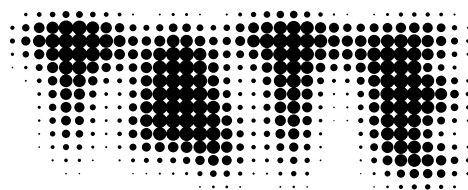
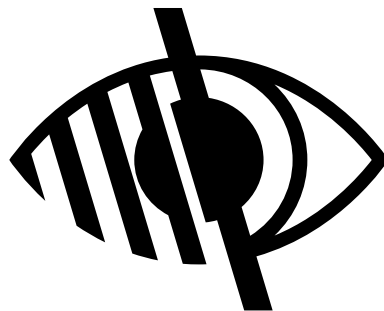


CORNELIA PARKER

19 MAY – 16 OCTOBER 2022

LARGE PRINT GUIDE



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Concourse

CORNELIA PARKER

19 May – 16 October 2022

Cornelia Parker's widely celebrated immersive installations have become significant presences in Britain's cultural landscape. Transforming everyday objects into extraordinary works of art, she pushes the boundaries of what we understand sculpture to be. Rather than carving, modelling or casting like traditional sculptors, Parker collects familiar items which she then squashes, explodes, shoots, burns or turns inside out.

The made becomes unmade or remade, and this conversion releases not only a new reading of the object, but in its immersive reassembly, a sense of wonder and awe.

The exhibition brings together almost 100 works, spanning the last 35 years. Revealing the breadth of Parker's experimental and wide-ranging career, it includes sculptures, film, photography, embroidery and drawing as well as installations.

Parker explores the important social and political issues of

our time with wit and a lightness of touch. She uses visual metaphors and storytelling to investigate the nature of violence, ecology, national identity and human rights.

The processes by which Parker makes her art are as important as its physical form. She has collaborated with the British Army, a Nobel Prize-winning scientist, the police, a celebrated actor, school children, Texan snake farmers and many others. A key characteristic of her work is the element of chance and lack of control that each alliance brings.

More of Parker's works spill out beyond the exhibition into Tate Britain's collection rooms, where they are presented alongside the historical works they reference.

Cornelia Parker was born in Cheshire in 1956. She lives and works in London.

Supported by the Cornelia Parker
Exhibition Supporters Circle: Frith Street Gallery, London,
Cristea Roberts Gallery, London

With additional support from Tate Americas Foundation,
Tate International Council, Tate Patrons and Tate Members

Exhibition organised by Tate Britain

Curated by Andrea Schlieker, Director of Exhibitions & Displays, Tate Britain with Nathan Ladd, Assistant Curator, Contemporary British Art, Tate Britain

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

Photography is allowed for personal, non-commercial use only, unless otherwise indicated. Please do not use flash, camera supports, or selfie sticks.

For more information about the exhibition events and to book, visit tate.org.uk or call 020 7887 8888.

Image, left: Edward Woodman

Thirty Pieces of Silver (work in progress), 1988

Image, opposite: Edward Woodman

Words that Define Gravity, 1992

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To the right of wall text

Cornelia Parker born 1956

Lapwing 1974

Pencil on paper

Lily McMillan born 2001

Lapwing 2007

Pencil on paper

Courtesy the artists

Z76458, Z76459

At the age of 15, I went on a school trip to London to visit the museums and galleries. It was truly transforming. The idea of someday becoming an artist was just beginning to germinate. I remember standing in the Tate, the first museum I'd ever entered, and thinking 'Perhaps one day, I'll exhibit here'.

When I was nominated for the Turner Prize in 1997, my mother asked me if I wanted my drawing of a lapwing (made at the age of 18) to exhibit in the Tate show. It proudly hung on my parents' wall; they thought it was the best thing I'd ever done. When they both died, a few weeks apart in 2007, the drawing became mine again. On seeing it, my 6-year-old daughter Lily was amazed by my skill: 'I never knew you could actually draw properly, Mum!' She dashed off various copies of her own in a much freer hand.

**The Making of Magna Carta
(An Embroidery)**

2015

Filmed and directed by Joseph Turp

7 min 25 sec

Courtesy Cornelia Parker and the British Library

Cornelia Parker Election Artist: Film 2/2

2018

Produced by The Curator's Office, UK Parliament
and Wakewood

10 min 3 sec

© UK Parliament 2018

ROOM 1

Wall text

THIRTY PIECES OF SILVER

'Drawn to broken things, I decided it was time to give in to my destructive urges on an epic scale. I collected as much silver plate as I could from car-boot sales, markets and auctions. Friends even donated their wedding presents. All these objects, with their various histories, shared the same fate: they were all robbed of their third dimension on the same day, on the same dusty road, by a steamroller.

I took the fragments and assembled them into thirty separate pools. Every piece was suspended to hover a few inches above the ground, resurrecting the objects and replacing their lost volume.

Inspired by my childhood love of the cartoon 'deaths' of Roadrunner or Tom and Jerry, I thought I was abandoning the traditional seriousness of sculptural technique. But perhaps there was another unconscious reason for my need to squash things. My home in east London was due to be demolished to make way for the M11 link road. The sense of anxiety lingers even now.

The title was borrowed from the Bible. Thirty pieces of silver was the amount of money Judas received for betraying Jesus.'

Thirty Pieces of Silver

1988–9

Silver and copper wire

Tate. Purchased with assistance from Maggi and David

Gordon 1998

T07461

Thirty Pieces of Silver (Exposed)

2015

21 polymer photogravure etchings on paper

30 years ago, in Brick Lane Market, east London, I found a set of photographic plates. They had been created for a Spinks auction catalogue of antique silverware in the early 1960s. They were still in their bags of transparent glassine paper, bearing the scribbled instructions from the photographer about how to print them. I used the glass negatives inside their paper bags to make a series of photogravures – the plates became objects, their shadows etched onto plates and then printed.

Courtesy the artist and Cristea Roberts Gallery, London

X83719

ROOM 2

Anti-clockwise from room entrance

Wall text

AVOIDED OBJECTS AND TEXTILE WORKS 1990s–2015

‘For the small objects I wanted something that was more like a **haiku** or poem. These works, which might be just as labour intensive as the installations, describe something that was ‘not quite’ an object.’

This room offers a glimpse into the rich materiality, processes and inventiveness of Parker’s small sculptures. It brings to light important themes in her work, especially around notions of violence. As well as the subject matter, her processes are also violent: she pulverises, cuts and shoots the objects to make her work. In contrast, the textile pieces appear more ethereal. Constant themes in Parker’s work include references to figures from history, such as in **Stolen Thunder**, or to the White Cliffs of Dover, as in **Inhaled Cliffs**.

Wall 1

Shared Fate (Oliver)

1998

Doll cut in half by the guillotine that chopped off Marie Antoinette's head

This doll is Oliver Twist from the Charles Dickens novel. I used the guillotine that chopped off the head of French queen Marie Antoinette (1755–1793) to cut the doll in half, giving him another reason for his anguished expression. My little tweak of history caused a fictional character to share the same fate as a real queen. The guillotine is in the Chamber of Horrors at the waxwork museum set up by French sculptor Madame Tussaud.

Courtesy the artist and Frith Street Gallery, London
X83095

Wall 2

Negatives of Sound

1996

Black lacquer residue from cutting the original grooves in records

In search of the negative of sound, I visited Abbey Road Studios in London, well known for recording the Beatles album of the same name. The sound engineers there talked me through the process of making a record. This involves engraving the 'music' directly onto the surface of a black lacquer disc. Cutting the grooves left little black coils of lacquer residue that had made way for sound.

Courtesy the artist and Frith Street Gallery, London
X83090

The Negative of Words

1996

Silver residue accumulated from a silversmith engraving words by hand

This is the residue excavated when carving words by hand into silver. I asked an engraver if he would save this leftover metal from his process. It took many months for him to make enough for this little heap. It represents the inverse both of his expertise and of the monument that is language.

Courtesy the artist and Frith Street Gallery, London

X83091

Luck Runs Out

1995

Dictionary shot by a dice

This dictionary was shot in the back with a shotgun cartridge full of dice. Completely by chance, the book could only be opened at this page, where a dice appears to sink like a life raft. **Luck Runs Out** is part of an ongoing series called **Avoided Objects**. These are object poems exploring the fractured, unmade, unclassified and pre-empted object. The series encompasses territories that you might want to avoid psychologically: the denied, the repressed and neglected, such as the backs, underbellies or tarnished surface of things.

Courtesy the artist and Frith Street Gallery, London

X83092

Inhaled Cliffs

1996

Sheets starched with chalk from the White Cliffs of Dover

I love the creativity that blossoms around battles with authority, such as attempting to conceal secret contraband. I asked Customs and Excise officials about the ways people try to smuggle drugs into the country. This work was inspired by an ingenious example: drugs used to 'starch' garments. I starched bedsheets with chalk from the White Cliffs of Dover, smuggling the cliffs into bed to explore the idea of sleeping between two cliffs.

Courtesy the artist and Frith Street Gallery, London

X83086

Exhaled Cocaine

1996

Incinerated cocaine

A thorny run-in with US Customs officials gave me a perverse desire to work with Customs and Excise in the UK. I got to know the team at their Cardiff headquarters over a period of several months. They agreed to give me some confiscated cocaine. They gave me a big black bin-liner full, a million pounds' worth burnt to a cinder. I love the theatrical way they destroy illicitly smuggled contraband, steamrolling fake Rolex watches or alcohol. Like me, they are often symbolically killing things off.

Courtesy the artist and Frith Street Gallery, London

X83087

Wall 3

Top row:

**Stolen Thunder Tarnish from James Bowie's Soup Spoon
(Inventor of the Bowie Knife)**

1997

**Stolen Thunder Tarnish from Samuel Colt's Soup Tureen
(Inventor of the Colt 45 gun)**

1997

Stolen Thunder Tarnish from Davey Crockett's Fork

1997

Stolen Thunder Tarnish from Charles Dickens' Knife

1998

Stolen Thunder Tarnish from Charles Dickens' Teaspoon

1998

Bottom row:

Stolen Thunder Tarnish from Charles Darwin's Sextant

1998

**Stolen Thunder Tarnish from the Inside of
Henry VIII's Armour (Fist)**

1998

Stolen Thunder Tarnish from Horatio Nelson's Candlestick

1998

Stolen Thunder Tarnish from Guy Fawkes' Lantern

1998

**Stolen Thunder Tarnish from The Inside of
Henry The VIII's Armour**

1998

10 Avoided Objects, oxidised silver on cotton handkerchiefs

While cleaning silver, I looked at the marks on the polishing cloth and thought, 'These could be drawings'. The phrase 'tarnished reputations' came to mind. From this came an idea to create a kind of rogues' gallery of tarnish collected by polishing famous people's silver. I would leave with a grimy trophy, stealing their thunder and their fame.

Courtesy the artist and Frith Street Gallery, London
X89806-13, X83815-16

Wall 4

The Distance (A Kiss With a String Attached)

2003

Photograph, digital print on paper

Courtesy the artist and Frith Street Gallery, London

X84948

The Distance (With Concealed Weapon)

2003

A mile of string (once used to wrap a Rodin, and vandalised by a Stuckist), hidden object

This is the string I used to wrap Rodin's The Kiss. My work was vandalised by a group of Stuckists [an art group opposed to conceptual art] who cut the string into pieces. I tied it back together and re-wrapped the sculpture, later making this new work by wrapping the string round a secret weapon.

Courtesy the artist and Frith Street Gallery, London

X83720

Embryo Money

1996

Ten pence pieces in the earliest stage of production

Money seems such a powerful material, but in the end it's only metal. I was keen to see how it was made and managed to get behind the scenes at the Royal Mint, in Pontyclun, Wales. I asked if I could have some coins without a face. Removing these metal discs from the process just before they were struck made them a currency interrupted before it had value, before it accrued power.

Courtesy the artist and Frith Street Gallery, London

X83088

Embryo Firearms

1995

Colt 45 guns in the earliest stage of production

While in Hartford, Connecticut, in the US, I visited the firearms factory where the Colt 45 handgun is made. I was amazed by the first stage in their manufacture, in which blank pieces of cast metal already take on the iconic shape of the gun. I asked the factory foreman if I could have a pair of guns at this early stage in production. He gave them the polish of the finished article. They became **Embryo Firearms**, combining the idea of birth and death in the same object.

Courtesy the artist and Frith Street Gallery, London

X83089

Central vitrine

Precipitated Gun

2015

Handgun once used by a criminal, precipitated by scientists

When I was working toward a show in Manchester at the Whitworth, I had access to all the departments of the university. The engineering department helped me reduce a handgun (confiscated by police) to a pile of rust. I received a large envelope with the residue, and it was marked **Precipitated Gun**. I borrowed the words for the title of the piece.

Courtesy the artist and Frith Street Gallery, London
X83093

Sawn Up Sawn Off Shotgun

2015

Shotgun sawn off by criminals, sawn up by police

In Britain it's a common trope for criminals to saw off a shotgun to make it more lethal. I asked the police if I could have one that had been used in a violent crime. They needed to deactivate it first, chopping it into bits with an angle grinder, which I didn't expect at all. I didn't need to do anything more. So that's how it became **Sawn Up, Sawn Off, Shotgun**. There were two cuts – one by criminals, and one by police.

Courtesy the artist and Frith Street Gallery, London

X83094

ROOM 3

Wall text

3

COLD DARK MATTER: AN EXPLODED VIEW

'We watch explosions daily, in action films, documentaries and on the news in never-ending reports of conflict. I wanted to create a real explosion, not a representation. I chose the garden shed because it's the place where you store things you can't quite throw away.

The shed was blown up at the Army School of Ammunition. We used Semtex, a plastic explosive popular with terrorists. I pressed the plunger that blew the shed skywards. The soldiers helped me comb the field afterwards, picking up the blackened, mangled objects.

In the gallery, as I suspended the objects one by one, they began to lose their aura of death and appeared reanimated. The light inside created huge shadows on the wall. The shed looked as if it was re-exploding or perhaps coming back together again.

The first part of the title is a scientific term for all the matter in the universe that can't be seen or measured. The second part describes a diagram in which a machine's parts are laid out and labelled to show how it works.'

Cold Dark Matter: An Exploded View

1991

Wood, metal, plastic, ceramic, paper, textile and wire

Tate. Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 1995

T06949

ROOM 4

4

ABSTRACTION

'If I could somehow plumb their depths, tap into their inner essence, I might find an unknown place, which by its very nature is abstract... both representational and abstract at the same time.'

Parker consistently works with abstract forms, but she undermines the idea of the non-representational character of abstraction by instilling it with narrative content. Each of the abstract works displayed in this room tells a human story, referring to a particular incident or chance encounter. An escaped convict in **Prison Wall Abstract**, the poet William Blake in **Black Path**, or a battle between life and death in **Poison and Antidote** provide captivating background and counterpoint to the formal restraint of abstraction, connecting it to everyday life.

**Anticlockwise around room from room entrance and
plinth last**

Wall 1

Prison Wall Abstract (A Man Escaped)

2012–13

12 photographs, digital print on paper

I travel past London's Pentonville Prison daily on the way to my studio. One day, I observed workers busy repairing the cracks in the perimeter wall, creating gestural patterns with white filler. I had been admiring their mark-making, then I saw that they were beginning to paint the walls. Within minutes, the prison abstracts would be obliterated, so I quickly captured them on my phone. A few hours later, that same day, a murderer escaped from the prison after scaling the walls.

Courtesy the artist and Frith Street Gallery, London

X83097

Wall 2

Bullet Drawings

2008, 2010, 2011, 2018

Lead from bullets, melted down and drawn into wire,
threaded through paper

These works are made from various types of bullets that have been melted down together. The melted lead is then 'drawn' (pulled through a series of ever smaller holes) to form wire. The grid-like structures suggest nets, snares or crosshairs, freezing the bullets' trajectories. Because they are made of lead, each grid resembles marks made by a pencil.

Courtesy the artist and Frith Street Gallery, London
X83273-76

Pornographic Drawings

1996–7

Ferric oxide on paper

To make these works, I had to develop a relationship with the UK Customs and Excise headquarters. I asked them for confiscated contraband, and they offered me chopped up pornographic videotape. I dissolved the tape in solvent to make my own ink. With this, I made a series of Rorschach blots, a tool used in psychology. What a person sees in the abstract shapes reveals information about their personality. Somehow, my blots turned out to be particularly explicit.

Tate. Purchased 1997

T07325–27

Verso

2016

9 photographs, inkjet print on paper

I photographed the backs of the cards that had buttons sewn onto them. When you looked at the cards the right way round, the buttons were displayed in neat rows. But when you flipped them over, you got this beautiful abstract line drawing, made of the thread used to sew the buttons onto the card. They were all so different and read as a kind of alternative, subconscious display.

Courtesy the artist and Frith Street Gallery, London

X83721–26, X84860–62

Wall 3

Red Abstract

2001

Brick dust from the house that fell off the White Cliffs of Dover and glass on paper

Courtesy the artist and Frith Street Gallery, London
X83298

White Abstract

2001

Chalk from the White Cliffs of Dover on paper

Courtesy the artist and Frith Street Gallery, London
X83299

Wall 4

Poison and Antidote Drawings

2010–13

Rattlesnake venom and black ink, anti-venom and white ink
on paper

While I was on a residency in Texas, US, I asked the nearby rattlesnake farm if they could milk some snakes for me. They procured enough bright yellow venom to kill at least ten people. I then approached a local doctor to prescribe an antidote. I combined the poison with black ink, and the anti-venom with white ink. In theory, these drawings could poison you and save your life at the same time.

Courtesy the artist and Frith Street Gallery, London
X83277-80

Red Hot Poker Drawings

2009–13

Paper folded and burnt with a hot poker

These are my most Catholic works, inspired by the Turin Shroud and the fate of Edward II. The Shroud has a Rorschach-style pattern of burns made by drops of molten silver. It was stored in a chapel folded up and housed in a silver casket. There was a fire, and the Shroud was damaged with symmetrical burns after being saved by being doused with water. The burnt holes were later patched by nuns, and the water stains still remain. I studied the play **Edward II** by Christopher Marlowe, Edward dies by being disemboweled by a red hot poker.

Courtesy the artist and Frith Street Gallery, London
X83283; X83286-87

Central plinth

Black Path (Bunhill Fields)

2013

Black painted bronze

Playing hopscotch with my daughter on the way to school rekindled an obsession with pavement cracks, dormant since my own childhood. I poured liquid rubber into some of the cracks in a path in Bunhill Fields, a small London cemetery where artist William Blake (1757–1827) and writer Daniel Defoe (c.1660–1731) are buried. When the rubber dried, I could lift up the geography of the city. I cast the captured cracks in bronze, then placed them on steel pins so that they seem to hover just above the floor.

Courtesy the artist and Frith Street Gallery, London

X83096

ROOM 5

Wall text

5

PERPETUAL CANON

'I was invited to make a work for a circular space with a beautiful domed ceiling. I first thought of filling it with sound. This evolved into the idea of a mute marching band, frozen breathlessly in limbo.

Perpetual Canon is a musical term that means repeating a phrase over and over again. The old instruments had experienced thousands of breaths circulating through them in their lifetime. They had their last breath squeezed out of them when they were squashed flat.

Suspended pointing upwards around a central light bulb, their shadows march around the walls. This shadow performance replaces the cacophonous sound of their flattened hosts. Viewers and their shadows stand in for the absent players.'

Perpetual Canon

2004

Flattened brass band instruments

Collection of Contemporary Art Fundacion
'la Caixa', Barcelona

X83039

ROOM 6

Wall text

6

FILMS

Parker has been making films since 2007. Whether using her iPhone or a drone, single or multi-channel projections, sound or silence, all her films engage with politics in different ways.

Made in Bethlehem is a subtle response to the complexities of politics in the Middle East. On a visit to Palestine just before Easter in 2012, Parker filmed a Muslim man, Muhammad Hussein Ba-our and his son weaving crowns of thorns for Christian pilgrims. **War Machine** 2015 shows the production of Remembrance Day poppies in a slow reveal, the mechanical process reminiscent of old film reels. Parker became the UK's first female official Election Artist in 2017. She followed the campaigns with daily observations in over 1,500 images and films on her Instagram feed, which turned into Election Abstract. She also used an eerie night-time House of Commons as the location for **Left Right & Centre** and **Thatcher's Finger**. Parker created **FLAG**, shot in a Swansea flag factory in February 2022, especially for this exhibition.

Parker's first film, an interview with the acclaimed philosopher and activist Noam Chomsky about ecological

threats and US politics, **Chomskian Abstract** is shown outside the exhibition in the 1780 room.

Made in Bethlehem

2012

Video, colour and sound

7 mins 48 secs

Courtesy the artist and Frith Street Gallery, London

X83758

War Machine

2015

Video, colour and sound

9 mins

Courtesy the artist and Frith Street Gallery, London

X83759

Left, Right & Centre

2017

Video, colour and sound

9 mins 39 secs

Courtesy the artist and Frith Street Gallery, London

X83756

Election Abstract

2018

Video, colour and sound

3 mins

Courtesy the artist and Frith Street Gallery, London

X83757

Thatcher's Finger

2018

Video, colour and sound

3 mins 9 secs

Courtesy the artist and Frith Street Gallery, London

X83760

FLAG

2022

Video, colour and sound

6 mins 14 secs

Courtesy the artist and Frith Street Gallery, London

X84707

Wall text

AMERICAN GOTHIC

'I shot these on an iPhone in New York in 2016. One video was filmed outside Trump Tower the week before he was elected. All his followers were there, chanting like extras in a horror movie. The other three videos were based on Greenwich Village Halloween night, just after the parade had broken up. All the American archetypes, good and evil, seemed to be there from Freddy Krueger, Hannibal Lecter and scary clowns, to the cast of **The Wizard of Oz**, Dorothy et al. It was very amplified and filmic.

American Gothic

2016

Video, 4 projections, colour and sound

Video 1: 7 mins 29 secs

Video 2: 6 mins 8 secs

Video 3: 12 mins 29 secs

Video 4: 6 mins 34 secs

Courtesy the artist and Frith Street Gallery, London

X83761

ROOM 7

Straight ahead and turn right from entrance to room

Wall text

7

WAR ROOM

'I was invited to make a piece of work about the First World War. I had always wanted to go to the poppy factory in Richmond, London. Artificial poppies have been made there since 1922. They are sold to raise for money for ex-military personnel and their families.

When I visited the factory, I saw this machine that had rolls of red paper with perforations where the poppies had been punched out. The fact that the poppies are absent is poignant, because obviously a lot of people didn't come back from the First World War, and other wars since. In this room there's something like 300,000 holes, and there's many more lives lost than that.

I decided to make **War Room** like a tent, suspending the material like fabric. It's based on the magnificent tent which Henry VIII had made for a peace summit with the French king in 1520, known as the Field of the Cloth of Gold. About a year later they were at war again.'

War Room

2015/2022

Perforated paper negatives left over from production of
Remembrance Day poppies

Courtesy the artist and Frith Street Gallery, London

X83098

ROOM 8

Wall text

8

POLITICS

'This is the time we all need to politically engage. We need art more than ever because it's like a digestive system, a way of processing.'

In addition to film, Parker's commitment to politics and social justice is shown through her photography, sculpture, drawing and the act of collective embroidery, as shown in this room.

Collaboration is central to Parker's working process. In the **Blackboard** drawings she worked with school children of different primary school age groups, and **Magna Carta (An Embroidery)** involved over 200 people, each stitching different key words particular to their situation. They include Baroness Doreen Lawrence, who stitched the words 'justice', 'denial' and 'delay'; Wikipedia founder Jimmy Wales who stitched 'user's manual' and Edward Snowden who stitched the word 'Liberty'.

Anticlockwise around room

Wall 1

News at Five (Terror-ble Joke)

News at Seven (Chilling) 2017

News at Eight (Make the Moon Great Again)

News at Nine (Abolish Foreign Aid)

News at Ten (Bathtub Terror)

2017

Chalk on blackboard

Courtesy the artist and Frith Street Gallery, London

X83103–06, X83762

I wanted to do something with primary school children because they have this innocence, this incorruptibility. I selected a series of headlines from newspapers and then asked the children to copy them onto blackboards. Most of the children, whatever their age, wanted to copy a headline mentioning Trump, the Bogey Man, always in the news. Each news item related to the equivalent children's age group. The five-year-old's grasp of language and world affairs versus that of a ten-year-old was poignant. These children are going to have to live with the consequences of the news.

Wall 2

Avoided Object. Photographs of the sky above the Imperial War Museum taken with the camera that belonged to Rudolf Hoess, commandant of Auschwitz

1999

4 photographs, silver gelatin print on paper

Courtesy the artist and Frith Street Gallery, London

X83100

I asked the Imperial War Museum if I could use the camera that belonged to Rudolf Hoess, the commandant of Auschwitz. He used it to photograph his family. Who knows if it recorded the horrors of the prison camp too? I was allowed to take the camera outside the museum and photograph the sky. Capturing clouds somehow seemed appropriate. It was a way of averting my mind from the fact I was looking through the same aperture as a mass murderer. The camera was loaded with infrared film, making the resulting images appear more sinister than benign.

Wall 3

We know who you are

We know what you have done

2008

Struck silver (one medal, design on both sides)

I was one of ten artists commissioned to make a 'Medal of Dishonour' for an exhibition at the British Museum. My medal features the backs of two heads (no tails). These are modelled on Tony Blair and George W Bush, the British and US leaders who spearheaded the invasion of Iraq in 2003. But because they're faceless on the medal, their identity is left ambiguous. They stand in for any faceless politician or bureaucrat, any man in a suit, corrupted by power.

Courtesy the artist and Frith Street Gallery, London
X83763, X83765

World Coming Apart at the Seams

2017

Photograph, digital print on paper

Courtesy the artist and Frith Street Gallery, London

X83304

These images are a small selection of the hundreds I captured during my time as Election Artist. I used them for my daily Instagram feed and later for my film animation **Election Abstract 2018**.

Westminster

Westminster

Reclining Figure

Protest Placard (Verso)

Incident (Brussels)

Yesterday's News

Girls Just Wanna Have Funding

2017–18

7 photographs, digital print on paper

Courtesy the artist and Frith Street Gallery, London

X83768–X83771

On loan from the House of Commons

X83305–X83308

Spilt Milk (Jerusalem)

Oil Stain (Bethlehem)

Cloud Burst (Jerusalem)

Broken View (Mount of Olives, Jerusalem)

2012

4 photographs, c-print on paper

On a visit to the Holy Land, I heard that some devout pilgrims developed a mental health condition known as 'Jerusalem Syndrome' on visiting the city. This is often characterised by visual or spiritual delusions. A blemish on the pavement, or a crack in a wall might suddenly appear to resemble the face of Jesus.

Courtesy the artist and Frith Street Gallery, London

X83300-03

Magna Carta (An Embroidery)

2015

Half Panama cotton fabric, pearl cotton thread and other media

Courtesy the artist and Frith Street Gallery, London

X83099

Magna Carta was the first document to establish that everyone is subject to the law and has a right to justice. I took an image of the Wikipedia entry of Magna Carta on its 799th birthday and had it printed onto a 14-metre-long piece of fabric. The fabric was cut into around 80 strips and distributed to over 200 people to hand embroider. A large part of the text was sewn by prisoners from 12 different jails. Members of the Embroiderer's Guild fabricated the illustrations. Various human rights lawyers, MPs, Barons and Baronesses, whistleblowers and journalists each sewed a word or two. I like the idea of input from many pairs of hands, crowdsourced like Wikipedia which has contributions made by hundreds of people imparting their knowledge, rather than one authority figure.

MAGNA CARTA (AN EMBROIDERY)

LIST OF CONTRIBUTORS

To preserve their anonymity, people who were in prison when they contributed are listed by given name only.

Adrian	Baroness Beeban Kidron
The Rt Hon Sir Alan Moses	Belinda Egginton
Alan Rusbridger	Ben
Alyse Driscoll	Brendan Finucane QC
Amanda Ewing	Brian Eno
Amarilys Machin	Brooke Brown Barzun
Amy Burt	Caitlin Moran
Andrew R. Lonas	Callum
Andrew McAlpine	Carl
Andrew	Caroline Lucas MP
Andy	Caroline Smith
Angela Bishop	Catherine-Mary
Ann Carrick	Cathy Johnson
Annalee Levin	Cherry Conway-Hughes
Anne-Marie	Chris Henley QC
Anthea Godfrey	Chris
Anthony	Christine Tebbitt
Antony Gormley	Christopher Le Brun PRA
Aradhana Perry	Claire Breay
Arun	Claire MacDonald
Auburn Lucas	Clarissa M. Balmaseda
Becky Quine	Clive Izard

Clive Stafford Smith	Hans Ulrich Obrist
Collins	Heather Washington
Cordelia Rogerson	Heidi
Cornelia Parker	Helen Jones
Craig Petty	Helena Barch-Kuchta
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David	Hilary Westlake
Deepti Patel	Holly
Baroness Doreen Lawrence of Clarendon OBE	Lord Igor Judge
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Eden	James
Edward Snowden	James McNeill QC
Elaine Dunn	Jamie Andrews
Elena Hall	Jan Dalley
Eliza Manningham-Buller	Janaki Mistry
Fiona Lees-Millais	Jane Drummond
Gareth Peirce	Jane Hamlyn
Gary	Janet Payne
Gemma Jackson	Janika Mägi
Gemma Murray	Jarvis Cocker
Geraldine Kenny	Jeanette Winterson
Germaine Greer	Jeff McMillan
Gillard	Jeremy Deller
Gillian Clarke	Jill Hazell
Grace Hood	Jimmy
Graeme Miller	Jimmy Wales
	Jocelyn Pook

John Smith
Jon Snow
Josie Verghese
Lady Judith Judge
Julian Assange
Justine Roberts
Kate Barlow
Kate Nolan
Katharine Paton-King
Kathy Henshall
Keggie Carew
Kendra Quinn
The Rt Hon Kenneth
Clarke QC MP
Kim I. Bogart
Kitty Adam
Lee
Lee Hall
Lily McMillan
Lisa Appignanesi
Lisa Bilby
Lisa M. Fischer
Baroness Lola Young
Lorna Pound
Louisa Macfarlane
Lucy Wakefield
Malcolm

Margaret Dier
Dr Maria Balshaw
Mariella Frostrup
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Martin Kauffmann
Mary Beard
Mary Griffiths
Masako Newton
Matthew
Matthew W. Barzun
Meriel Tilling
Michael
Michael Mansfield QC
Michelle Anslow
Mike Perry
Million
Miranda Pennell
Moazzam Begg
Professor Dame Nancy
Rothwell
Natalie R. Koza
Neil
Nikki Tomlinson
Oliver
Paddy Hill
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Patti Boerner

Paul	Warsi
Paul Bonaventura	Scott W. Salyers
Paul Brand	Sean Fenton
Peter	Shami Chakrabarti CBE
Peter B.	Shirley Smith
Peter R.	Baroness Shirley Williams
Peter Tatchell	Sian Kibblewhite
Philip Pullman	Simon Hattenstone
Pippa Foulds	Sonja Tuttle Tate
Pittman	Stephanie
Polly Glynn	Stephen
Rachel Doyle	Steve
Rafaele	Susan Kay-Williams
Rebecca Carnegie	Susanne Jenks
Ria Bartlett	Susie Orbach
Robert	Tanya Smith
The Revd Dr Robin Griffith- Jones	Teri Pitts
Roger Walshe	Terry
Roly Keating	Baroness Tessa Blackstone
Rose	Thomasina Miers
Ruth Rogers	Tim Marlow
Sally Shaw	Tom Freshwater
Sami Jalili	Tom Watson MP
Sara Meanwell	Tommy
Sara-Jane Dennis	Tony
The Rt Hon Baroness Sayeeda	The Lord (Valerian) Freyberg
	Vicken Parsons

Victoria Gillies

Vladimyr

Zita Szabo

ROOM 9

Wall text

9

ISLAND

'When I was a child, we had a market garden and grew large quantities of tomatoes in greenhouses. To protect them from the harsh summer sun we would whitewash the windows. Later, as an artist, I wanted to find a meaningful material to make whitewash with. The chalk from the White Cliffs of Dover has figured significantly in my work over the years. I love it as a classic drawing material and its role as a patriotic feature of our coastline. It literally marks the edge of England.

For **Island** I've painted the panes of glass of a greenhouse with white brushstrokes of cliff chalk, like chalking time. So the glasshouse becomes enclosed, inward looking, a vulnerable domain, a little England with a cliff-face veil. The **Island** in question is our own. In our time of Brexit, alienated from Europe, Britain is emptied out of Europeans just when we need them most. The spectre of the climate crisis is looming large: with crumbling coastlines and rising sea levels, things seem very precarious.

The greenhouse sits on a foundation made from worn encaustic tiles (from the Houses of Parliament) that once lined the corridors of power. Their patterns have been

rubbed away by cumulative footfalls made by MPs and Lords in the years since 1847.

The light inside the greenhouse slowly pulses, breathing in and out like a lighthouse. The white chalk strokes throw dark shadow moirés on the wall. What is white becomes black, and what was stable is now uneasily shifting.'

Island

2022

Greenhouse, glass painted with chalk from the White Cliffs of Dover, Original Pugin/Minton tiles reclaimed from the Palace of Westminster, Light

With thanks to UK Parliament

Courtesy the artist

X84902

OTHER WORKS

CONTINUE YOUR VISIT

You can view more of Cornelia Parker's works in the collection displays, in the Turner collection rooms and downstairs in the Manton entrance foyer.

1540 ROOM

Stolen Thunder Tarnish from Charles I's Spurs 1998

1780 ROOM

Chomskian Abstract 2007

1840 ROOM

Object That Fell off the White Cliffs of Dover 1992

TURNER COLLECTION

Room for Margins 1998

MANTON FOYER

The Distance (A Kiss with String Attached) 2003