# MK Gallery

## Project Space

## Flashback: 2000

**1 December 2015 - 3 January 2016**

Images (clockwise from top right): *Bloomberg New Contemporaries*, installation view showing the work of Beata Veszely, MK Gallery, 2000; © Richard Ross, *Temple of Ananda, Bagan, Myanmar*, 1990; *Defining the Times*, installation view showing the work of Len Gifford, MK Gallery, 2000; © Mark Francis, *Ovum (Source)* (detail), 1994.

**MK Gallery is supported by:**

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## Mark Francis: Elements
15 January - 12 March 2000

Following the hugely successful first exhibition by Gilbert & George, MK Gallery began the New Year with the first major solo exhibition in a public gallery in the UK by Mark Francis (b.1962), one of the 'Young British Artists' (YBAs) who came to prominence in the early 1990s.

The exhibition featured a surprising and intriguing mixture of exhibits; Francis' abstract paintings were shown alongside antiquarian prints of bird eggs, shells, insects, fungi, medical dissections, diseases and natural history. In addition there were maps, models of fungi and medical ephemera drawn from Francis's extensive personal collection. This was the first time that Francis's paintings and private collections had been brought together, affording a unique opportunity to consider the influences and contexts for his abstract work.

## Richard Hamilton: New Technology and Printmaking
## Printers inc
## Patrick Caulfield: The Poems of Jules Laforgue
18 March - 22 April 2000

Following the Mark Francis exhibition, 3 print exhibitions were shown alongside each in other in the Cube, Middle and Long Galleries.

Works by Richard Hamilton (1922 - 2011), made between 1964 and 1998, were displayed in the Long Gallery. Known as the 'father of British pop art', Hamilton had been making prints since 1939. His manipulation of painted and photographic images by computer meant that in 2000 his prints remained innovative in conception and execution.

Damien Hirst, Rachel Whiteread and Tracey Emin were among the artists included in the exhibition *Printers inc*. in the Cube Gallery. It was a national touring exhibition from the Arts Council Collection, organised by the Hayward Gallery, presenting 27 prints by 21 artists - some of Britain's brightest young talents working in the UK. The techniques ranged from woodcut to screenprint to letterpress. In addition, the 'Habitat', 'Supastore' and 'Screen' portfolios of recent British prints were borrowed from the British Council to augment the rich and varied selection.

The focus of the exhibition in the Middle Gallery was the unlikely pairing of the 19th century French poet, Jules Laforgue (1860-1887) with the 20th century British artist Patrick Caulfield (1936 - 2005), best known for his work as a pop artist. It was a national touring exhibition from the Hayward Gallery presenting 22 brightly coloured screenprints which were complementary images rather than illustrations of Laforgue's text.

## Defining the Times
3 May - 3 June 2000

This millennium exhibition was intended as a celebration and commemoration of 100 years.

100 works of art and objects or memorabilia were selected by the Gallery from an open call for

submission, to represent each year of the 20th century. This included works and objects by nationally known artists, artists and individuals from the region. Contributors were invited to propose exhibits reflecting events of international, national or personal significance.

## Bloomberg New Contemporaries 2000

17 June - 13 August 2000

The prestigious annual *Bloomberg New Contemporaries* exhibition (first established in 1949 as Young Contemporaries) launched at MK Gallery in summer 2000. The exhibition showed the work of 33 artists selected by Time Out critic Sarah Kent, artist Gavin Turk, and independent curator Jeremy Millar, chosen from an original submission of over 1200 entries. It subsequently toured to Manchester and Edinburgh.

When welcoming the exhibition at MK Gallery, director Stephen Snoddy said: '*I am delighted that MK G is the launch venue for the Bloomberg New Contemporaries 2000 exhibition. MK G is committed to bringing new audiences to new art. This exhibition offers the people of MK and the region the ideal opportunity to experience stimulating new work in a variety of media by some of the most promising artists currently emerging from fine art courses in the UK - without having to travel far.*'

## Alison Turnbull: Houses into Flats
## Layla Curtis
## Richard Wright

2 September - 8 October 2000

Coinciding with the one year anniversary in the autumn, MK Gallery presented 3 exhibitions by contemporary artists. Although separate, the exhibitions had a loose architectural and urban connection.

The exhibition by British artist Alison Turnbull (b.1956), comprised a series of paintings inspired by architectural plans, sections and elevations, featuring diagrams of public and domestic buildings floating freely against coloured fields. Through her technique of layering and repeatedly abrading the surfaces of her paintings, Turnbull subjected each architectural blueprint to a kind of archaeology.

Alison Turnbull's wall work *Moon* was one of the site-specific commissions that was made for Milton Keynes Theatre Foyer, funded during the construction of the building by the Percent for Art scheme.

Layla Curtis (b. 1975) showed new works based on maps; painstakingly produced and more a commentary on mapping than useful depictions of locations, her work invited the audience to consider such issues as disputed borders, international relations, unions, conflicts, internationalisation and globalisation. She made use of sea, road and various world topographical maps, collaged into intriguing hybrid pieces. Some of them were specifically influenced by the grid format of Milton Keynes.

For his solo show in MK Gallery's Cube Gallery, Richard Wright (b.1960) made a specifically commissioned wall drawing. The drawing referenced seating in the adjacent Milton Keynes Theatre, which opened at the same time as MK Gallery in October 1999. Wright's drawing process

falls between action painting and site-specific installation and he uses simple geometric forms that focus on the connections between art, design and architecture.

## Conversation
14 October - 3 December 2000

*Conversation* was an intriguing exhibition of 22 figurative sculptures in a variety of media, mostly by well-known British contemporary artists, such as Tony Cragg, John Davies, Antony Gormley, Julian Opie and Marc Quinn, but it also included some unexpected pieces, such as a 3rd century BC painted terracotta figure and a 20th century wooden Lobi Shrine Figure from Ghana.

The works were selected by the director Stephen Snoddy and were displayed to invite visitors to see how the works might 'speak' to each other, and consider how to interpret the 'conversations' established between them. The arrangement or configuration of the sculptures were just as important as the individual works, with the exhibition acting as one large tableau. In what might be termed a game of 'musical statues', the sculptures then changed positions during the exhibition, to allow different conversations or readings to be found between the works.

## Richard Ross: Gathering Light
## Jan Dibbets: Ten Cupolas
## John Riddy
9 December - 21 January 2001

At the end of the year MK Gallery presented 3 photographic exhibitions. Although separate, the exhibitions brought together strong elements of perspective, light and architecture.

Richard Ross (b.1947) had assembled a collection of large format colour photographs while travelling on assignments for magazines. *Gathering Light* included carefully staged scenes of interiors with a backdrop of various faiths and cultures. The lighting found within these situations became the focus of the work as the luminosity that emerged came from the coincidence of light and dark. The 14 photographs were selected from his touring exhibition which was initiated by the John Hansard Gallery, Southampton.

Jan Dibbets (b.1941) presented ten images of cupolas, all upward interior views of domes taken over a period of 13 years, beginning in 1983 with his photograph of the Four Courts in Dublin and ending with his 1995 view of the observatory in Paris. Dibbets questioned the viewers' perception of light and distance as well as presenting images of great subtlety.

John Riddy (b.1959 in Northampton) presented images which placed architecture and inhabited space within the photograph as a sequence of echoes and reflections. He explored the relationship between place and image through his use of framing within the camera lens, increasing the severity of the subject by playing on the perspective of surfaces, gravity, balance and light. In contrast to the Richard Ross and Jan Dibbets exhibitions which were showing in adjacent rooms and featured interior views, the works selected by Riddy were all exterior subjects.