

THE GLASGOW SCHOOL OF ART

RESEARCH EXCELLENCE FRAMEWORK 2014



Messages

Solo exhibition of retrospective work that deals with the response to art-historical provocations that spanned from the late 20th century back to the early 19th century

Submitted by Thomas Joshua Cooper
Output No. 3



OUTPUT

Title
Messages

Submission No.
3

Authors/Creators
Thomas Joshua Cooper

“Messages” is a solo exhibition of retrospective work that deals with the process of making within the context of art-history.

A series of pictures were made over the period of 30 years. The works in Messages are selected to tell the story of the makers / thinkers / poets artists who have inspired the artist and led to the work.

The result of an ongoing discussion with key makers that proved to be pivotal such as Richard Serra, Robert Frank and Timothy O’Sullivan and also the great Japanese haiku poets Basho and Issa.

“Messages” was presented in The Haunch of Venison Gallery in London, United Kingdom



Thomas Joshua Cooper



Thomas Joshua Cooper



Thomas Joshua Cooper



Thomas Joshua Cooper



*A Premonitional Work (Message to Caspar
David Friedrich and Francis Frith)*

CONTEXT

“Messages” is series of responses of the interiorised landscape, were made in response to art-historical provocations that spanned from the late 20th century back through to the early 19th century that were quantified as messages. Each picture was made in a structurally enclosed field as a critical response to aspects of making that were identifiable through the practice of modernism and it’s early precedence.

These early photographic works take on the attempt to disengage photography from its apparent subject matter. A series of questions were asked in relationship to the dialogue between object and subject and across time. Can the process of making contemporary art be connected and examined visually through time and separate works? How do the art-historical notions of modernity and its immediate precedents be revealed through the making of new work in the landscape? In what way does Kant’s idea of the beautiful and sublime carry through the art-historical tradition of making? How does the lineage of makers resound through the examination of their work?





Please join us for the Private View of Thomas Joshua Cooper's exhibition 'Messages' on Thursday 31st January, 6-8pm, at Haunch of Venison, 51 Eastcastle St.

This exhibition brings together a group of major works by Thomas Joshua Cooper which constitute 'messages' to other artists. Cooper suggests that the artist is always, in some way, in dialogue with both peers and precursors through his work. He characterises this as an 'ongoing conversation' and in some works makes this explicit by giving the work a subtitle, 'Message to...'

The exhibition includes works made across Cooper's career, including a group of rare and little known early pieces from the 1970s, and photographs made in very diverse geographical locations including California, Derbyshire, Tokyo and Provence. Coopers 'messages' are to artists including Richard Serra, Robert Frank and Timothy O'Sullivan and also the great Japanese haiku poets Basho and Issa. A number of works are being shown for the first time.

Extract from the Haunch of Venison Gallery invitation

HAUNCH OF VENISON LONDON

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Thomas Joshua Cooper Messages

1 February – 28 March 2013

Private View:
Thursday 31 January 2013
6-8pm

By invitation only. Please bring this
invitation with you. Admits two.

Thomas Joshua Cooper,
*Ritual Object (Message to Donald Judd
and Richard Serra), Derbyshire, 1975*
Gelatin silver print, 12 x 17 cm



CONTEXT

UNCOMMON GROUND

LAND ART IN BRITAIN
1966–1979



ARTISTS

ROGER ACKLING
BOYLE FAMILY
THOMAS JOSHUA
COOPER
TONY CRAGG
JAN DIBBETS
IAN HAMILTON FINLAY
BARRY FLANAGAN
HAMISH GOLDSWORTHY
ANTONY GORMLEY
SUSAN HILLER
JOHN HILLIARD
DEREK JARMAN
DAVID LAMELAS
JOHN LATHAM
RICHARD LONG
ROELOF LOUW
ANTHONY MCCALL
BRUCE MCLEAN
GARRY FABIAN
MILLER
DAVID NASH
ROGER PALMER
DAVID TREMLETT

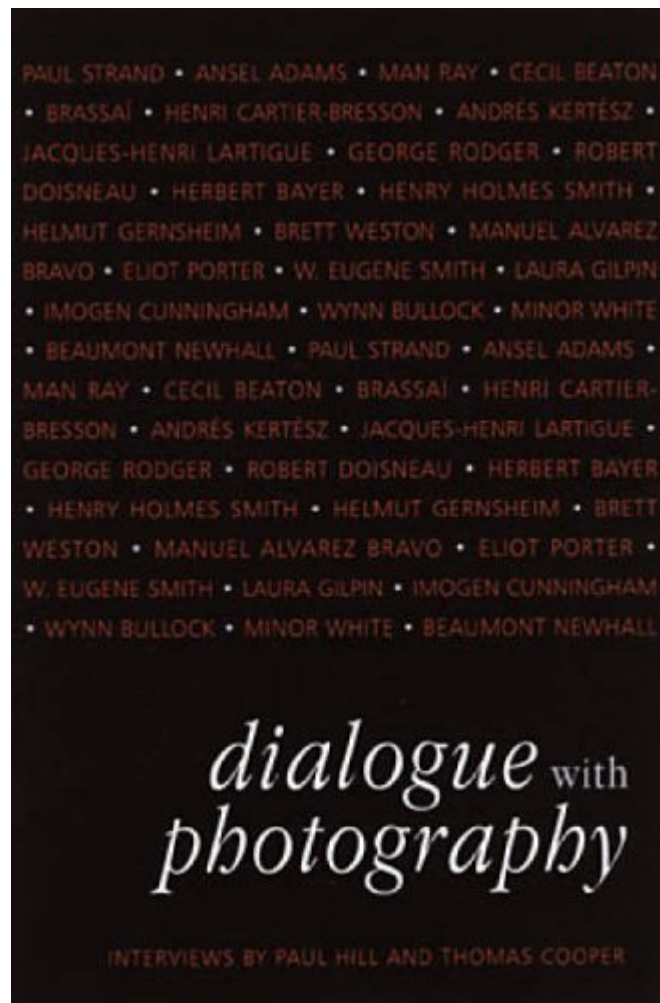


Uncommon Ground: Land Art in Britain 1966 - 1979

In the late 1960s, artists on both sides of the Atlantic turned away from the enclosed spaces of the studio and gallery and went out into the landscape to forge new forms of art. This art encompassed a wide range of practices and attitudes, including elements of sculpture, performance and photography, and went under several names: Land art, earth art, process art and ecologic art, among others. Of these terms, Land art has come to be most widely used internationally. Artists working in Britain were part of this phenomenon, but here Land art took distinct forms: predominantly Conceptual and ephemeral, handmade and organic. The key strategies developed in the UK included the photographic documentation of actions, the positioning of walking and travelling as creative acts, an exploration of locality and a keen awareness of rural traditions and contexts.

Drawn largely from the Arts Council Collection, this exhibition explores how landscape and nature came to be key concerns of Conceptual art in Britain in the 1960s and 70s. Many of our most significant British artists used landscape and nature in radical new ways and reconfigured one of the oldest subjects of art into one of the most dynamic and vital forms of art today.

Uncommon Ground: Land Art in Britain 1966–1979 is a touring exhibition organised by the Arts Council Collection, Southbank Centre, London and curated by Nicholas Alfrey, Joy Sleeman and Ben Tufnell. The exhibition launched at Southampton City Art Gallery (10 May – 3 August 2013) and tours to The National Museum of Wales, Cardiff (28 September 2013 – 5 January 2014), Mead Gallery, University of Warwick (18 January – 8 March 2014) and Longside Gallery, Yorkshire Sculpture Park (5 April – 15 June 2014).



In the early 1970s Paul Hill and Thomas Cooper carried out an extraordinary series of interviews. More than 20 photographers participated, including Ansel Adams, Man Ray, Cecil Beaton, Brassai, Henri Cartier-Bresson, Andr s Kert sz, Jacques-Henri Lartigue, George Rodger, Robert Doisneau, Herbert Bayer, Henry Holmes Smith, Helmut Gernsheim, Brett Weston, Manuel Alvarez Bravo, Eliot Porter, W. Eugene Smith, Laura Gilpin, Paul Strand, Imogen Cunningham, Wynn Bullock, Minor White, and Beaumont Newhall. This revised edition also contains a previously unpublished interview with Henri Cartier-Bresson

The book is in print constantly since 1979 and is now translated in 4 languages – English, Russian, Japanese and Chinese.

The most recent publication is 2005

“Dialogue with Photography” – Interviews with Paul Hill and Thomas Joshua Cooper

METHODOLOGY

The investigative methods, were based on the fields of photography and art history. A series of responses of the interiorised landscape, were made in response to art-historical provocations that spanned from the late 20th century back through to the early 19th century that were quantified as messages.

Each picture was made in a structurally enclosed field as a critical response to aspects of making that were identifiable through the practice of modernism and it's early precedence.

Originating a single picture as a response to a work that ranges from painting to sculpture to poetry, the aim of the project was to establish and discover possible connections that are interwoven between different practices.





*A Premonitional Work (Message to Caspar
David Friedrich and Francis Frith)*



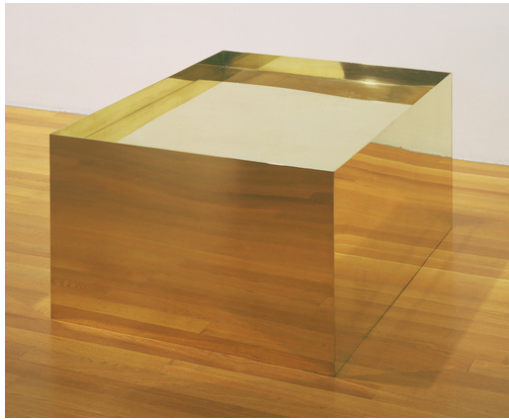
Caspar David Friedrich – Sea of Ice



The photograph mirrors the violence inherent in Friedrich's painting in which the shards of ice, extending into the sky, form a monolithic tomb. Both images evoke the might of nature, whose forces are indifferent to human frailty. Indeed, the very title 'premonitional works' suggest an impending doom; perhaps a natural disaster.



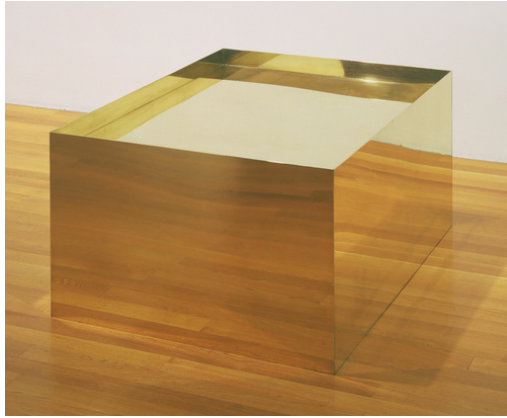
*Ritual Object (Message to Donald Judd and
Richard Serra), Derbyshire
,1975*



Donald Judd



Richard Serra



Donald Judd



Richard Serra



*Ritual Object (Message to Donald Judd and
Richard Serra), Derbyshire
,1975*

The investigation of the archetypal cuboid form as made by Richard Serra and Donald Judd, is repeated with significant differences.

Where the form in Judd's and Serra's work is functioning in isolation, the discovery and placement of the cube in the context of land is significantly different. The form not only has a utility that is suggested in the title of the work, but also belongs to the broader context of nature and the environment as opposed to the man-made and the artificial.

DISSEMINATION

EXHIBITIONS / PUBLICATIONS COLLECTIONS

2013 - "Messages", Haunch of Venison
2013 - Uncommon Ground - The British Arts
Council (exhibition and publication)

the Chairman of the TATE Photography
Committee, the Curator of Photography of the
TATE and the Curator of TATE Britain and
the Curator of the V&A acquired work for the
various components of their collections

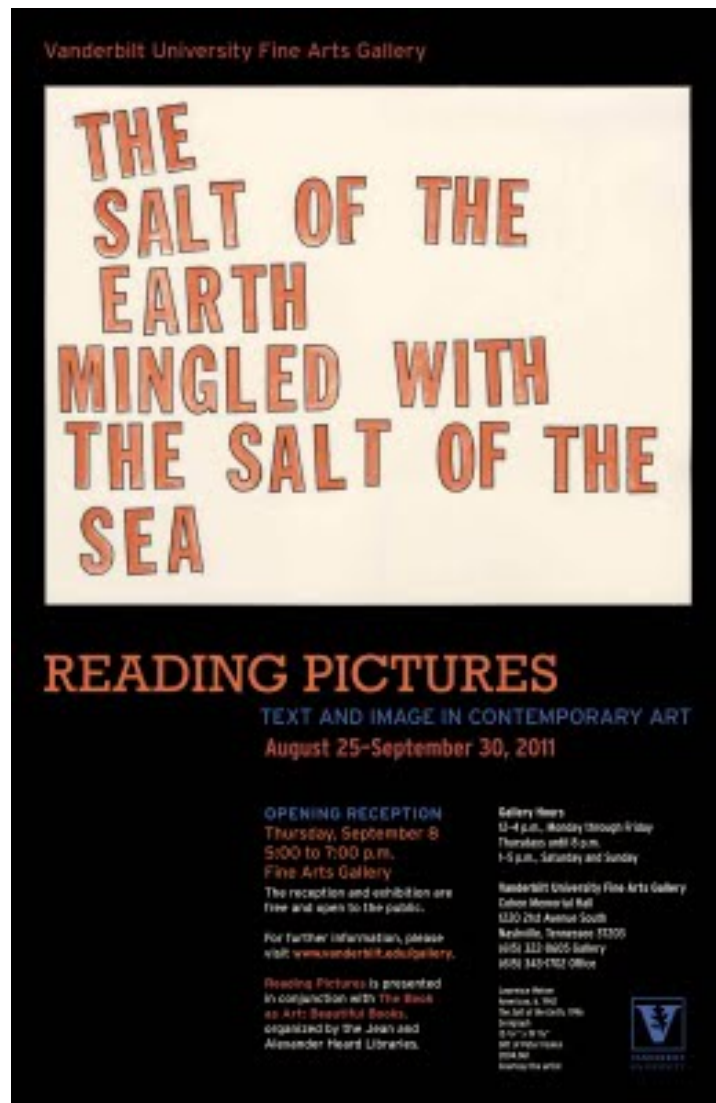




Peter Foolen Editions has published 3 catalogues about the *Van Hulten Collection* on the occasion of the exhibition *A Collector's Eye* at the Museum Belvédère, Heerenveen, The Netherlands, from 7 September – 24 November 2013.

In the Collection Van Hulten are works by artists from the 17th and 19th Century, a collection of Chinese Song ceramics and contemporary painters, a.o. Ben Akkerman, Jan Scoonhoven, Yves Klein, Antonio Calderara, JCJ Vanderheyden, Giorgio Morandi, Sol LeWitt, Geer van Velde and Edda Renouf.

An important part of the collection are works from artists from the UK: James Hugonin, Carol Robertson, Thomas Joshua Cooper, Roger Ackling, Ian Stephenson, Trevor Sutton, Bob Law, John Carter, Alan Green, Noel Forster, Mark Eischeid and John Carter.



Reading Pictures: Text and Image in Contemporary Art

Vanderbilt University Fine Arts Gallery

August 25, 2011–September 30, 2011

Reading Pictures examines the intersection of text and image in contemporary art through more than fifty examples drawn from the Fine Arts Gallery's collections. While some works are associated with the modern tradition of concrete poetry, many use text as a means to linguistically "illustrate" accompanying images, or vice versa. Still others employ text either alone or in conjunction with images in order to trigger associations, thoughts, and memories within the viewer. Featured artists, some in collaboration with writers or in response to existing text, include Robert Barry, Harmen Brethouwer, John Cage with Calvin Sumsion, Enrique Chagoya, Thomas A. Clark, Thomas Joshua Cooper, Richard Devereux, Lesley Dill with Emily Dickinson, Jim Dine with Frank O'Hara, Chris Drury, Ian Hamilton Finlay with Janet Boulton and Cornelia Wieg, Hamish Fulton, Douglas Gordon, Barbara Kruger, Les Levine, Sol Lewitt with Paul Celan, Thomas Locher, Richard Long, Jill Mathis, Deborah Muirhead, Michael Peel, Alyson Shotz, Jack Werner Stauffacher with Albert Camus, Antoni Tàpies, Kees Verbeek, Hans Waanders, and Lawrence Weiner.

Reading Pictures is organized by the Vanderbilt University Fine Arts Gallery and curated by Joseph S. Mella, director. Student research assistant, Ellington Griffin (B.A., Vanderbilt 2011). *Reading Pictures* is presented in conjunction with *The Book as Art: Beautiful Books*, organized by the Jean and Alexander Heard Libraries.

Acknowledgements

- Ben Tuffnell
- TATE Britain, TATE Modern
- The Victoria and Albert Museum