundation.

CIRCUIT

phf Paul Hamlyn Foundation

PLUS TATE

SUMMER LISTINGS

CONCERT: MUSIC FOR MONDRIAN AND MOHAMEDI

Mondrian: Saturday 7 and Sunday 8 June,
14.00 and 15.45
Mohamedi: Saturday 7 and Sunday 8 June,
11.00 and 12.00
Wolfson Gallery, Tate Liverpool
Free, drop-in event, non-bookable

Discover the music that influenced and inspired the work of Piet Mondrian. Ensemble 10/10, Liverpool Philharmonic's contemporary music ensemble, play music by the Les Six group of composers who frequented Le Boeuf sur le Toit, a café which became the gathering place for artists, writers, musicians, designers and couturiers.

Performing music that inspired Nasreen Mohamedi, Milapfest's Tarang ensemble will play a selection of the north Indian or Hindustani music listened to by the artist while working in her studio.

Running as part of IFB Culture

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MILAPFEST UNITING HEARTS THROUGH ARTS

LIVERPOOL PHILHARMONIC

TALK/DISCUSSION: PHILOSOPHY IN THE GALLERY

Thursday 19 June, 17.30 – 19.00
Fourth Floor Gallery and Art Dock Studio,
Tate Liverpool
£5, £3 Concessions, booking essential

In conjunction with the University of Liverpool, Tate Liverpool presents Philosophy in the Gallery. Join Dr Danielle Sands, Tutor at Queen Mary University London, as she discusses work in the *Mondrian and his Studios* exhibition.

TALK: MONDRIAN THE MAN, A BIOGRAPHER'S PERSPECTIVE NICHOLAS FOX WEBER

Friday 27 June, 14.00 – 15.00
Auditorium, Tate Liverpool
£5, £3 Concessions, booking essential

Cultural historian and biographer Nicholas Fox Weber presents his findings from his work on a comprehensive biography of Mondrian, a painter whose personality has so far remained elusive. This lecture will be the first public occasion of Weber's disclosing of some of the results of his research, including unpublished correspondence and interviews with people who knew Mondrian.

For more information and listings, and details of how to book a place at Tate Liverpool's summer events, visit
tate.org.uk/whats-on/tate-liverpool

LIVERPOOL BIENNIAL: A NEEDLE WALKS INTO A HAYSTACK TATE COLLECTION DISPLAY

4 JULY 2014 – SPRING 2015
FREE

FLOOR 2

Susan Hiller *Belshazzar's Feast, the Writing on Your Wall* 1983–4
© Susan Hiller. Image courtesy Tate

In the Liverpool Biennial-curated Tate collection display (part of the Liverpool Biennial 2014 Exhibition *A Needle Walks into a Haystack*) on the second floor, a combination of artists and their work are brought together to explore the concept of domesticity and its influence on art. Linking the institutional space of the museum to the familiar space of the home, the display taps in to themes addressing questions facing contemporary life, art, and architecture, and how those things might overlap and impact on each other.

The works, spanning across different mediums and different periods (work included reaches across the twentieth century), are on a scale that is intimate, tangible, and within everyday reach. Naturally, in an uncanny way at least, it produces a sensation of home – albeit not always of your own, perhaps. Susan Hiller's *Belshazzar's Feast, the Writing on Your Wall* 1983–4 recreates a fairly typical living room, with the TV, as in the case of so many living rooms, a focal point. Hiller said she was 'using television in the way that people used to use their fires. They would sit around, tell stories, sing, get ideas, see shapes, because staring into the flames stimulated visualisation, imagination, creativity, even prophecy … So I've made a tape that engages viewers in that way'.

Other works, while maybe not dovetailing quite so literally as Hiller's evocation of domestic settings, carry their own weight and strange potential to inspire feelings of nostalgia and trigger reminicences. Saloua Raouda Choucair's *Infinite Structure* 1963–5 – ostensibly stacked stone blocks – presciently suggests failed modernist experiments in inner-cities across the UK, experiments happening at roughly the same period of the work's production. However, they have a beautiful subtlety which belies their rough exterior – the interrelated forms refer to Islamic and Sufi poetry, which is characterised by the use of interchangeable stanzas.

Sam Durant's model of a house designed by Pierre Koenig responds to experimental architecture, the aim of which was to provide inexpensive and efficient homes in post-war America. One of a series of scale models of the houses in states of disrepair, *Abandoned House #1* (*Case Study #22*) 1995 is strewn with debris, suggesting decline and degradation, and the failure of the utopian ideals which spawned the original project.

How we impose our ideas on the lived environment, and how they impose on us ways of living and responding to them is a richly tapped vein in our summer season, one which plays with the conventions and protocols we adapt to and from, given our particular circumstances.

Mike Pinnington Content Editor

DLA PIPER SERIES: CONSTELLATIONS

UNTIL SPRING 2015
FREE

FLOOR 1

Edward Wadsworth, *The Port* c.1915
© The estate of Edward Wadsworth

Can abstraction change our perception of the built environment that surrounds us? While perhaps not at the forefront of the concerns of city planners, this question has often been posed by artists over the past hundred years. Abstraction has the potential to shape our cities, industries and technologies, sometimes in quite unexpected ways. This realisation had a direct impact on one aspect of the British navy in the First World War, through the practice known as dazzle painting. A form of camouflage for naval vessels, dazzle painting began in 1917 when the British marine painter Norman Wilkinson (1878-1971) devised a strategy for optical distortion. By applying geometric shapes, curves and boisterous colours to the vessel's exterior, dazzle painting could confuse enemy readings of a ship's course.

Revisiting and responding to this daringly experimental episode in wartime naval history, Liverpool Biennial, Tate Liverpool and National Museums Liverpool have jointly commissioned a new work by Venezuelan artist Carlos Cruz-Diez. He has played a major role in developing what came to be known as kinetic-optic art across the last half century and his practice from the 1950s to the present day has fundamentally altered our experience and understanding of colour. Using the pilot ship *Edmund Gardner* (moored in the dry dock next to Tate Liverpool) as the canvas for his own interpretation of dazzle painting, his previously made works that physically insert colour into the city's fabric; most notably in 1975 when he designed crosswalks for the streets of Caracas, profoundly altering the standard 'zebra' crossing by introducing rhythmic slices of primary and secondary colours across their lengths. As the artist has said: 'My work is an attempt to reveal the true nature of colour and the effects it produces on man … our relationship with the world of colour is deeply emotional.'

As part of a further Liverpool Biennial collaboration, an earlier Cruz-Diez work, *Physichromie No. 123* 1964 from Tate's collection, is included alongside other collection works within a temporary structure designed by French architect Claude Parent for the Wolfson Gallery. Constructed from cellulose acetate and wood, this work is part of an ongoing, potentially endless series titled the *Physichromies* (a title invented by the artist combining the words 'physical chromatism'). Cruz-Diez has explained that: 'The *Physichromies* are structures that reveal the changing effects and conditions inherent to colour. They change

David Bomberg *Ju-Jitsu* c. 1913 © Tate

according to variations in light and the spectator's shifting viewpoint, projecting colour into space and creating an evolving situation.' In all cases the artwork is 'activated' by movement: the viewer must move around in front of the surface in order to experience the full range of colours visible within the structure.

Complementing Cruz-Diez's practice in the Wolfson Gallery (and abstraction more broadly) are two woodcuts by Edward Wadsworth, an English artist who supervised the painting of more than two thousand dazzle ships after he was invalided out of the Royal Naval Volunteer Reserve in 1917. Wadsworth was associated with vorticism, the short-lived movement of English avant-garde artists (seen as a home-grown alternative to cubism and futurism) that celebrated modernity and the progress of the machine age in the early twentieth century, while nevertheless acknowledging the true manifestation of this technological progress in the horrific casualty rate resulting from the First World War's mechanised carnage. Wadsworth's *The Port* woodcut c.1915 at first appears wholly abstract, but its title confirms that the interlocking field of geometric shapes is in fact a bird's eye view of a port – the repeating rectangles indicating a vast number of jetties, their multiplication heightening the monochromatic print's dizzying quality.
This complex woodcut is precise and machine-like in its execution, despite the difficulties of the medium. It is closely related to the works that Wadsworth produced for the vorticists' journal *Blast*, which appeared in 1914 for two issues, edited by the painter Wyndham Lewis.
This foreshadowing of the enterprise of dazzle painting can also be found in the gallery in David Bomberg's *Ju-Jitsu* c.1913, on show as part of the *DLA Piper Series: Constellations display* on the first floor. Geometric shapes and figurative elements are brought together in a kaleidoscopic chequerboard of interlocking areas of white and coloured paint that suggest the human body without ever really representing it. Bomberg wrote that: 'the new life should find its expression in a new art, which has been stimulated by new perceptions. I want to translate the life of a great city, its motion, its machinery, into an art that shall not be photographic, but expressive.' Bomberg shares with Cruz-Diez a recognition of colour's expressive, emotive potential, and in works such as *Ju-Jitsu* he succeeded in producing a new articulation of modernity, in all its complex and vigorous energy.

Cruz-Diez, Wadsworth and Bomberg all demonstrate an interest in expressing through colour perceptions of the modern, industrial city. They share common ground in the intense desire to situate art firmly in relation to the everyday, and to provoke new experiences as a direct result.

Stephanie Straine Assistant Curator

DLA Piper Series: Constellations
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LIVERPOOL BIENNIAL: A NEEDLE WALKS INTO A HAYSTACK CLAUDE PARENT

4 JULY – 26 OCTOBER 2014
FREE

FLOOR G WOLFSON GALLERY

Maison de Bloc au Cap d' Antibes 1959–1962,
photo de Gilles Ehrmann © Claude Parent

We've all heard about living on the edge, and have our own ideas of what that can mean, but for Claude Parent it's more to do with living on the slope. Already an established and commercially successful architect who had spent time at Le Corbusier's studio, by the time he was approaching his 40s, Parent's career path seemed established. With a number of key commissions under his belt, notably artist André Bloc's house (essentially an arrangement of elegantly stacked boxes), Parent had already demonstrated a flair for creating statement architecture; but, with what you could say was his eureka moment, his work was about to take on more radical proportions.

The writer and philosopher Paul Virilio mentioned to him Second World War bunkers, built by the German forces along the Atlantic Wall on a French beach, which had sunk into the ground and become lop-sided, sloping unnaturally. Parent visited the bunkers himself and from then on he rarely looked at, or imagined, architecture in quite the same way. His buildings began to incorporate inclines and slopes where none traditionally should, or usually would, be found. To say his work was beginning to defy the conventions of his craft is to put it mildly. Rather than this resulting in his alienation from his peers and commissions drying up, what sound like flights of fancy started to be found in homes, industry, even churches – there was and is a point in there; a method to what appears Parent's madness.

He and Virilio, having decided that widely accepted rules of architecture – straight walls, flat surfaces, working with cubes and rectangles – no longer applied (at least to them), conceived *Fonction Oblique*, an architectural principle designed to suit the modernist world. But why slopes? What was it about them that so captivated Parent, who believed that post-war living necessitated a change from that which had sufficed down the centuries? Ultimately it was about architecture's potential to change our understanding and experience of the lived environment and relationship dynamics: speaking to *032C* magazine in 2010, he explained that: 'We're completely overfurnished. What would it be like on the other hand, if space were understood more playfully, more free, if movement and being in a space also could mean climbing, reclining, sliding?'

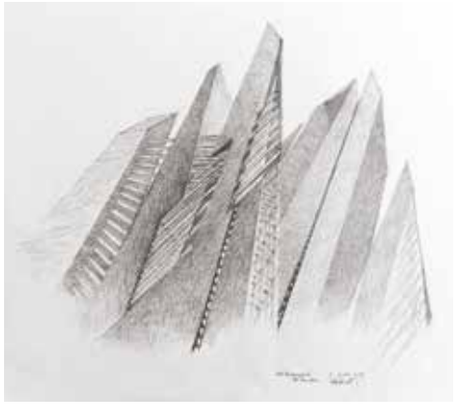
For him, it was about changing the dynamic by which we relate with lived environments, other people and the wider world. Or as he has described it: 'Architecture becomes the medium for staging human relationships.' In his commission for Liverpool Biennial 2014, Claude Parent has applied the principles of *Fonction Oblique* to the museum, changing the Wolfson Gallery into a 'machine for viewing' artworks selected from Tate's collection. The slanted floors and ramps reconfigure the space, providing the audience with an opportunity to experience the museum anew. Parent's ripping up of the rule book is

reflected strongly in works chosen to populate the space: Francis Picabia's *The Fig Leaf* 1922, and work by Gustav Metzger, Naum Gabo, Paul Nash and Kurt Schwitters, among others.

This interplay between art and architecture, and our habitats more broadly, can be found elsewhere in the gallery. On the fourth floor, in *Mondrian and his Studios*, you can find a full-scale recreation of the Dutch pioneer's Paris studio at 26 Rue du Depart, illustrating vividly Mondrian's relationship to his surroundings and creation, where the painter's habitat could conceivably be understood to have evolved into a medium in its own right. Meanwhile, that sense of understanding the paraphernalia of life as a prism through which we can affect behaviour (or perhaps how our behaviour is affected) continues on the second floor, with the Liverpool Biennial-curated collection display. Through painting, sculpture, installation, ceramics, textiles and printmaking, we find the domestic encroaching in to the gallery.
Vivre à l'Oblique!

Liverpool
Biennial
2014

Paul Nash *Voyages of the Moon* 1934–7 © Tate



Claude Parent drawing *Untitled* 2013 © Claude Parent

5 MINUTES WITH...

JASON RICHARDSON VISITOR ASSISTANT

Hi Jason, tell us about your role:

As a Visitor Assistant I do my best to help visitors understand and enjoy the art work that we display. I also sell tickets, book in school visits, deal with membership issues, etc. I also perform as a cashier together with a variety of other duties. Security is part of my role of course but the interpretation of our exhibitions is key.

What is the best thing about working at an art gallery?

I've been at Tate Liverpool for 25 years and have worked with some wonderful, creative and interesting people, but as well as that, I'd have to say that having the chance to relate to probably the best modern art in the world has been the best thing. As a painter myself, it's been like a continual and very rich education, during that time I've been lucky enough to chat to Francis Bacon, Damian Hirst, Tracey Emin, David Hockney and many other incredible artists. That for me is also a real privilege.

What do you find interesting about the themes in this season's exhibitions?

Our Artistic Director Francesco Manacorda's concept of the gallery being akin to a magazine is an interesting one, and so I'm looking forward to seeing how upcoming exhibitions such as *Mondrian and his Studios* and Liverpool Biennial's *A Needle Walks Into a Haystack* will sit with this. The Dazzle Ships commission by Carlos Cruz Diez looks like it will be a stunning addition to the summer programme too.

What is your favourite artwork currently at Tate Liverpool and why?

Picasso was very derisory about Bonnard, but I'm going to say Pierre Bonnard's *The Bowl of Milk* c.1919. Bonnard knew about the mystery and magic of colour: this is a haunting and haunted painting; there is something of the everlasting golden afternoon in this work. Your imagination fills in the narrative – at first I didn't see the beautiful little cat. It's not a cat of course, it's a painting of a cat!

What one piece of art would you love to see at Tate Liverpool?

Neo Rauch is the greatest living painter and therefore I would love to see one of his monumental works here, particularly as he seems relatively unknown in Britain.

What exhibitions are you looking forward to next?

The sky is full of stars... and one of the stars of the art world is, and seemingly always will be, Andy Warhol. When I see his work, I see him, I see the 1960s in all their creative hedonistic splendour, and there's always a party in full swing. And we, of course, are invited!

Tell us a secret:

Oh dear, there are so many I hardly know which to choose! It's a toss up between: I've supported John Cooper-Clarke on three occasions, and a few years ago I won some money on The Weakest Link! Oops, now both are out of the bag!

Vilhelm Hammershoi *Interior, Sunlight on the Floor* 1906. Image courtesy Tate. From Liverpool Biennial 2014 A Needle Walks Into a Haystack: Tate collection display

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