



Fruitmarket Exhibition History **To February 2020**

11Da: Eleven Dutch Artists

17/08/1974 – 15/09/1974

An exhibition initiated by the Richard Demarco Gallery, and organised by the Scottish Arts Council and the Netherlands Ministry of Culture, Recreation and Social Welfare. Edinburgh International Show 1974. Toured to Aberdeen Art Gallery and Museum. Artists: Mari Boeijen, Sjoerd Buisman, Gerrit Dekker, Paul van Dijk, Pieter Engels, Wim Gijzen, Jan Hoving, Rob van Koningsbruggen, Hans de Vries, and Lex Wechgelaar.

A Choice Selection

01/03/1975 – 29/03/1975

Scottish Arts Council exhibition chosen by Scottish painter John ('Jack') Knox.

Scottish Sculpture '75

12/04/1975 – 03/05/1975

Scottish Sculpture '75 was presented by the Richard Demarco Gallery. The artists shown were Fred Bushe, Michael Docherty, Jake Harvey, Jake Kempself, John Kirkwood, James McGlade, Tam MacPhail, Glen Onwin, Alistair Park, Bill Scott, and Ainslie Yule.

The Manifestations of the Obsessions and Fantasies of Bruce Lacey and Jill Bruce

17/05/1975 – 14/06/1975

Exhibition by British artist, performer and eccentric Bruce Lacey and Jill Bruce. After completing his national service in the navy Lacey became established on the avant garde scene with his performance art and mechanical constructs.

Allen Jones: Recent Work

21/06/1975 – 12/07/1975

Exhibition by British Pop artist Allen Jones. Organised by the Scottish Arts Council and Welsh Arts Council.

Ian Patterson: Paintings

21/06/1975 – 05/07/1975

Exhibition of paintings by Scottish artist Ian Patterson.

4 Scottish Realists

19/07/1975 – 09/08/1975

Exhibition of work by John Bellany, Neil Dallas Brown, Bill Gillon, Alexander Moffat.

8 from Berlin

16/08/1975 – 14/09/1975

An exhibition of work by German Artists Josef Erben, Wolfram Erber, Ludwig Gosewitz, K.H. Hödicke, Edward Kienholz, Bernd Koberling, Laszlo Lakner, and Eugen Schönebeck.

Aspects 75: contemporary Yugoslav art

29/09/1975 – 25/10/1975

Exhibition of work by 49 Yugoslavian artists including Abramovic, Aleksic, Anastasov, Bem, Bucan, Biard, Dimitrijevic, Generalic, Ferri, Martinis, Group Oho, Ivekovic, Jesih, Nusa and Sreco Dragan, Knifer, Richter, Paripovic, Trbuljak, and Tadic. Included performance work by Marina Abramović, Ida Biard, Braco Dimitrijevic, and Goran Trbuljak. Organised by The Richard Demarco Gallery in association with the City Art Galleries, Zagreb. The exhibition later travelled to the Municipal Gallery of Art (Dublin), the Turnpike Gallery (Leigh), Ulster Museum (Belfast), and Third Eye Centre (Glasgow).

Three Print Workshops

01/11/1975 – 22/11/1975

Exhibition promoted by The Printmakers Workshop from Edinburgh, Peacock Printmakers from Aberdeen and the Glasgow Print Studio. The exhibition later travelled to Third Eye Centre (Glasgow).

Mark Boyle: Journey to the Surface of the Earth

01/12/1975 – 31/01/1976

Exhibition of work by Scottish artist Mark Boyle, displaying pieces from his series 'Journey to the Surface of the Earth', which replicated small segments of the world chosen at random. At this time Boyle often collaborated with his wife, Joan Hills. They began to collaborate and exhibit with their children, Sebastian and Georgia as The Boyle Family in 1985. Travelled from the Serpentine Gallery (London).

Richard Hamilton: Paintings, Pastels, Prints

03/01/1976 – (exhibition end date unknown)

Exhibition of English artist Richard Hamilton's paintings, pastels and prints. Travelled from the Serpentine Gallery (London).

Net Works

07/02/1976 – 28/02/1976

Scottish Arts Council group exhibition, including work by Tony Rickaby.

Robert Barry / Victor Burgin / Hamish Fulton / Gilbert & George / Hans Haacke / John Hilliard / Kosuth/Charlesworth / David Tremlett / Lawrence Weiner

03/04/1976 – 24/04/1976

Group exhibition of work by Robert Barry, Victor Burgin, Hamish Fulton, Hans Haacke, John Hilliard, Kosuth/Charlesworth, David Tremlett, Lawrence Weiner, and Gilbert & George. Also shown at Palais des Beaux Arts (Brussels).

Harold Cohen: Paintings 1965-75

01/05/1976 – 29/05/1976

Exhibition of 11 paintings by Harold Cohen, British painter and screen printer. A Scottish Arts Council Exhibition.

Eduardo Paolozzi: Recent Work

05/06/1976 – 03/07/1976

Exhibition of work by Edinburgh artist, Eduardo Paolozzi. Work included bronze reliefs, wood reliefs, a resin relief, aluminium and bronze sculptures, studies for Four Doors at the Huntarian Art Gallery (Glasgow University), a tapestry, and several studies, models, drawings and prints.

Miguel Conde: Paintings and Drawings

10/07/1976 – 07/08/1976

Exhibition of satirical work by the American artist Miguel Conde, living and working in Spain at the time. A Scottish Arts Council Exhibition.

Recent American Still Photography

14/08/1976 – 19/09/1976

Recent American Still Photography was organised by the Scottish Photography Group, which went on to become Stills Gallery in 1977. The exhibition included the work of Henry Wessel, Harry Callahan, Garry Winogrand, Robert Adams, Lewis Baltz, and Tod Papageorge. Curated by Richard Hough.

Views of the World: What are you Looking at?

23/09/1976 – 23/10/1976

An exhibition of 19 works by Zambia-born British conceptual artist John Latham. A Scottish Arts Council exhibition.

Inscape Ian Hamilton Finlay, Eileen Lawrence, Will MacLean, Glen Onwin, Fred Stiven, Ainslie Yule

30/10/1976 – 27/11/1976

An exhibition of work by Contemporary Scottish Artists, selected by Paul Overy. A Scottish Arts Council Exhibition.

Edinburgh Arts 1976

04/12/1976 – 24/12/1976

Edinburgh Arts 1976 (A Journey from Hagar Qim to the Ring of Brodgar) included work by David Leverett, Nigel Rolfe, Paul Neagu, Tina Chaden, James McGlade, Robert Chaplin, George Fraser, Anne Gauldin, Jimmy Boyle, Anselmo Anselmi, and Angelo Bozzola. Presented by the Richard Demarco Gallery.

Reflection and Reality: An Exhibition from the Netherlands

22/01/1977 – 26/02/1977

The relationship between reality, representation and abstraction was the theme of the Dutch exhibition 'Reflection and Reality', to celebrate the 10th Year of Art Research Centre activity.

Cocker/Harper/Pretsell: Recent Work

05/03/1977 – 02/04/1977

An exhibition of recent work from sculptors Doug Cocker and John Harper and painter Peter Pretsell.

From Wales

02/04/1977 – 09/04/1977

A Welsh Arts Council and Scottish Arts Council exhibition.

William Tucker: Sculpture

07/05/1977 – 04/06/1977

Exhibition by modernist sculptor William Tucker.

Frank Stella: Aluminium Reliefs 1976-77

11/06/1977 – 09/07/1977

Exhibition of American painter Frank Stella's new aluminium reliefs from his Exotic Bird series. Organised by the Museum of Modern Art (Oxford).

Six Finnish Artists: Four Painters, Two Sculptors

16/07/1977 – 13/08/1977

Exhibition of work by six Finnish artists: Reino Hietanen, Inari Krohn, Sakari Marila, Kimmo Pyykkö, Jaakko Sievänen, and Kain Tapper. A Scottish Arts Council Exhibition in collaboration with the Finnish Ministry of Education.

Norman McLaren: A Celebration of his talents as a Filmmaker

20/08/1977 – 11/09/1977

A celebration of Scottish filmmaker Norman McLaren. Travelled from the Third Eye Centre (Glasgow).

Nicholas Monro

17/09/1977 – 08/10/1977

Work by pop art sculptor Nicholas Monro. Organised by the Scottish Arts Council.

Paintings and Sculptures by de Kooning

15/10/1977 – 12/11/1977

Exhibition of the sculptures of Willem de Kooning with related paintings, drawings and lithographs. Curated by David Sylvester. Travelled to the Serpentine Gallery (London).

Four Abstract Artists: Abercrombie, Gouk, McLean and Pollock

19/11/1977 – 17/12/1977

Abstract paintings by Douglas Abercrombie, Alan Gouk, John McLean and Fred Pollock.

Scottish Tapestry Artists

01/01/1978 – 12/02/1978

David Leverett and Alistair Wilson

18/02/1978 – 04/03/1978

An exhibition of paintings by David Leverett and Alistair Wilson.

Edinburgh Arts 1977: Part I

18/02/1978 – 04/03/1978

Edinburgh Arts 1977: Part I included work by Alistair Wilson, David Nash, Ivan Osborne, and Piccollo Sillani. Presented by the Richard Demarco Gallery.

Edinburgh Arts 1977: Part II

11/03/1978 – 01/04/1978

Edinburgh Arts 1977: Part II included work by Chris Castle, Bob Chaplin, Adrian Hall, James Howie, Maryrose Pilcher, Paul Neagu, Joseph Reeder, and Keir Smith. Presented by the Richard Demarco Gallery.

Ainslie Yule: Sculptures and Drawings

08/04/1978 – 13/05/1978

An exhibition of work by Edinburgh College of Art trained artist. 12 floor-based sculptures, made of wood, plaster, steel, stone and other materials. 20 mixed media drawings. The exhibition was organised by The Scottish Arts Council. It subsequently travelled to Third Eye Centre (Glasgow), Aberdeen Art Gallery, Ulster Museum (Belfast) and Forebank Studios (Dundee).

L'Espirit Nouveau (The New Spirit)

20/05/1978 – 08/07/1978

Frank Auerbach

15/07/1978 – 12/08/1978

This was an exhibition of German British abstract painter Frank Auerbach. It toured from the Hayward Gallery (London).

The Complete Henri Cartier-Bresson Archive

19/08/1978 – 10/09/1978

An exhibition of 390 photographs by Henry Cartier-Bresson. Toured from the V&A (London).

Ronald Forbes and Alan Robb

01/09/1978 – 17/10/1978

An exhibition of work by two Scottish painters, Ronald Forbes and Alan Robb.

William Brotherston, Jake Kempsall and Bill Scott

04/11/1978 – 02/12/1978

An exhibition of recent sculptures and some drawings by three Scottish Artists, William Brotherston, Jake Kempson and Bill Scott.

The Union Makes Us Strong

16/12/1978 – 06/01/1979

The Union Makes Us Strong was an exhibition of trade union banners, badges and emblems from 1800–1978.

Scottish Tapestry Arts Group Exhibition

01/01/1979 – 23/02/1979

Glen Onwin: The Recovery of Dissolved Substances

01/02/1979 – 24/03/1979

An exhibition by Scottish artist Glen Onwin. Toured to the Third Eye Centre (Glasgow).

Hubert Dalwood: Sculptures and Reliefs

31/03/1979 – 21/04/1979

Hubert Cyril 'Nibs' Dalwood was a British sculptor. This exhibition concentrated on his sculptures and reliefs and was organised by Hayward Gallery (London), curated by Catherine Lampert.

David Hockney: Prints 1954–1977

28/04/1979 – 19/05/1979

An exhibition of Hockney's prints from 1954–1977.

Edinburgh Arts 1978

01/05/1979 – 16/06/1979

Edinburgh Arts 1978 included the work of John Carson, Felim Egan, William Heron, Brian King, Emrys Morgan, Claire Smith, Mark Russell, and Jody Pinto.

Jack Tworkov: Paintings 1950-1978

23/06/1979 – 14/07/1979

An exhibition of painting by Polish-born American abstract expressionist painter Jack Tworkov. Presented by the Richard Demarco Gallery in association with the Third Eye Centre (Glasgow). Also travelled to Ulster Museum (Belfast), Academy Gallery (Liverpool) and Hatton Gallery (Newcastle). Funded by Scottish Arts Council.

France '79

14/07/1979 – 11/08/1979

Awangarda Polska: Henryk Stażewski and Stanisław Ignacy Witkiewicz

20/08/1979 – 15/10/1979

Two important Polish artists, Henryk Stażewski and Stanisław Ignacy Witkiewicz, were shown during the Edinburgh Festival and for the first time in Britain. Witkiewicz, a Polish expressionist and Stazewski more inspired by Russian constructivism and a pioneer of the avant-garde of 1920-30's. Presented by the Richard Demarco Gallery

in association with the Polish Ministry of Culture. Travelled to the Third Eye Centre (Glasgow).

Tamara Krikorian: Eye to Eye: Video Installations

20/10/1979 – 17/11/1979

An exhibition of two video installations by pioneering video artist Tamara Krikorian. The two works exhibited were 'Vanitas (Or an Illusion of Reality)' and 'Tableau' (both 1979).

Sjoerd Buisman: The Living Landscape

20/10/1979 – 17/11/1979

An exhibition by Dutch artist Sjoerd Buisman, who focussed on making art from nature.

Roots into the 80's

01/11/1979 – 22/12/1979

Exhibition of work by the Glasgow League of Artists. Founded in 1971, the GLA were directed towards the establishment and organisation of a large, communal studio and fully equipped workshop in the centre of Glasgow and to the taking of exhibitions from this stable base to all areas of the country.

David Bomberg: The Later Years

05/01/1980 – 02/02/1980

David Bomberg was an English painter, and one of the Whitechapel Boys who studied at the Slade School of Art. This exhibition concentrated on the work he made later in his life and was curated by Nicholas Serota. Toured from Whitechapel Gallery (London).

Narrative Paintings: Figurative art of two generations

09/02/1980 – 29/03/1980

Exhibition selected by artist Timothy Hyman, aiming to reassess some of the painting that emerged in the sixties as 'Pop Art', to draw wider attention to individual artists whose work, Hyman felt, deserved to be better known, and to find out what was happening among younger painters, by inviting them to send work. Artists included: Howard Hodgkin, R. B. Kitaj, Eduardo Paolozzi, David Hockney, Michael Andrews, Jeffery Camp, Anthony Green, Peter de Francia, Maggi Hambling, Ken Kiff, Bhupen Khakhar, Peter Darach, Wynn Jones, Peter Sylveire, Michael Lawson, Timothy Hyman, George Lewis, Andrzej Jackowski, Paul Butler, Gillian Barlow, and Alexander Moffat. Toured from Arnolfini (Bristol), ICA (London), and City Museum and Art Gallery (Stoke-on-Trent).

Bruce McLean: New Works and Performance/Actions Positions

03/04/1980 – 03/05/1980

An exhibition by Scottish sculptor, performance artist, filmmaker and painter, Bruce McLean. Toured from the Third Eye Centre (Glasgow), and on to Arnolfini (Bristol).

Watermarks: Robert Callender and Elizabeth Ogilvie

05/07/1980 – 09/08/1980

An exhibition of two Scottish artists working with landscape, Robert Callender and Elizabeth Ogilvie. Toured to Third Eye Centre (Glasgow), and Aberdeen Museum and Art Gallery.

Contemporary Art from New Mexico

01/08/1980 – 21/09/1980

A display of new art coming out of from New Mexico.

Christmas Hogmanay Exhibition

17/12/1980 – 17/01/1981

Michael Andrews

24/01/1981 – 21/02/1981

An exhibition of work by Michael Andrews. Toured Hayward Gallery (London) and Whitworth Art Gallery (Manchester).

Edward Hopper: The Formative Years

28/02/1981 – 04/04/1981

An exhibition of work by prominent American realist painter and printmaker, Edward Hopper, focussing on the work he made between 1915 – 1928. Toured from Newport Museum and Art Gallery (Gwent) and on to Mostyn Art Gallery (Llandudno).

New Works of Contemporary Art and Music

11/04/1981 – 09/05/1981

Group exhibition, with work by Thomas Joshua Cooper and others. Exhibition arranged by Graeme Murray Gallery.

Contemporary Abstraction

01/05/1981 – 04/07/1981

Elizabeth Blackadder

11/07/1981 – 01/08/1981

A major retrospective of Scottish artist Elizabeth Blackadder.

American Abstract Expressionists

13/08/1981 – 12/09/1981

This exhibition was presented in The Fruitmarket Gallery and City Art Centre, it was organised by the International Program of the Museum of Modern Art. Included work by Barnett Newman, Hans Hofmann and Robert Motherwell among others.

Phillip King: 12 Sculptures 1961–1981

26/09/1981 – 31/10/1981

British Sculptor and one of Anthony Caro's best know students, Phillip King showed 12 Sculptures made between 1961–1981. Work was also shown in East Princes Street Gardens.

Ger van Elk

14/11/1981 – 19/12/1981

A solo exhibition by Dutch artist Ger van Elk who created sculptures, painted photographs, installations and film. His work has been described as being both conceptual art and arte povera. Toured to the Serpentine Gallery (London) and Arnolfini (Bristol).

Vladimir Mayakovsky: 20 years of work

16/01/1982 – 24/02/1982

This exhibition displayed Vladimir Mayakovsky's agitprop posters in support of the Communist Party during the Russian Civil War. Mayakovsky was a Russian Soviet poet, playwright, artist, and actor.

Peter Moores Liverpool project 6: Art into the 80's

13/03/1982 – 24/04/1982

Peter Moores Liverpool project 6: Art into the 80's included work by Glenys Barton, John Bellany, Harry Holland, John Hoyland, Ben Johnson, Kenneth Martin, Roberto Matta, Eamonn McCabe, Henry Moore, John Newling, Victor Newsome, Ken Oliver, Michael Sandle, and Gilbert & George.

Polish Modern Tapestry

07/05/1982 – 22/05/1982

An exhibition organised by the Polish Cultural Institute and the Lodz Bureau of Exhibitions. Presented by the Scottish Arts Council and The Richard Demarco Gallery.

Large Prints from Arts Council of Great Britain

29/05/1982 – 26/06/1982

David Evans: Retrospective Exhibition

03/07/1982 – 31/07/1982

A retrospective exhibition by Welsh born, Edinburgh based painter, David Evans.

Scottish Art Now

01/08/1982 – 19/09/1982

Exhibition of work by Michael Docherty, Graham Durward, John Kirkwood, Derek Roberts, Ian McKenzie Smith, and John 'Jack' Knox.

British Drawing a selection from the Hayward annual 1982

02/10/1982 – 06/11/1982

An exhibition of British artists predominately working in the field of drawing. Selected from Hayward Annual at Hayward Gallery London.

Objects and Figures: New Sculpture in Britain

20/11/1982 – 08/01/1983

An exhibition of new sculpture appearing in Britain, with artists Richard Deacon, Antony Gormley, Anish Kapoor, Tony Cragg, Bill Woodrow, and Shirazeh Houshiary.

Peter Phillips: Retrovision: Paintings 1960–82

22/01/1983 – 26/02/1983

Peter Phillips is one of the preeminent British Pop Artists this was an exhibition of his paintings from 1960–82. The exhibition was organised by the Walker Art Gallery, Liverpool. Travelled to the Barbican (London) and Southampton.

Sixty Seasons: David Nash: A survey of sculpture, drawings and outdoor works

05/03/1983 – 02/04/1983

A survey exhibition of fifteen years work by sculptor David Nash, selected by Clive Adams and the artist. Organised by the Third Eye Centre, Glasgow and Mostyn Art Gallery, Llandudno.

Memphis

16/04/1983 – 21/05/1983

An exhibition of design by Memphis – Michelle de Lucchi and Nathalie du Pasquier.

Four North East Artists

16/04/1983 – 07/07/1983

Paintings and Sculpture and Prints by artists based in the North East of Scotland, Fred Bushe, Lennox Dunbar, Ian Howard and Frank Pottinger. A Peacock Printmakers Exhibition with support from the Scottish Arts Council.

Jack Knox: Paintings and Drawings 1960–1983

09/07/1983 – 13/08/1983

An exhibition of paintings made between 1960–1983 by Scottish artist John Knox. Toured to Third Eye Centre, Glasgow.

Sandro Chia

20/08/1983 – 17/09/1983

This was an exhibition by Italian painter and sculptor, Sandro Chia. He was a key member of the Italian Transavanguardia movement.

Gerhard Merz

08/10/1983 – 05/11/1983

New work by German artist Gerhard Merz.

Mulheimer Freiheit proudly presents The Second Bombing

19/11/1983 – 31/12/1983

Group show with Hans Peter Adamski, Peter Bommels, Walter Dahn, Jiri Georg Dokoupil, Gerard Kever, Gerhard Nas.

The Story of the Artists' International Association 1933–53

21/01/1984 – 25/02/1984

The Story of the Artists International Association 1933-53 was a touring exhibition organised by Lynda Morris and Robert Radford for the Museum of Modern Art in Oxford. Travelled to Bradford, Hull, Edinburgh and London.

Leonard McComb: Paintings, Drawings and Sculpture

26/05/1984 – 23/06/1984

Exhibition of work by English painter and sculptor Leonard McComb. Until 1975, McComb regularly destroyed examples of his work that did not meet his exacting standards, making this exhibition one of the first opportunities to see a large body of his paintings, drawings and sculpture. The exhibition included his 'Portrait of a Young Man Standing' (1963–83), now in the Tate collection. This was the first exhibition under the directorship of Mark Francis. The exhibition was organised by the Arts Council of Great Britain and travelled from the Serpentine (London) and on to the Museum of Modern Art (Oxford).

New French Painting

30/06/1984 – 28/07/1984

New French Painting toured Riverside Studios and Gimpel Fils (London), Museum of Modern Art (Oxford) and John Hansard Gallery (Southampton), before showing at The Fruitmarket Gallery.

Jean-Michel Basquiat: Paintings 1981–1984

11/08/1984 – 23/09/1984

First UK exhibition of the work of Jean-Michel Basquiat. Toured to Institute of Contemporary Arts (London) and Boijmans van Beuningen Museum (Rotterdam).

John Cage: Prints, Drawings and Books

11/08/1984 – 23/09/1984

Exhibition of prints, drawings and books by American composer John Cage. Toured to Kettle's Yard, Cambridge.

Richard Deacon: Sculpture 1980–1984

06/10/1984 – 17/11/1984

Exhibition of sculpture by British abstract sculptor Richard Deacon.

1965 to 1972: when attitudes became form

06/10/1984 – 17/11/1984

1965 to 1972: when attitudes became form was a curatorial response to Harald Szeemann's *Live in Your Head: When Attitudes Became Form (Works – Concepts – Processes – Situations – Information)* held at Kunsthalle Bern in 1969. The exhibition at The Fruitmarket Gallery included work by British conceptual artists Keith Arnatt, Art and Language, Victor Burgin, Michael Craig-Martin, David Dye, Barry Flanagan, Hamish Fulton, John Hilliard, John Latham, Richard Long, Bruce McLean, Gerald Newman, David Tremlet, and Gilbert & George. Several of these artists had also been included in Szeemann's exhibition. The exhibition toured from Kettle's Yard, Cambridge, where it was curated by Hilary Gresty, assisted by Andrew Nairne, Sara Pappworth and Penny Wheeler.

Francesco Clemente: pastelle 1973–1983

28/11/1984 – 30/12/1984

An exhibition of ten years of work by Italian artist Francesco Clemente.

Steven Campbell: New Paintings

12/01/1985 – 23/02/1985

The first Scottish solo exhibition of Steven Campbell, one of the 'New Glasgow Boys'.

Per Kirkeby: Sculpture

09/03/1985 – 13/04/1985

An exhibition of sculpture by Danish painter, poet, film maker and sculptor Per Kirkeby.

John Walker: Paintings from the Alba and Oceania Series 1979-84

27/04/1985 – 01/06/1985

Painter and printmaker, John Walker, showed his abstract Oceania paintings. A selection of paintings from the Arts Council exhibition at the Hayward Gallery, London. John Walker was considered one of the major British painters of his generation (b.1939). He worked in recent years mainly in the USA and Australia. This was the first substantial opportunity to see his development during this period. This was a Hayward Touring exhibition (30 January – 21 April 1985 at Hayward). After the Fruitmarket Gallery, it travelled to Ikon Gallery, Birmingham (8 June – 6 July 1985).

Thomas Joshua Cooper: Between Dark and Dark

27/04/1985 – 01/06/1985

Work by celebrated landscape photographer Thomas Joshua Cooper.

Hamish Fulton: Camp Fire

15/06/1985 – 27/07/1985

A touring exhibition of the work of walking artist, Hamish Fulton. A large retrospective exhibition with around 50 works concentrating on work from the last five years, photographic and poetic records of walks in remote landscapes around the world.

Komar and Melamid

10/08/1985 – 21/09/1985

The first exhibition in Europe by New York-based Russian artists Vitaly Komar and Alexander Melamid. The exhibition included recent monumental 'academic realist' paintings, which satirised the official Soviet style, as well as examples of their turn towards funny and ironic comments on Western, especially American, values.

Andrew Walker: Paintings and Drawings

05/10/1985 – 16/11/1985

The first large solo show by Scottish London-based artist Andrew Walker. Included paintings and drawings. Prior to this exhibition, he last showed his work in Edinburgh at the New 57 Gallery, and exhibited in The British Art Show 1984.

Christopher Le Brun: Paintings 1984–5

05/10/1985 – 16/11/1985

The first museum exhibition in Britain of the English painter who had shown widely abroad, and been at the forefront of a new romantic landscape painting.

Richard Tuttle: Two Pinwheels

30/11/1985 – 08/02/1986

Richard Tuttle designed this exhibition in two parts, the first was shown during December, the second throughout January. Each part consisted of works from one of the two major public collections of Tuttle's art in Europe supplemented by a number of related pieces from elsewhere. Co-organised with ICA, London.

Mary Kelly: Interim

30/11/1985 – 08/02/1986

This exhibition saw the first complete showing of 'Corpus, Part I' a major new work by Mary Kelly, which is concerned with the representation of women in middle age. 30 large silk-screened frames of photographs and text, which also forms the basis of an accompanying publication.

Reconstructions: Avant-Garde Art in Japan 1945-65

22/02/1986 – 05/04/1986

This show brought together a selection of avant-garde artists and examined the relationship between their work and Japanese society in the twenty-year period of intense economic and social change following the Second World War. Included work by Kikuji Yamashita and Taro Okamoto among others. Touring exhibition organised by Kazu Kaido for Museum of Modern Art, Oxford, with funding from the Japan Foundation and Visiting Arts Unit.

NATØ's Gamma City

19/04/1986 – 27/05/1986

NATØ (Narrative Architecture Today) was the creation of Nigel Coates, Catrina Beevor, Martin Benson, Peter Fleissig, Robert Mull, Christina Norton, Mark Prizeman, Melanie Sainsbury and Carlos Villanueva. The group, who trained at the Architectural Association, had been working together since July 1983. Touring exhibition organised by AIR Gallery, London.

Lawrence Weiner: Above, Beyond, Below

19/04/1986 – 27/05/1986

For this exhibition American conceptual artist Lawrence Weiner created an installation specially for The Fruitmarket Gallery. The specifications for the exhibition and accompanying book were prepared in response to a visit to Scotland the artist made in 1985. The form was dictated by the gallery space and locally available materials. A related installation was on show at The Pier Arts Centre Orkney at the same time.

Gareth Fisher: Sculpture

31/05/1986 – 05/07/1986

Scottish sculptor exhibited recent work. Toured to Artspace, Aberdeen; Seagate Gallery, Dundee.

Gilbert and George: The Paintings 1971

31/05/1986 – 05/07/1986

Duo Gilbert & George displayed their early paintings.

The Mirror & the Lamp

19/07/1986 – 31/08/1986

For the Commonwealth Games and the International Festival the Gallery presented a thematic exhibition, which brought together the work of over a dozen artists from Britain, Europe and America. Artists: Christian Boltanski, Richard Artschwager, Marcel Duchamp, Giulio Paolini, Gerhard Richter, Helen Chadwick, James Coleman, Tony Cragg, Jiri Georg Dokoupil, David Salle, Cindy Sherman, Ulay, Marina Abramović, and Gilbert & George. Toured to ICA, London.

Bill Woodrow: Sculpture

13/09/1986 – 25/10/1986

Bill Woodrow's first major show in a British gallery for three years.

From Two Worlds

08/11/1986 – 03/01/1987

From Two Worlds included work by artists all living and working in Britain, but from a wide variety of cultures spanning Africa, Asia, the Caribbean and the Middle East. The participating artists were Saleem Arif, Denzil Forrester, Sonia Boyce, Franklyn Beckford, Sokari Douglas-Camp, Veronica Ryan, Zadok Ben-David, Shafique Uddin, Tam Joseph, Rasheed Araeen, Lubaina Himid, Gavin Jantjes, Houria Niati, Keith Piper and Zarina Bhimji. This was the first time many of these artists were shown in Scotland. The exhibition was premised on the notion that all of the artists drew 'a common inspiration from the reconciliation of the two worlds to which they belong' and it aimed to increase awareness of the contribution to global culture that these artists were making (Fruitmarket exhibition guide, 1986). It included painting, sculpture, drawing, mixed media and audio-visual pieces. The exhibition toured from the Whitechapel Gallery in London, where it was selected with the assistance of Sonia Boyce, Gavin Jantjes and Veronica Ryan. It was accompanied by a catalogue with an introduction by Nicholas Serota and Gavin Jantjes and an essay by Adeola Solanke.

Luciano Fabro: Landscapes

17/01/1987 – 28/02/1987

This exhibition heralded a series of retrospective solo exhibitions in Europe for Luciano Fabro who was frequently linked with artists linked to Arte Povera movement such as Mario Merz, Giulio Paoli and Jannis Kounellis. Co-organised with ARC Paric, Nouveau Musee, Lyon.

Gwen Hardie: Paintings and Drawings

14/03/1987 – 25/04/1987

This was Gwen Hardie's first solo museum exhibition. Her work was featured in the Scottish Arts Council Identity/Desire exhibition and in Britain in Vienna 1986. Toured to Artspace, Aberdeen.

A.R. Penck: The Northern Darkness

14/03/1987 – 25/04/1987

This exhibition brought together a large group of the German artist's bronze sculptures. These were complemented by a selection of the artist's paintings and

studies for sculpture on a more monumental scale. The exhibition included a new large scale painting which the artist made in the gallery, 'Edinburgh (Northern Darkness III)'. Collaboration with Orchard Gallery, Derry and The Douglas Hyde Gallery, Dublin.

Kate Whiteford

01/05/1987 – (exhibition end date unknown)

A national scheme for artworks on public sites throughout Britain, Television South West and South West Arts 3D was launched in the first week of May 1987. The work selected for the Edinburgh site on Calton Hill by Kate Whiteford was on view through the Summer. Kate Whiteford's work was an enormous drawing on the summit of Calton Hill. The symbols on the earth were best seen from the top of The Nelson Monument. They referred to ancient Pictish symbol stones which can still be found in Fife.

Nancy Spero: Works 1954 – 1986

09/05/1987 – 14/06/1987

At the time of this exhibition, Nancy Spero had been an active and controversial figure in American art world since the 1960s. She created an impressive and influential body of work; largely existing in a state of opposition and disregard to the art establishment. This was her first retrospective exhibition in Europe. This exhibition was curated by Jon Bird in collaboration with the ICA, London and the Orchard Gallery, Derry.

John Chamberlain: Recent Sculpture

27/06/1987 – 26/07/1987

This exhibition showed recent work over five years and was arranged with the help of the Fabian Carlsson Gallery, London.

Dan Graham Video/Cinema

27/06/1987 – 26/08/1987

The main work in this exhibition was Dan Graham's 'Thee linked Cubes/Interior Design for Space showing Videotapes' (1986). The work acted as a 'travelling Videotheque', a free-standing design of glass and mirror screens, around which are arranged couches and cushions for visitors to sit on while watching a selection of videotapes. There were various versions of this work, displayed in different venues throughout the 1980s and 1990s. The selection of videos changed over time.

David Salle

08/08/1987 – 20/09/1987

This exhibition of work by American painter David Salle showed work from 1979 onwards and was the first opportunity to look at his development through a concentrated group of paintings.

Enzo Cucchi: Testa

03/10/1987 – 21/11/1987

Enzo Cucchi had shown widely in both Europe and America but was his first solo museum exhibition in Britain. Organised by Lenbachhaus in Munich and was shown at the Musee de la Ville de Nice later that year.

Homage to Beuys

15/10/1987 – 18/11/1987

A group show conceived as a homage to German artist Joseph Beuys. Included the work of Arakawa, James Brown, Sandro Chia, Henning Christiansen, Christo, Francesco Clemente, Tony Cragg, Enzo Cucchi, Walter Dahn, Marting Disler, Jiri Georg Dokoupil, Keith Haring, Donald Judd, Jorg Immendorff, Per Kirkeby, Imi Knoebel, Sol LeWitt, Richard Long, Robert Longo, Robert Mapplethorpe, Bruce McLean, Nam June Paik, Mimmo Paladino, Arnault Rainer, A.R. Penck, Juliao Sarmiento, Cindy Sherman, Emilio Vedova, and Andy Warhol.

Thomas Struth: Unconscious Places

18/11/1987 – 10/01/1988

German photographer, Thomas Struth looked at where we live and work and placed himself and his camera discreetly on our streets, seeing the pathos and blandness of our metropolitan life.

Alan Johnston

28/11/1987 – 10/01/1988

This was Scottish artist Alan Johnston's first solo museum exhibition in Scotland.

Boyd Webb

23/01/1988 – 03/03/1988

Boyd Webb is a New Zealand-born visual artist, mainly using the medium of photography although he has also produced sculpture and film. He was shortlisted for the Turner Prize in 1988. Organised by the Whitechapel Art Gallery. Also shown at the Kestner Geselleschaft, Hanover. Continued to American venues during 1988.

Richard Hamilton

19/03/1988 – 01/05/1988

This exhibition by American pop artist Richard Hamilton had two distinct parts, 'Installations' shown in the lower gallery and 'Ulysses' shown in the upper gallery. 'Installations' included four distinct spaces which explored the way in which domestic interiors act as a meeting place for mass-media, technology and consumer products, exerting their most powerful influence over the modern subject. 'Installations' continued to The Museum of Modern Art, Oxford later in the year. James Joyce's Ulysses was an enduring influence on Hamilton's work. Forty-two works in the exhibition offered an opportunity to compare Hamilton's response to this subject in both the early and the mature periods of his work. This exhibition was originated by The Orchard Gallery, Derry and showed there and at subsequent venues later in 1988.

Open Exhibition

14/05/1988 – 05/06/1988

The Fruitmarket Gallery's annual Open exhibition was intended to give Scottish artists both professional and amateur the opportunity to show their work at a venue which is usually devoted to shows of international contemporary art. This was the first Open Exhibition. The panel included: Richard Calvocoressi, Joanna Drew, George Kerevan, Thomas Lawson, Alexander Moffat.

Lucian Freud: Works on Paper

18/06/1988 – 24/07/1988

Lucian Freud's achievements as a draughtsman and a printmaker have been consistently overshadowed by his phenomenal success as one of the most popular living British painters. This exhibition was an attempt to redress this balance by highlighting Freud's works on paper not only in terms of their dialogue with his painting but also as fully-fledged works in their own right. The exhibition includes 33 prints and 50 drawings dating between 1940 and 1987. Exhibition held at the Ashmolean Museum, Oxford, and then at five other venues.

The Graphic Language of Neville Brody

03/07/1988 – 31/07/1988

Neville Brody was one of the most highly regarded graphic artists of his generation. This exhibition celebrated his innovative approach, and enormous influence on the impact of visual communication. Exhibition toured from the Victoria and Albert Museum, London.

Jack Goldstein

06/08/1988 – 25/09/1988

This was an exhibition of work by Jack Goldstein, a Canadian born, California-based performance and conceptual artist turned painter in the 1980s. This was the first time Goldstein's work had been seen in depth in Britain.

Krzysztof Wodiczko: Projections

15/08/1988 – 24/08/1988

Krzysztof Wodiczko's projections onto public buildings expose the nature of the architecture and examine its full meaning. Over the Festival in 1988 Wodiczko projected images homeless men onto Calton Hill's folly exposing the truth of urban life.

Glen Onwin: Revenges of Nature

08/10/1988 – 20/11/1988

Exhibition of paintings and sculptures by Scottish artist Glen Onwin. Toured to the Third Eye Centre, Glasgow.

Aenne Biermann: Photographs 1925-33

03/12/1988 – 15/01/1989

Aenne Biermann was one of the major proponents of New Objectivity, a significant art movement that developed in Germany in the 1920s. This exhibition comprised 120 photographs, plus additional documentation.

Bernhard Prinz

03/12/1988 – 15/01/1989

This exhibition introduced to Britain the work of the German sculptor, Bernhard Prinz. The exhibition was organised by The Serpentine Gallery, London. It continued to the Orchard Gallery, Derry in 1989.

6 Dutch Artists

28/01/1989 – 12/03/1989

The exhibition demonstrated the diverse and challenging range of concerns being explored in contemporary art from The Netherlands. It included the work of Marlene Dumas, Alexander Schabracq, Rob Scholte, Han Schuil, Peer Venemen, and Henk Visch. Exhibition co-organised with the Contemporary Art Foundation, Amsterdam. Supported by the Ministry of Culture of The Netherlands and The Foundation for Visual Arts, Design and Architecture.

Marie-Jo Lafontaine

01/04/1989 – 18/05/1989

Marie-Jo Lafontaine is best known for her video installations which focus on the contest of power between men and women, between beauty and violence, mental and physical strength. This exhibition was organised in collaboration with The Whitechapel Art Gallery.

The Fruitmarket Gallery Open Exhibition

03/06/1989 – 16/07/1989

The 1989 Fruitmarket Gallery Open was the second exhibition in a series, established as an annual event. It was chosen by an invited panel of selectors from open submission and all artists resident in Scotland were eligible. The panel, who represented a diversity of interests in the visual arts were: Mary Rose Beaumont, David Mach, Cordelia Oliver, Ian McKenzie Smith and Paolo Vestri. Artists included: Donald J White, Gweneth Leech, Gordon Brennan, Nigel Mullan, June Carey, Felim Egan, and Patrick Gillies.

Armando: Resonance of the Past

05/08/1989 – 24/09/1989

This was Dutch painter, Armando's first exhibition in Britain, a comprehensive selection of paintings, drawings and films spanning a period of over thirty years.

Gillian Ayres: Recent Paintings

07/10/1989 – 19/11/1989

The exhibition presented a comprehensive selection of recent large-scale paintings which Ayres had been working on and also included a number of smaller pieces.

Willi Baumeister: Drawings, Gouaches, Collages

02/12/1989 – 14/01/1990

This major exhibition celebrated the centenary of Baumeister's birth, surveyed the artist's career from 1921 to 1954 and delineated the succession of themes which preoccupied him over 30 years.

Alchimia Fa Bene Al Design

02/12/1989 – 14/01/1990

Studio Alchimia was founded in 1976 in Milan by Alessandro and Adriana Guerriero. For this exhibition of the collective's work, the upper gallery was conceived as a house – a large, open loft, a colourful space featuring decorations, objects and mosaics from Alchimia collections of the past ten years.

Walter Dahn: Photoworks 1983-89

14/04/1990 – 20/05/1990

Walter Dahn studied with Joseph Beuys in Dusseldorf and was a member of the artist's group Mulheimer Freiheit. This exhibition was an expanded version of a show organised by the Museum fur Gegenwartskunst, Basel. It comprised work produced by Dahn between 1983 and 1989.

Calum Colvin: Brief Encounter

14/04/1990 – 20/05/1990

Exhibition of photographic tableau works by Scottish artist Calum Colvin. The exhibition included new, computer generated montages along with work from the two years leading up to the exhibition. This was Colvin's first major exhibition in a public gallery.

Helen Flockhart: New Paintings

14/04/1990 – 20/05/1990

Exhibition of new work by Scottish painter Helen Flockhart.

Aileen Paterson: Maisie at The Fruitmarket

16/05/1990 – 01/07/1990

To coincide with the first Edinburgh International Children's Festival, The Fruitmarket Gallery presented an exhibition of original illustrations for the Maisie books by Edinburgh based illustrator Aileen Paterson. The exhibition was in the Projects Gallery.

Julian Schnabel: Works on Paper 1975-88

26/05/1990 – 01/07/1990

This was the first comprehensive exhibition of Julian Schnabel's works on paper. Organised by the Museum fur Gegenwartskunst, Basel it then toured to the Museum of Contemporary art, Chicago.

The Fruitmarket Gallery's Open Studio Programme

07/07/1990 – 29/07/1990

This was The Fruitmarket Gallery's third annual Open Exhibition, working with WASPS artists' on an open studio weekend.

Max Ernst: The Sculpture

11/08/1990 – 23/09/1990

This major historical survey was one of the most comprehensive exhibitions of Max Ernst's work in bronze and precious metals.

David Hosie: Recent Paintings

13/10/1990 – 18/11/1990

Peter Kennard: Images for the End of the Century

13/10/1990 – 03/02/1991

Peter Kennard's work was known internationally through gallery exhibitions and, to a broader audience, via the extensive use of his images by various campaigning groups.

Adrian Wiszniewski: A retrospective 1983-90

08/12/1990 – 03/02/1991

An exhibition of paintings by Adrian Wiszniewski, born in Glasgow and studied at Glasgow School of Art. He was a leading figure in the revival of figurative painting in a group known as the New Glasgow Boys.

Robert Maclaurin

05/01/1991 – 03/02/1991

This exhibition presented new paintings by Robert Maclaurin created specially for the Fruitmarket Gallery. Included paintings produced on a recent visit to Turkey.

Interactive Earth

28/03/1991 – 30/04/1991

Interactive Earth was an exhibition of paintings, drawings and sculptures inspired by the diverse interactive processes of the earth, from surface to core. In association with the Edinburgh International Science Festival

Invisible Cities

08/02/1992 – 22/02/1992

Curated by Tom Eccles, *Invisible Cities* consisted of work by MA students at Glasgow School of Art, including Perminder Kaur and Claire Barclay.

Figura, Figura: Icelandic contemporary figuration

01/06/1992 – 01/07/1992

Figura, Figura included figurative work by six Finnish artists: Brynhildur Þorgeirsdóttir, Helgi Þorgils Fridjónsson, Hulda Hakon, Jón Oskar, Kjartan Olason, and Svala Sigurleifsdóttir.

Raimund Girke: Paintings

15/07/1992 – 12/09/1992

This was the first opportunity for Scottish audiences to see the 'white paintings' of German artist Raimund Girke.

Andy Goldsworthy: Ice and Snow Drawings and Throws

15/08/1992 – 12/09/1992

Goldsworthy made work with snowballs, ice and natural materials, the melting process on watercolour paper echoing the processes in the natural world.

Eileen Lawrence: Paintings 1977 – 1992

19/09/1992 – 17/10/1992

This was the first solo exhibition in her home city for sixteen years by Edinburgh-born artist Eileen Lawrence.

Poiesis: The Exhibition

23/10/1992 – 19/12/1992

Coinciding with the visit to the city of the European Ministers of Culture, *Poiesis* was a dynamic exhibition of photography, painting, sculpture, lithography and neon light by contemporary artists and poets from Belgium, England, Germany, Italy, the Netherlands, Scotland, Spain and the United States. Artists: David Austen, Lore Bert, Thomas A. Clark, Thomas Joshua Cooper, Cristobal, Rogelio Lopez Cuenca, Simon Cutts, Gilbert Fastenaekens, Ian Hamilton Finlay, Hamish Fulton, Robert Lax, Pieter Laurens Mol, Lorenzo Nannucci, and Mary Ellen Solt.

CLOSURE PERIOD: Redevelopment

Gerald Laing: A Retrospective 1963 – 1993

14/08/1993 – 18/09/1993

The Fruitmarket Gallery re-opened with a retrospective exhibition by the Inverness based artist Gerald Laing.

James Hugonin: Paintings 1983 – 1993

25/09/1993 – 30/10/1993

A retrospective of Northumberland based painter James Hugonin.

Nathalie du Pasquier: Viaggio Tranquillo 1988 – 1993

25/09/1993 – 30/10/1993

Paintings by French artist Nathalie du Pasquier.

Sol LeWitt: Structures 1962 – 1993

12/11/1993 – 08/01/1994

This major exhibition was the first retrospective survey of the structures of the American artist Sol LeWitt. Key works such as 'Muybridge II' (1965) and 'Incomplete Open Cubes' (1974) were shown alongside other works that had rarely been seen outside the United States.

3 + 3 + 3

25/01/1994 – 19/02/1994

3 + 3 + 3 was a gathering of three aspects of Scottish culture: the visual arts, poetry and music, with artists Michael Windle, Graeme Todd and Ross Sinclair and musicians Simon Thoumire, Martyn Bennett and Sheena Wellington and poets Robert Alan Jamieson, Christopher Whyte and Edwin Morgan.

Time Past and Time Present: Ben Johnson Paintings and Stephen McKenna Enclosures and Spaces

26/02/1994 – 26/03/1994

The exhibition used paintings, models and computer technology to explore the representation of architecture, featuring the work of Ben Johnson and Stephen McKenna.

Erró: Art History - Politics - Science Fiction

02/04/1994 – 14/05/1994

This exhibition showcased Icelandic artist Erró (Gudmundur Gudmundsson Olafsvik).

Liquid Crystal Futures: Contemporary Japanese Photography

28/05/1994 – 16/07/1994

This exhibition was organised in association with The Japan Foundation, Tokyo, presented the work of eleven of Japan's best artists working with photography: Nobuyoshi Araki, Naoya Hatakeyama, Ryuji Miyamoto, Manabu Yamanaka, Toshio Shibata, Tomohiko Yoshida, Norio Kobayashi, Taiji Matsue, Akira Gomi, Tsuyoshi Ozawa, and Tokihiro Satoh.

The Romantic Spirit in German Art 1790-1990

28/07/1994 – 07/09/1994

This monumental exhibition of German art spanned 200 years, tracing the development of Romantic themes and ideas from the first flowering of Romanticism to its continuing relevance. The exhibition was organised by the Scottish National Gallery of Modern Art, Edinburgh, and the Hayward Gallery, London, in association with the Fruitmarket Gallery and with the assistance of the Nationalgalerie, Berlin. The exhibition was shown at the Royal Scottish Academy, with art made after 1945 shown at The Fruitmarket Gallery.

Design & Art Direction Awards 1994

21/09/1994 – 01/10/1994

This exhibition featured 'The History of Sexism in Advertising', campaigns for Nike, Levi and other household names as well as a showcase of homegrown talent from Scotland's top agencies.

BT New Contemporaries

08/10/1994 – 12/11/1994

BT New Contemporaries was an exhibition designed to showcase student and new graduate art in the UK. The panel of guest selectors comprised Barry Barker, Patricia Bickers and Rachel Whiteread. Selected artists for the *BT New Contemporaries 1994-5* were: Fiona Banner, Mark Cannon, Miles Chalcraft, Alberto Ciravegna, Frauke Eigen, Ruth Farrington, Kerry Filer, Milo Garcia, Lucy Gunning, Nicholas Harris, Karen Henderson, Michael Kay, Mona Kher, Christine Kummer, Kerry Kyriacou, Dez Lawrence, Terry Loane, Geraldine Marks, Andrew Miller, Corrado Morgana, Ruth Mylius, Mariele Neudecker, David Oates, Effie Paleologou, Hadrian Pigott, Vangelis Pliarides, Peter Newell Price, Anita Ronke, Daina Lorenzo Saxby, Takeshi Shiomitsu, Mike Silva, Bob & Roberta Smith, David Spero, Kerry Stewart, Jon Thomson, and Robert Wyatt.

Images of the Earth: The 7th National Art Award 1994

18/11/1994 – 26/11/1994

The 1994 Adam & Company and Spectator Art Award invited applications from all professional artists resident in the UK and under 45 years of age, on the theme 'Images of the Earth'.

Australian Aboriginal Art of the Western Desert: The Donald Kahn Collection

03/12/1994 – 28/01/1995

An exhibition by 34 Western Desert artists the exhibition that focused on a specific geographical region with small but highly influential painting communities.

2010 – Textiles & New Technology: A Craft Council Touring Exhibition

15/04/1995 – 10/06/1995

This was a Craft Council touring exhibition, which highlighted the dramatic effects of new technology upon the field of textiles.

Taking Form

17/06/1995 – 22/07/1995

Taking Form featured painting, sculpture and site-specific work of eight UK artists – four from Scotland, four from England – whose work evolved from diverse studio practice and a range of philosophical beliefs. The exhibition was conceived as consciously distinct from the practice of using the 'found object' and assemblage, instead highlighting the enduring qualities of form, colour and perception and emphasising traditional highly skilled execution and craftsmanship. Artists included: Claire Barclay, Douglas Cocker, David Connearn, Paul Kelly, Tracy Mackenna, Peter Randall-Page, Trevor Sutton, and Gerard Williams.

Marina Abramović

29/07/1995 – 09/09/1995

Curated by the Museum of Modern Art Oxford, this exhibition gave a survey of Marina Abramović's sculptural work from 1989–1995 as well as a selection of earlier video pieces.

Seydou Keita & Malick Sidibé: Photographs from Mali

20/09/1995 – 21/10/1995

For Fotofeis '95, the second Scottish International Festival of Photography, The Fruitmarket Gallery presented the photographs of Seydou Keita and Malick Sidibé, who both worked as commercial photographers in Bamako, the capital of Mali.

Information and Reality: Korean Contemporary Art

28/10/1995 – 02/12/1995

Exhibition of work by contemporary Korean artists curated by Lee Yongwoo.

Volcano

13/12/1995 – 03/02/1996

Exhibition of work by artists inspired by the earth and the powerful forces of nature. Artists: Carol Rhodes, Bryndis Snaebjornsdottir, Patricia Macdonald, Tom O'Sullivan, and Joanne Tatham.

British Art Show 4

24/02/1996 – 01/04/1996

The British Art Show 4 was curated by Richard Cork, Rose Finn-Kelcey and Thomas Lawson. The exhibition toured multiple venues around the UK.

In/Conclusive States

04/05/1996 – 08/06/1996

Exhibition curated and organised by Trevor Cromie, showing the work of Ariane Lopez-Huici, Pierrick Sorin, and Olivier Zabat.

Lisa Milroy: Travel Paintings

22/06/1996 – 27/07/1996

Exhibition of paintings by British Canadian artist Lisa Milroy. Held at Chisenhale Gallery (London) and Ikon Gallery (Birmingham) before travelling to Edinburgh.

Yoko Terauchi

22/06/1996 – 27/07/1996

Exhibition of work by Japanese artist Yoko Terauchi. Held at the Chisenhale Gallery (London) before travelling to Edinburgh.

Reckoning with the Past: Contemporary Chinese Painting

03/08/1996 – 28/09/1996

Curator Chang Tsong-Zung looked at the work of contemporary Chinese painters. Artists: Yu Youhan, Zhang Xiaogang, Yang Yiping, Wang Xingwei, Cheng Tsai-Tung, and Wu Tien-Chang.

Louise Cattrell: A Landscape Tradition, Paintings 1989-1996

05/10/1996 – 23/11/1996

Louise Cattrell's paintings represent memories of the Scottish landscape rather than any actual view, and summarise her personal associations and feelings for her native homeland.

Northern Lights

07/12/1996 – 01/02/1996

Northern Lights showed eight British and American artists who use light to create challenging and innovative new art works. Artists: Ally Wallace, Wenyon & Gamble, Adam Barker-Mill, Andrew Gifford, Patrick Beveridge, Richard Ellis, and James Turrell.

David Nash: Line of Cut, Elements of Drawing

22/02/1997 – 05/04/1997

Showing two different aspects of Nash's work provided a timely opportunity to reassess his position both in relation to his peers and to the wider issues affecting contemporary sculpture. Curated by Robert Hopper, *Line of Cut* featured a group of small sculptures made between 1979 and 1996. *Elements of Drawing*, curated by Nigel Walsh, featured drawings in charcoal, graphite, pastel, earth and mud. Presented in association with the Henry Moore Institute, Leeds and Leeds Museums and Galleries.

About Vision: New British Painting in the 1990s

12/04/1997 – 31/05/1997

About Vision: New British Painting in the 1990s presented a view of painting that was being produced by young artists. About Vision was a Modern Art Oxford touring exhibition, curated by David Elliott and Astrid Bowron.

Bill Viola: Fire, Water, Air

07/06/1997 – 26/07/1997

This exhibition featured two of Bill Viola's most recent large-scale video projection pieces: 'The Messenger' and 'The Crossing', and was his first showing in Scotland.

Gerhard Richter: Multiples 1965-97

02/08/1997 – 27/09/1997

This comprehensive exhibition, organised in collaboration with the Anthony d'Offay Gallery (London) represented a complete collection of Gerhard Richter's multiples and editions to date.

Alison Watt: Fold (New Paintings 1996-97)

04/10/1997 – 15/11/1997

Fold (New Paintings 1996-97) was Alison Watt's first major solo exhibition, the result of a new body of work created over two years, which included seven diptychs, an untitled series of six studies, and three single pieces commissioned by The Fruitmarket Gallery.

Thomas Joshua Cooper

22/11/1997 – 10/01/1998

Exhibition of work by American photographer Thomas Joshua Cooper, who had previously shown at The Fruitmarket Gallery in 1985.

history: the mag collection image-based art in the late 20th century

29/01/1998 – 07/03/1998

What does it mean to collect art, and what kind of experience is it? In assembling the Mag Collection under the title 'History', Paul Wilson invited the question, and then to reconsider the relationships of artist, collector, gallery and public. Artists: Keith Arnatt, Zarina Bhimji, John Blakemore, Jane Brettle, David Buckland, Angela Bulloch, Claire Carter, Helen Chadwick, Shirley Chubb, Rachel Cohen, Hannah Collins, Calum Colvin, Cynthia Cousins, Geraint Cunnick, Judith Dean, Tacita Dean, Cathy de Monchaux, Tracey Emin, Ian Hamilton Finlay, Harriet Fuller, Hamish Fulton, Pamela Golden, Andy Goldsworthy, Catriona Grant, Susie Gray, Jun Hasegawa, Mona Hatoum, Lucy Heyward, Susan Hiller, Lubaina Himid, David Hiscock, Jo Holland, Shirazeh Houshiary, Carol Hudson, Sarah Jones, Karen Knorr, Chara Lewis, Katrina Lithgow, Richard Long, Rachel Lowe, David Mach, Calum Angus MacKay, Patricia MacKinnon-Day, Mari Mahr, Bruce McLean, Wendy McMurdo, Chris Nash, Therese Oulton, Cornelia Parker, Michael Porter, Olivier Richon, Liz Rideal, Carol Robertson, Caryn Simonson, Maud Sulter, Sam Taylor-Wood, Estelle Thompson, Pdraig Timoney, Gillian Wearing, Boyd Webb, Kate Whiteford, Jane Wilbraham, David Williams, Colin Wilson, Jane and Louise Wilson, Richard Wilson, Hermione Wiltshire, Richard Woods, and Verdi Yahooda.

Yoko Ono: Have you seen the horizon lately?

04/04/1998 – 30/05/1998

The exhibition was a survey of the diversity and depth of Yoko Ono's work over a period of thirty-eight years, focusing on her most recent work addressing issues of participation, sexual politics and the everyday. Toured from Museum of Modern Art, Oxford.

Bernard Moninot: l'ombre du blanc

06/06/1998 – 21/07/1998

An exhibition of work by one of France's leading contemporary artists, Bernard Moninot.

Smith/Stewart: Hooded. Bared.

01/08/1998 – 15/09/1998

Hooded. Bared. was Smith/Stewart's first major solo exhibition in Scotland and represented a new body of work, five pieces commissioned by The Fruitmarket Gallery and one by Beck's.

Continental Drift: Europe Approaching the Millennium (Part 1)

26/09/1998 – 08/11/1998

Two-part exhibition featuring new work commissioned from ten leading European photographers. Artists in Part I: Joan Fontcuberta, Joy Gregory, Marie-Jo Lafontaine, Martin Parr, and Tamás Waliczky.

Continental Drift: Europe Approaching the Millennium (Part 2)

14/11/1998 – 09/01/1999

Two-part exhibition featuring new work commissioned from ten leading European photographers. Artists in Part II: Zarina Bhimji, Stanley Greene, Jorma Puranen, Keith Piper, and Tone Mykja.

Peter Doig and Udomsak Krisanamis

30/01/1999 – 27/03/1999

Exhibition of the work of painters Peter Doig and Udomsak Krisanamis, curated by Denise Robinson. At a time when painting seemed to be having a resurgence in contemporary art, this exhibition juxtaposed the work of these two artists in order to open up a dialogue about the relationship between realism and abstraction. In collaboration with Arnolfini, Bristol.

Evolution Isn't Over Yet

02/04/1999 – 29/05/1999

Evolution Isn't Over Yet showed new work from twelve emerging artists and/or artistic groups based in Scotland. Produced collaboratively by The Fruitmarket Gallery and The Collective Gallery, Edinburgh. Initiated by Graeme Murray and Sarah Munro. Artists: Margaret Barron, John Beagles, Graham Ramsay, David Bellingham, Duncan Campbell, Paul Carter, Henry VIII's Wives, Chad McCall, Shauna McMullan, Janice McNab, Joanne Tatham, Tom O'Sullivan, Clara Ursitti, and Zoe Walker.

Tales of the Sands: Contemporary Israeli Art

07/06/1999 – 24/07/1999

Tales of the Sands was a group exhibition which presented recent developments in Israeli art. The exhibition focused upon shared concerns found in many contemporary Israeli artists' work – namely a persistent interest in land and the semantics of territory, or what in Jewish/Israeli culture is called 'Place' (Makom in Hebrew). Artists: Itzhak Danziger, Moshe Ninio, Larry Abramson, Gilad Efrat, Deganit Berest, Joshua Borkovsky, and Sigalit Landau. Curated by The Fruitmarket Gallery in association with Sarit Shapira (Curator of Israeli art at the Israel Museum, Jerusalem).

Kiki Smith: You are the sunshine of my life is empty without you

31/07/1999 – 11/09/1999

This was Kiki Smith's first major solo show in Scotland and marked a continued development from work explicitly based on the body to a more meditative and poetic evocation of humankind's place in and relationship to the cosmos.

Visions for the Future: Part I - Martin Boyce: When Now is Night

25/09/1999 – 13/11/1999

Visions for the Future was a project initiated by The Fruitmarket Gallery to commission substantial new bodies of work by young Scottish artists. It ran from 1999 to 2003. Part I showed the work of Martin Boyce in the lower gallery and Ross Sinclair in the upper gallery.

Visions for the Future: Part I - Ross Sinclair: Journey to the Edge of the World

25/09/1999 – 13/11/1999

Ross Sinclair's installation toured to Aspex Gallery, Portsmouth.

Flower Show

20/11/1999 – 15/01/2000

This exhibition brought together a group of thirteen international artists, each concerned with the depiction or use of flowers in their practice. Artists: Michael Landy, Willem Van Zoetendaal, Lei Cox, Mat Collishaw, Paula Hayes, Olaf Nicolai, Anya Gallaccio, Leo De Goede, Thomas A. Clark, Laurie Clark, Lisa Milroy, Ian Hamilton Finlay, Jo Self, and Mike Glier.

Visions for the Future: Part II - Anne Bevan: Undercover

19/02/2000 – 25/03/2000

Visions for the Future was a project initiated by The Fruitmarket Gallery to commission substantial new bodies of work by young Scottish artists. It ran from 1999 to 2003. Part II showed the work of Anne Bevan in the lower gallery and Graeme Todd in the upper gallery. For *Undercover*, Anne Bevan investigated the hidden water systems running under the city of Edinburgh, from their water sources to their outlets. Working with East of Scotland Water, she visited reservoirs, filters, tunnels and pipelines. This research was documented in photographs, video, sound and sculpture, resulting in an installation which reinterpreted this 'undercover world'.

Visions for the Future: Part II - Graeme Todd: Mount Hiddenabyss

19/02/2000 – 25/03/2000

The British Art Show 5

08/04/2000 – 04/06/2000

The British Art Show 5 was a large-scale survey of art produced in the UK. It was a National Touring Exhibition organised by the Hayward Gallery, London and the Arts Council of England. In Edinburgh, the exhibition was shown across the City Art Centre, Collective Gallery, Dean Gallery, The Fruitmarket Gallery, Inverleith House, Scottish National Gallery of Modern Art, Stills and Talbot Rice Gallery. The following artists showed at The Fruitmarket Gallery: Lea Andrews, Graham Fagen, Susan Hiller, Runa Islam, Lucy Mckenzie, Paul Noble, Jonathan Parsons, and Paul Seawright.

Pyramids of Mars

10/06/2000 – 22/07/2000

This exhibition presented possible new views of our society, suggesting both real and fictional ways to change lives and life styles. Artists: Sture Johanssen, Palle Nielsen, Jeremy Deller, Aleksandra Mir, Jens Haaning, Henrik Håkansson, Dan Peterman, and Superflex. Curated by the Modern Institute and Lars Bang Larsen. Collaboration with the Barbican Centre, London, and Trapholt Museum, Denmark.

Shirin Neshat: Turbulent. Soliloquy.

05/08/2000 – 23/09/2000

Iranian artist Shirin Neshat showed two video installations, 'Turbulent' and 'Soliloquy' for the Festival exhibition.

Visions for the Future: Part III - Steve Hollingsworth: somanomaneon

07/10/2000 – 18/11/2000

Visions for the Future was a project initiated by The Fruitmarket Gallery to commission substantial new bodies of work by young Scottish artists. It ran from 1999 to 2003. Part III showed the work of Steve Hollingsworth in the lower gallery and Annette Heyer in the upper gallery.

Visions for the Future: Part III - Annette Heyer - As for the future

07/10/2000 – 18/11/2000

Andrew Gifford: Landscape Paintings 1998 – 2000

25/11/2000 – 13/01/2001

This exhibition brought together several series of landscapes, painted between 1998 and 2000.

Sum of Parts

25/11/2000 – 13/01/2001

Sum of Parts provided a unique opportunity to view a highly inventive selection of works from both established and emerging artists. Works were for sale.

The Wake

27/01/2001 – 10/02/2001

The Wake was a large-scale multimedia project originated by Danish visual artists Christain Lemmerz and Michael Kvium. This collaborative project fused artists of various disciplines to produce a 4-screen video installation based on Finnegans Wake by James Joyce. The collective consisted of poets Peter Laugesen and Jacob Greve, musicians Dror Feiler and Anders Andreasen (DJ Wunderbaum) plus film producer Dino Raymond Hansen.

For Once, Then, Something...

17/02/2001 – 31/03/2001

For Once, Then, Something..., taken from a poem by Robert Frost, suggests the beginnings of a story, a sense of expectancy. It sums up an exhibition about the power that narrative continues to hold for visual artists including work by Alexander Braun, Patricia Ellis, John Chilver and Hans Waanders.

Tracey Moffatt

07/04/2001 – 19/05/2001

This was the largest solo presentation of Tracey Moffatt's work in the UK, and the first showing of her latest work, 'Invocations', in Scotland.

Beck's Futures 2

02/06/2001 – 21/07/2001

Beck's Futures was established in 2000 as an annual prize and exhibition which aimed to identify, recognise and support emerging artists at an early stage in their careers. The exhibition included work by Shahin Afrassiabi, Fabienne Audéoud, John Russell, Simon Bill, David Burrows, Brian Griffiths, Dan Holdsworth, Gemma Iles, DJ Simpson, Clare Woods, and Tim Stoner. Originated with ICA (London). After The Fruitmarket Gallery it toured to Bluecoat Gallery (Liverpool), Sotheby's (New York), and Laing Art Gallery (Newcastle).

I look up... I look down: an outdoor video projection by Pernille Spence

27/07/2001 – 02/08/2001

Jeff Koons: Easyfun-Ethereal

28/07/2001 – 12/09/2001

Jeff Koons's 'Easyfun-Ethereal' series of seven billboard-sized, photo-realist paintings – commissioned by the Guggenheim Museum. Toured from Deutsche Guggenheim (Berlin).

Richard Murphy: Ten Years of Practice

29/09/2001 – 17/11/2001

The Fruitmarket Gallery presented an exhibition devoted to the work of Richard Murphy, one of Scotland's foremost architects, who undertook the Gallery's redesign in 1993.

Nic Hess

29/09/2001 – 17/11/2001

This was the first exhibition in the UK of Swiss artist Nic Hess.

Dalziel + Scullion: Home

01/12/2001 – 12/01/2002

Home was a solo exhibition of newly commissioned pieces by Matthew Dalziel and Louise Scullion, based on a period of research in Norway, a rediscovery of landscape as a means of reflecting on fundamental ideas about the world we live in. Toured to Milton Keynes Gallery and Manchester Art Gallery.

My father is the wise man of the village: Explorations in collaborative practice

09/02/2002 – 30/03/2002

Over 20 artists including Anne Morrison, Zoe Walker, Anne Elliot, Kate Gray, Michelle Naismith, Catriona Grant, Michele Lazenby, Rachel Mimiec, Janie Nicoll, Dalziel + Scullion and Steven Skrynka were involved in the FUSION programme - initiated by the Lothian Hospital Arts Consortium in collaboration with Artlink, Edinburgh and the Lothians.

presence: new works of contemporary art from Scotland

13/04/2002 – 08/06/2002

presence brought eleven young artists working in Scotland together in an exhibition. Artists: Scott Myles, Keith Thompson, Andrew Kerr, Michelle Naismith, Anna Ray, Kevin Hutcheson, Fred Pedersen, Alex Frost, Alex Pollard, Steve Duval, and Jennifer Beattie.

The Great Divide

15/06/2002 – 27/07/2002

The Great Divide brought together a group of artists, craft-makers and filmmakers whose work is concerned with environmental issues or draws from their experiences of the land. Artists: Roger Ackling, Nigel Bridges, Thomas Joshua Cooper, Simon Cutts, Hamish Fulton, Andy Goldsworthy, David Grant, Alexander Hamilton, Alison Hayes, Werner Kissling, Esko Mannikko, Ian McKenzie Smith, Judy Spark, Andrew Weatherhead, and The Woodschool.

Hiroshi Sugimoto: The Architecture of Time

02/08/2002 – 21/09/2002

This was the UK premiere of Hiroshi Sugimoto's new work featuring images from the series Architectures, Seascapes and Pine trees. In collaboration with Stills Gallery.

Hammertown

05/10/2002 – 14/11/2002

Hammertown was a showcase of an emerging generation of West Coast based Canadian artists. Curated by Reid Shier. Artists: Geoffrey Farmer, Brian Jungen, Myfanwy MacLeod, Euan Macdonald, Luanne Martineau, Damian Moppett, Shannon Oksanen, and Kevin Schmidt. Organised by The Fruitmarket Gallery in association with the Contemporary Art Gallery, Vancouver. Also exhibited at Bluecoat Gallery (Liverpool) and Winnipeg Art Gallery (Ontario).

Visions for the Future: Part IV - Graham Fagen

30/11/2002 – 11/01/2003

Visions for the Future was a project initiated by The Fruitmarket Gallery to commission substantial new bodies of work by young Scottish artists. It ran from 1999 to 2003. Part IV included the work of Graham Fagen and Victoria Morton.

Visions for the Future: Part IV - Victoria Morton

30/11/2002 – 11/01/2003

Art for Networks

15/02/2003 – 29/03/2003

Curated by Simon Pope, *Art For Networks* looked at artists whose interaction with existing or new networks is central to their practice. Artists: Rachel Baker, Anna Best, Heath Bunting, Adam Chodzko, Ryosuke Cohen, Jeremy Deller, R A D I O Q U A L I A, Jodi, Nina Pope, Karen Guthrie, James Stevens, Technologies To The People, and Stephen Willats.

Inka Essenhigh

05/04/2003 – 24/05/2003

This exhibition charted the evolution of Inka Essenhigh's work over the previous two years, encompassing the change from earlier enamel-based paints to the more recent oil paintings.

American Artists I Cooper, LeWitt, Neshat and Ono

05/04/2003 – 24/05/2003

An exhibition of works commissioned from and donated by the artists with whom the Gallery had worked over the last 25 years. Shown in the small gallery. Thomas Joshua Cooper, Yoko Ono, Sol LeWitt, and Shirin Neshat.

Visions for the Future: Part V - Michelle Naismith

31/05/2003 – 19/07/2003

Visions for the Future was a project initiated by The Fruitmarket Gallery to commission substantial new bodies of work by young Scottish artists. It ran from 1999 to 2003. Part V included the work of Michelle Naismith and Rosalind Nashashibi.

Visions for the Future: Part V - Rosalind Nashashibi

31/05/2003 – 19/07/2003

After Image

02/08/2003 – 27/09/2003

This exhibition offered an overview of developments within women's art practice during the previous thirty-or-so years. It concentrated on the work of four major figures – Simryn Gill, Ana Mendieta, Cindy Sherman, Francesca Woodman – two of whom died prematurely, and touched on issues ranging from female self-definition to cultural belonging. Curated by Glen Scott Wright.

Visions for the Future: Part VI - Paul Carter: Edge of Darkness

11/10/2003 – 29/11/2003

Visions for the Future was a project initiated by The Fruitmarket Gallery to commission substantial new bodies of work by young Scottish artists. It ran from 1999 to 2003. Part VI was the final installment and included the work of Paul Carter and Chad McCail. Paul Carter's latest 'expedition', 'Edge of Darkness', took the form of three installations which mimicked old fashioned museum displays, bringing together objects and artefacts to illustrate forgotten, and in this case illusionary, geographical conquests.

Visions for the Future: Part VI - Chad McCail: Life Is Driven by the Desire for Pleasure

11/10/2003 – 29/11/2003

This exhibition of Chad McCail's work was the result of a three-year exploration into notions of desire, social and economic hierarchy, systems of power and the mechanisms of repression. Curated by Jeremy Akerman.

Balthasar Burkhard

13/12/2003 – 08/02/2004

The first major exhibition in the UK of the work of Swiss photographer Balthasar Burkhard. Consisting entirely of new work made in the Engadin region of the Alps.

Louise Bourgeois: Stitches in Time

06/03/2004 – 09/05/2004

A major exhibition of new work by Louise Bourgeois, one of the greatest and most influential artists of our time. The exhibition included a group of extraordinary life-size sewn fabric busts, several cell-like vitrines housing scenes of torture and ecstasy, totemic figures which reinterpret in fabric some of Bourgeois's very first sculptures from the 1940s and 1950s, and two major suites of etchings. Tough and sometimes very moving, Bourgeois's work marked out an artist who, although then in her 90s, remained at the height of her powers. *Louise Bourgeois: Stitches in Time* was produced and organised by the Irish Museum of Modern Art, Dublin. Co-curated by Frances Morris, Senior Curator, Tate Modern and Brenda McParland, Senior Curator, Irish Museum of Modern Art.

Nathan Coley

02/05/2004 – 18/07/2004

Nathan Coley (born in Glasgow in 1967) is an artist whose work questions the way in which the values of a society are reflected in its architecture. His work is based around an interest in public space, and addresses issues such as the importance of place, the social value of architecture and the meaning and relevance of contemporary monuments. Coley has become known for works of public sculpture, yet this is only one part of his practice. This exhibition concentrated on work intended to explore ideas from the built environment in the context of the gallery. Research motivates Coley's practice; he is an ideas-driven artist whose methods include site visits, archival research, interviews and extensive photographic documentation. The works in this exhibition exemplified the range of media he uses in his work, including sculpture, photography, drawing, video, installation and an artwork that takes the form of a book.

Fred Tomaselli: Monsters of Paradise

31/07/2004 – 03/10/2004

Fred Tomaselli was born in Santa Monica in 1956 and came of age, as he puts it, in the California of the 1970s – ‘basically the 1960s with birth defects – a mutant excess of PCP1 and arena rock’. Drugs and music have remained important throughout his career, as material for college and fuel for the imagination (respectively), but a move to Brooklyn in 1985 encouraged him to try to make a different kind of sense of the world through making art. The art Tomaselli makes is predominantly collage, although he tends to describe the products of his activity as paintings. If he paints, it is with famously unusual materials – pills, flowers, leaves, insects, cut-out magazine photographs of all of the aforementioned things plus an assortment of body parts, epoxy resin and paint. The artist believes that the materials he uses ‘are all interchangeable, all capable of manipulating reality in a perpetual, hazard less potentiality’. In making paintings with them, his stated aim is ‘to seduce and transport the viewer [...] while simultaneously revealing the mechanics of that seduction’. The exhibition *Fred Tomaselli: Monsters of Paradise* presented five years of the artist's work from 1999 to 2004.

Somewhere, Everywhere, Nowhere: Collections sans Frontières III

16/10/2004 – 28/11/2004

This exhibition brought together a wide range of photography, video, painting and sculpture to explore notions of place, space and context, from landscapes to interiors. Selected from five French collections, the ‘FRACs du Grand Est’, it was presented simultaneously at The Fruitmarket Gallery and Dundee Contemporary Arts in the first ever collaboration between the two institutions. Artists: Lara Almarcegui, Lothar Baumgarten, Bernard Bazile, Bernd & Hilla Becher, Tobias Bernstrup, Alighiero Boetti, Martin Boyce, Elina Brotherus, Chen Zhen, Jonas Dalhberg, Lu Deleu, Willie Doherty, Andrea Fraser, Peter Garfield, Dominique Gonzalez-Foerster, Douglas Gordon, Angela Gauerholz, Pierre Huyghe, Lallemand, Guy Limone, Didier Marcel, Lisa Milroy, Joachim Mogarra, Sarah Morris, Jurge Nefzger, Lalie Nicolas, Paul Pouvreau, Hugues Reip, and Thomas Struth.

Ellen Gallagher: Orbus

11/12/2004 – 13/02/2005

This exhibition, selected in close collaboration with the artist, brought together a wide range of work which reflects both the diversity and the consistency of her practice. Whether making marks directly on to the Gallery walls, building paintings by weaving together archival material culled from vintage magazines carving imaginative sea-creatures out of watercolour paper or making small-scale 16mm film animations, Ellen Gallagher thinks and speaks of her work in terms of form in motion.

Simon Patterson: High Noon

26/02/2005 – 01/05/2005

Simon Patterson is one of the most consistently inventive of the generation of London-based artists who came to international prominence in the 1990s. A complex manipulation of systems of classification, documentation, description and understanding, his work urges us to reconsider how and why we think we know what we know. Central to this exhibition was the re-staging in the upper gallery of ‘General

Assembly', commissioned for Chisenhale in London in 1994 and unseen in Europe since that year. A pivotal work, 'General Assembly', with its subtle confusion of sport, politics, language and literary satire, offers an arena in which to consider Patterson's primary concerns, played out in the wealth of visual material in the rest of the exhibition. In the lower galleries, key existing works, 'The Great Bear', the artist's well known re-working of the London underground map, and 'The Last Supper Arranged According to the Sweeper Formation (Jesus Christ in Goal)', an early wall drawing that plays havoc with two hitherto sacrosanct articles of religious and sporting faith, framed major new projects. 'Time Piece' is a film commissioned for this exhibition, in which Patterson edited new footage of old watches according to the timing of the climactic sequences of the classic Western High Noon. Ur combined the street plan of the Iraqi city of Ur with a wiring diagram, offering a new approach to ancient and contemporary civilisation. Exhibition organised with Ikon Gallery, Birmingham.

An Aside: selected by Tacita Dean

14/05/2005 – 12/07/2005

An Aside was one in a series of exhibitions selected by artists initiated by the Hayward Gallery. As well as being intriguing and thought-provoking exhibitions, they also shed light on the working methods and primary interests of their selector, in this case British artist Tacita Dean. Tacita Dean, for the first time, applied her non-programmatic approach of making work to selecting an exhibition of work by other artists. Throughout the development of this project, chance encounters led her to create formal and emotional connections between works and artists to allow the development of unexpected themes and links. The exhibition included painting and sculpture, slide and film installations and a large number of works on paper by an international and cross-generational group of artists. Artists: Eileen Agar, Lothar Baumgarten, Joseph Beuys, Walther Brück, Fischli & Weiss, Rodney Graham, Raymond Hains, Roni Horn, Sharon Lockhart, Marisa Merz, Paul Nash, Gerhard Richter, Yvan Salomone, Thomas Scheibitz, Thomas Schütte, Kurt Schwitters. A National Touring Exhibition organised by the Hayward Gallery in collaboration with Camden Arts Centre.

Cai Guo-Qiang: Life Beneath the Shadow

30/07/2005 – 25/09/2005

The Fruitmarket Gallery's 2005 Edinburgh Festival Exhibition was the most ambitious solo presentation in the UK to date of work by Chinese artist Cai Guo-Qiang, known throughout the world for his large-scale, site-specific installations. *Life Beneath the Shadow*, an exhibition in several parts, explored Edinburgh's reputation for ghosts and ghost stories, seeking poetically to conjure spirits and make peace with them, uniting matter and spirit, present and past in an acknowledgement of the fragility of human life. The exhibition opened with the dramatic explosion of an ominously beautiful black firework rainbow over Edinburgh Castle, marking the start of the 2005 Edinburgh Art Festival. 'Black Rainbow: Explosion Project for Edinburgh' arched three times above Edinburgh's most famous monument, and was made from over one thousand custom-made pyrotechnic shells designed to be seen in daylight. It was the second in a series of explosion events intended by the artist as a protest against the increased threat of violence under which we all live. The first took place

in Valencia on 22 May 2005, and a third was scheduled for Beijing in autumn 2005. At The Fruitmarket Gallery, the exhibition began with a grove of living plantain trees planted in the lower gallery. The leaves of the trees were inscribed with fragments from written accounts of ghost sightings, sourced in association with Scottish writer James Robertson with whom Guo-Qiang collaborated throughout the development of the exhibition.

Louise Hopkins: Freedom of Information paintings drawings 1996—2005

08/10/2005 – 11/12/2005

This substantial exhibition offered the first chance to see the full range of Louise Hopkins's work. Bringing together paintings and drawings made over the last ten years, including several commissioned especially for the exhibition, it revealed the dominant themes and ambitions of a practice which encompasses work of both immediate impact and more intimate intensity. Born in 1965 and trained at Glasgow School of Art, Hopkins is part of the generation of artists working in Scotland that includes Christine Borland, Simon Starling and Clare Barclay, and first came to prominence with an exhibition at Tramway Project Room in 1996. That exhibition included a sequence of paintings on furnishing fabric, a material to which the artist has recently returned. Hopkins is known for working on pre-printed surfaces, and in this exhibition were works on furnishing fabric, sheet music, maps, comics, lined paper, graph paper, book pages and photographs. In its consistent variety, hers is a practice which seeks to engage with information as it is presented on surfaces in the world around us, and to interrupt and corrupt it. Hopkins slows down and diverts the flow of printed information so that the familiar becomes less familiar and we can never again trust our response to the authenticity of the pre-existing mark.

At the same time somewhere else...

17/12/2005 – 19/02/2006

At the same time somewhere else... was curated by Judith Schwarzbart as the culmination of her one year position as curator/researcher at The Fruitmarket Gallery and Edinburgh College of Art. The exhibition developed out of her ongoing interest in different working formats in artistic and curatorial practice. The exhibition brought together work by three international artists – Melik Ohanian, Pia Röncke, Sean Snyder – who share a methodology that was becoming increasingly prevalent in contemporary art. The artists have in common a way of working which involves investigating materials and situations already existing in the world, and all three seem to be governed by a specific question or curiosity. Their practice takes the form of research, but a kind of research which is free from academic conventions and methods. They plunder a variety of traditions from conceptual art, documentary film-making and independent cinema to the mass media, examining both the evocative and the informative quality of an image. All three artists are intrigued by images or stories which convey a connection to global structures and represent a personal or oblique point of view. They also share an interest in places and issues of representation, identity and urban structures. Their work is often an unpredictable journey, which takes surprisingly new directions along the way, while the material they use offers the viewer an opportunity for speculative inquiry. Based across Europe and addressing various topics, these artists are united by an interest in the complex relationship between our notion of reality and storytelling, where fictive

stories sometimes say a lot about reality while it can be hard to discern the truth conveyed by documentary photographs.

Fred Sandback

18/03/2006 – 14/05/2006

This exhibition was the first time any of the extraordinary work of prominent American artist Fred Sandback (1943-2003) had been seen in Scotland, and offered a rare opportunity to engage with the particularity of his vision. Fred Sandback is best known for work that uses coloured yarn to trace imaginary planes in space. He came to prominence during the heyday of American Minimalism, and developed a body of work that is both informed by a signature style and, because of the close interdependence of each piece with the architecture of its location, always different at every showing. His sculpture is intimately concerned with space, with an individual's understanding of being in a particular space, and the ways in which interventions into the space might alter and extend this understanding.

Dada's Boys: Identity and Play in Contemporary Art

27/05/2006 16/07/2006

David Hopkins's *Dada's Boys* used a new idea about the dada work of Marcel Duchamp, Francis Picabia and Man Ray as the basis for an examination of recent art. It re-animated the historical facts of dada with a vision of artistic camaraderie, in-jokes and affectionate competition, played out in sequences of interrelated works of art, and made a case for dada as a kind of patriarch of twentieth century art, albeit an ironic and paradoxical one. Dada is more usually associated with nihilism and anti-art, yet, acknowledging its extraordinarily powerful influence (where would art be now without Duchamp?), *Dada's Boys* stressed that the attitude of negation for which dada is well known goes hand in hand with a determination to produce a new kind of art, and asked whether it might be possible for dada, or at least the part of it represented here, to have given rise to a lineage of artists, mostly male, whose art is concerned with developing anarchic but probing explorations of identity. Artists: Knut Åsdam, Matthew Barney, John Bock, Roderick Buchanan, Marcel Duchamp, Angus Fairhurst / Damien Hirst, Keith Farquhar, Douglas Gordon, Martin Kippenberger, Jeff Koons, Sarah Lucas, Man Ray, Paul McCarthy, Lee Miller, Francis Picabia, Richard Prince.

Marijke van Warmerdam: First Drop

27/07/2006 – 17/09/2006

Marijke van Warmerdam is known for art which surprises the viewer with unexpected poetry. Often depicting strange and inexplicably wonderful moments – a pancake briefly masquerading as the moon, a puddle stirred into miraculous, shimmering life – it imposes itself on the mind and memory with a potent exuberance. This was the artist's first major solo exhibition in the UK and consisted of a specially-selected sequence of new and recent photographs, sculpture and film. With a typically light touch, the work combines a deceptively naive approach to the act of seeing with straightforward strategies such as dramatic shifts of scale, doubling, reflection, rhythmic repetition or surprising juxtapositions to urge us to look with our eyes wide open. Exhibition organised in collaboration with Ikon Gallery, Birmingham

Callum Innes: From Memory

30/09/2006 – 19/11/2006

Callum Innes is known for paintings created through a process that involves the repeated removal as well as application of paint. Calm and authoritative when exhibited, they nevertheless bear the traces of the controlled chaos of their production, and the creative and destructive interaction of paint and turpentine. This exhibition brought together a selection of Innes's work from the last fifteen years, from early works made in 1991 to new paintings completed earlier in 2006. Including examples from each of the different series in which Innes works, the exhibition offered an opportunity to trace their evolution and inter-dependence, and to gain an understanding of the development of Innes's singularly rigorous visual language.

Christine Borland: Preserves

02/12/2006 – 28/01/2007

Christine Borland makes art which deals with the body, and with our emotional, imaginative, medical and institutional sense of self. Her practice is hugely varied, yet it is united by a number of constants. Chief among these is an insistent interrogation of objects and situations which shed light on the junction between the fact of the body and the more imaginative or conceptual construct of the self: the mechanics and the mystery of human existence. This exhibition brought together a selection of existing, recent, and newly-commissioned work and offered an opportunity to trace the development of Borland's ideas. This exhibition toured to The Collection, Lincoln.

Trenton Doyle Hancock: The Wayward Thinker

10/02/2007 – 08/04/2007

The Fruitmarket Gallery was proud to present the first European solo exhibition of the work of Trenton Doyle Hancock. Born in 1974 in Oklahoma City, Hancock was raised and trained as an artist in Paris, Texas and Philadelphia, Pennsylvania. He was offered a solo exhibition by Dunn and Brown Contemporary in Dallas while he was still at art school, and the same year he became the youngest artist ever to be selected for the Biennale Exhibition at the Whitney Museum of American Art in New York. He now lives and works in Houston, Texas, and his work has featured in important international exhibitions such as the 8th International Istanbul Biennale. Hancock's work is produced in the context of an epic, ongoing saga which turns autobiography into mythology in a classic battle between good and evil. On one side are the peace-loving Mounds, the illegitimate progeny of prehistoric ape man Homerbuctas and a flower meadow. On the other side are the evil Vegans, a race of in-bred descendants of Homerbuctas's legitimate children, who are jealous of the Mounds' relationship to their father and who have lost the ability to see in colour. Hancock's narrative unfolds episodically from exhibition to exhibition, the artist moving backwards and forwards in the histories of his characters to develop stories around them. In this exhibition, we were introduced to St. Sesom, a free-thinking Vegan minister, who begins to dream in colour. In one dream, it is pointed out to Sesom that Mounds and Vegans are descended from the same father and need not be enemies. Sesom is commanded to gather disciples together in The Blestian Room, to help other Vegans become human again by being friendly to Mounds. Sesom's story was told through large-scale collaged paintings, prints, drawings, sculpture and incantations writ large on the Gallery walls. Hancock's work is a

submersive experience, his theatrical installations banishing pre-conceived ideas about art while thrusting the viewer literally and figuratively into his mythic drama. The exhibition traveled to the Museum Boijmans Van Beuningen.

Opt in for Art

20/04/2007 – 06/05/2007

Opt in for Art presented the works of over 90 young artists. It marked the culmination of a two-year education programme which offered opportunities for children and young people throughout Edinburgh and the Lothians to engage with contemporary art. The exhibition presented a range of projects undertaken over the previous two years, in collaboration with primary schools, secondary schools, youth groups and of course the young people themselves. The art was produced in a variety of settings: in formal school groups or more informal youth settings; in one-off workshops or over a period of weeks or months; as products made by individuals working alone or as part of a wider collective; within the Gallery or as outreach projects.

Aernout Mik: Shifting, Shifting

27/07/2007 – 21/10/2007

An exhibition of new and recent films by Dutch artist Aernout Mik, whose cinematic imagination and unnerving ability to present the truth through supremely banal fictions, makes for art which helps us make sense of the world. The exhibition brought together four works made over eighteen months. 'Vacuum Room', 'Scapegoats' and 'Training Ground' set casts of anonymous actors in situations fraught with potential meaning – a Political Assembly under siege from protestors; an empty stadium in which people appear to have been taken hostage; a police training facility. The actors move more or less aimlessly under Mik's direction, the camera roving around as the action unfurls, continuously threatening to come to a perpetually deferred conclusion. 'Raw Footage' is created from documentary footage taken during the war in former Yugoslavia. Not broadcast at the time, apparently because of its lack of dramatic content, the material tracks the mundane reality of war in an urban, civilian space. The reality of 'Raw Footage' counterpoints the constructed fictions of the other films. Together, the four works enlisted an unsettling sense of recognition, the artist's work providing a context for a new understanding of human behaviour and experience.

Alex Hartley

27/07/2007 – 21/10/2007

Alex Hartley is a British artist whose work asks questions about how we look at and think about the built and natural environments. In this exhibition, a selected survey of his practice, the sculptures for which he first became known (glass-encased images of idealised modernist interiors) were joined by more recent photographic work and work connected to his interest in climbing on buildings, or 'buildering'. The exhibition began on the Gallery's façade, where Hartley made a major new work which approached the building from the point of view of an urban climber. Born in the South of England in 1963, Hartley studied sculpture at Camberwell School of Art and the Royal College of Art in London. His training led to links with the YBA generation of artists, but his practice has now expanded beyond his earlier reputation. His work shows us how our actual and metaphorical experiences of architecture may conflict

or converge when real and imaginary spaces meet. Together, the works in this exhibition examined ideas about private and public spaces, how access can lead to trespass, and even a kind of political freedom.

Roman Signer: Works

02/11/2007 – 27/01/2008

Over the past three decades, the Swiss artist Roman Signer has exhibited his work in hundreds of solo and group exhibitions and public performances around the world. At The Fruitmarket Gallery, Signer conceived an exhibition of new and recent sculptures, films and installations. For Signer, each work is an event, an experiment in which a force such as wind, water, gravity or fire transforms everyday things like umbrellas and plastic bags. In all of his work, Signer proposes new relationships between ordinary objects and elements brought together in extraordinary ways. Born in Appenzell, Switzerland, Signer started his career as an artist later in life at the age of 28, after working as an architect's draughtsman, a radio engineer apprentice, and a short stint in a pressure cooker factory. His work has grown out of, and has affinities with both land art and performance art, but they are not typically representative of either category. Most of the work in this exhibition was made after 2002, with several works made specially for this exhibition. Signer selected and installed it himself. A rhythmic presentation of films, installation and sculptures, the exhibition immersed its viewers in the sights and sounds of Signer's artistic universe. At once surprising, humorous, and melancholic, Signer's works are visually simple but emotionally and conceptually complex.

Print the Legend: The Myth the West

01/03/2008 – 04/05/2008

"This is the West, sir. When the legend becomes fact, print the legend." (The Man Who Shot Liberty Valance [Dir. John Ford], 1962). With these words, the editor of the fictional newspaper, The Shinbone Star, captures the essence of the myth of the American West, which exists in our imaginations more as legend than as fact. The exhibition *Print the Legend* brought together contemporary art which explores ideas about westerns and the myth of the West. Guest curator Patricia Bickers, an art historian, lecturer, writer and the editor of *Art Monthly*, used her longstanding passion for westerns as a lens through which to look at a diverse group of artworks, against the backdrop of the recent revival of the genre. *Print the Legend* contended that not only was the West a construct of North American Easterners, some of whom had never actually been out West, but that Europeans also contributed to the formation of both the idea and the reality of the West. The work in *Print the Legend* acknowledged the continuing power of the myth of the West as both image and metaphor. The artists in the exhibition were drawn to the western, to paraphrase Simon Patterson, not because of what it tells us about the past, but because of what it tells us about the present. For this group of artists, perhaps what is most compelling, and what they all share, is a fascination with the concept of the frontier, a meeting point or boundary that is always shifting.

Lucy Skaer

17/05/2008 – 09/07/2008

This was the first opportunity to see a major solo exhibition of work by Lucy Skaer, one of Scotland's most promising young artists, whose large-scale drawings, sculpture and films earned her a nomination for the Turner Prize. The exhibition at The Fruitmarket Gallery featured newly commissioned work shown in the context of Skaer's practice as it had developed since 2001. Skaer makes drawings, sculptures and films, often combining them in installations of all three. Her work has its origin in found images – photographs from newspapers and books, pictures sourced from the internet, paintings and sculptures by other artists – which Skaer works and reworks, transforming them while retaining a sense of their original meaning and physical form. This exhibition was the most substantial presentation of Skaer's work to date, and offered a chance to assess the development of her practice. Drawings dating from 2001 to 2008 were shown alongside the film 'Flash in the Metropolitan', 2006 (made in collaboration with Rosalind Nashashibi) and the installation Leonora, made for an exhibition in Zurich and not before seen in this country. Two major new installations completed the exhibition. One took the form of a cluster of three huge drawings, dominating the space of the upper gallery. The other was a new sculptural work, which took inspiration from the medieval imagery of the Danse Macabre or Dance of Death. Lucy Skaer has spoken about wanting her work to operate as 'a portal into a space beyond comprehension', about 'playing around with what can and can't be represented, making a seemingly easy jumping-off point into something beyond the system being used to represent it'. Often beautiful, always formally and conceptually intriguing, her work makes its meaning with a compelling force.

Janet Cardiff and George Bures Miller: The House of Books Has No Windows
31/07/2008 – 28/09/2008

This exhibition offered a rare chance to experience the work of one of the most internationally respected artist partnerships. Janet Cardiff and George Bures Miller's collaborative installations are multi-layered, multimedia experiences. Using objects, images and sound, they collage together impressions and experiences, memory and history, mixing references to high and popular culture in works which draw an audience into a series of intensely credible fictions. The six installations in the exhibition enticed the viewer into six new worlds. In one room, we peered into a mini cinema, screening a five minute Midwestern film noir. Opening an old door into another, we seemed to have strayed into the artists' studio: a room stuffed with books, record players, speakers, models, notes and drawings, all of which start to tell us stories as we wander amongst them. In a third room, 2,000 records, 8 robotically-controlled record players and 24 speakers performed a 20-minute, automated opera, collaging together arias from Italian operas, rock music, a recording of a stage hypnotist from the 1970s, the sound of rain and a train, and the lonely musings of an opera-lover alone in his room in the middle of nowhere. Cardiff/Miller's work is mesmerising, as much theatre as installation. Original, imaginative and performative, this exhibition was a coup for The Fruitmarket Gallery and a treat for its audiences. Exhibition organised in collaboration with Modern Art Oxford.

Close-up: Proximity and Defamiliarisation in Art, Film and Photography
24/10/2008 – 11/01/2009

Curated by Dawn Ades and Simon Baker, this exhibition explored the transformative effects of the close-up in photography and film from the nineteenth century to the

present. Magnification can heighten reality or reveal things invisible to the naked eye, but proximity and changes in scale can also render the world strange and unfamiliar. *Close-Up* featured a variety of forms of experimental photography and film both historic and contemporary, including a range of media and materials: lantern slides, microphotographs, rayographs, vintage and contemporary photographs and artists' films. Key themes within the exhibition included the natural world, the human body and the re-imagining of everyday objects. Artists included in the exhibition: Laure Albin-Guillot, Aenne Biermann, Karl Blossfeldt, Mel Bochner, Jacques-Andre Boiffard, Stan Brakhage, Brassai, Luis Buñuel, Kate Craig, Salvador Dalí, Wim Delvoye, Mona Hatoum, John Hilliard, Mike Kelley, Dora Maar, László Moholy-Nagy, Jean Painlevé, Eli Lotar, Alfred Renger-Patzsch, Giuseppe Penone, Man Ray, Carolee Schneemann, Simon Starling, W.H. Olley, John Redmayne, Underhill, Lt. Col. J.J. Woodward, and Ellen Willmott. The exhibition continued The Fruitmarket Gallery's ongoing series of ideas-driven, guest-curated group exhibitions in which scholars, artists and writers were invited to present new research ideas through the work of a number of artists. The curators of *Close-Up* were art historians specialising in surrealism and contemporary art. Dawn Ades is Professor in Art History and Theory at the University of Essex and Simon Baker is Lecturer in Art History at the University of Nottingham.

Claire Barclay: Open Wide

07/02/2009 – 12/04/2009

This Spring exhibition was a major solo exhibition of work by Claire Barclay, a Scottish artist known for work which takes the form of highly crafted sculptural objects brought together into precisely plotted relationships. It featured newly commissioned work shown in the context of objects made over the course of her career, the exhibition offered an opportunity to trace the development of the artist's singular sculptural language. Barclay's work typically takes the form of a built structure, on and around which she hangs, props, balances and suspends diverse forms made in turned wood, tooled metal, cut and stitched leather and printed textiles. While not exactly site-specific, the work nevertheless responded to the space in which it was shown, and Barclay used her primary mode of working, which is to finish each piece in situ, treating the Gallery as a studio in which to complete the final form of her sculptures. She has described making exhibitions as a 'pause in an ongoing process', as each work develops a growing vocabulary of forms, some of which repeat from one sculpture to another, connecting work made in separate places. The Fruitmarket Gallery's exhibition of Claire Barclay's work aimed to present the range of her practice, balancing work made, as is her prevailing method, specially for the Gallery, with a selection of objects made throughout her career and recognisable from previous showings. This distinguished the exhibition from all previous showings of Barclay's work. The exhibition was accompanied by a substantial publication which extended the range of the work in the Gallery, discussing and documenting all of Claire Barclay's major installations.

Willie Doherty: Buried

25/04/2009 – 12/07/2009

Willie Doherty's work is rooted in the political and geographical landscape of his native Northern Ireland. It expands out of this context to address universally

significant themes of individual and collective subjectivity and responsibility, creating a persistently significant framework within which to think about who we are, and where and how we live. This exhibition brought together a selection of new and existing films and photographs, and included a new film, 'Buried', made specially for the exhibition. The new film was made and shown in the context of 'Ghost Story', first shown at the Venice Biennale in 2007. Both films deal with memory, its repression and return, but while 'Ghost Story' is narrated by a male voice piecing together a story of remembered horror, 'Buried' relies on ambient sound to animate its dark, almost gothic, woodland imagery. The films influence each other, the recounted memories, dreams and premonitions of 'Ghost Story' seeping into 'Buried.' Also in the exhibition was 'Re-Run' (2002), a double-screen projection showing a man on a bridge simultaneously running towards and away from the viewer. The film was shot on the Craigavon Bridge over the River Foyle, which literally and symbolically divides the Catholic and Protestant communities in Derry. It was shown together with a new series of photographs taken in Belfast, in which recently made images are joined by several taken in 1988 but never shown. The artist's return to his own history has a resonance with the imagery of remembering and forgetting that motivates 'Ghost Story' and 'Buried' and much of his work.

Eva Hesse: Studiowork

05/08/2009 – 25/10/2009

The Fruitmarket Gallery's 2009 Edinburgh Art Festival exhibition was a solo presentation of the work of German-born American artist Eva Hesse, a major figure in post-war art. The exhibition was the result of new research by renowned Hesse scholar Professor Briony Fer and was curated by Fer and Barry Rosen, Director of The Estate of Eva Hesse. Throughout her career, Eva Hesse produced a large number of small, experimental works alongside her large-scale sculpture. These objects, the so-called test pieces, were made in a wide range of materials, including latex, wire-mesh, sculp-metal, wax and cheesecloth. This exhibition proposed that rather than simply technical explorations, these small objects radically put into question conventional notions of what sculpture is. Re-naming them studioworks rather than test pieces, the exhibition and the accompanying major publication offered a timely new interpretation of Hesse's historical position, as well as highlighting her relevance for contemporary art now. The exhibition was accompanied by a major new publication written by Briony Fer, Professor of History of Art at University College London and a specialist on Hesse's work. Fully illustrated, the book included a catalogue raisonne of the studioworks and made a significant contribution to Hesse scholarship.

The End of the Line: Attitudes in Drawing

14/11/2009 – 10/01/2010

This exhibition of new and recent work by eleven highly acclaimed young international artists explored a diverse range of contemporary approaches to drawing. From small, intricately-crafted pencil drawings to expanded installations in which the 'drawn' lines are made from tape, or in which drawings mutate into animation, the exhibition celebrated a contemporary resurgence in drawing. This exhibition brought together artists from several continents, all using drawing to communicate their ideas, dreams and interpretations of the world. Artists in the

exhibition were: Jan Albers (Germany), Michaël Borremans (Belgium), Marc Brandenburg (Germany), Fernando Bryce (Peru/Germany), Kate Davis (New Zealand/Scotland), Monika Grzymala (Poland), David Haines (England/Netherlands), Kim Hiorthøy (Norway), Garrett Phelan (Ireland), Naoyuki Tsuji (Japan), Sandra Vasquez de la Horra (Chile). A Hayward Touring Exhibition.

Toby Paterson: Consensus and Collapse

30/01/2010 – 28/03/2010

Toby Paterson makes paintings, reliefs and constructions which explore the relationship between abstraction and reality. He has a keen interest in post-war modernist architecture which he deconstructs both materially and politically, developing a practice in which some works are almost understandable as architecture, while others are expressions of purely abstract form. Paterson was born in Glasgow in 1974, and still lives and works in the city. He has exhibited nationally and internationally, and in 2002 was the winner of the Beck's Futures art prize. As well as his more gallery based practice, he makes art for the public realm, and has been the recipient of several public commissions, notably the completed Powder Blue Orthogonal Pavilion, part of the Portavilion project in London and Poised Array, a work made for the façade of the BBC Scotland Headquarters in Glasgow. Paterson was also appointed lead artist on the extension to the Docklands Light Railway for the London Olympics in 2012.

Air Iomlaid (on exchange)

10/04/2010 – 09/05/2010

Air Iomlaid (On Exchange) was an ambitious education project involving 60 primary school pupils from Tollcross Primary School, Edinburgh and Bun-sgoil Shle`te, Skye. Conceived by artist Julie Brook and The Fruitmarket Gallery's Children and Young People's Programme Manager Johnny Gailey, following a process devised by Julie Brook, the project involved the children in an intensive process of art tuition over 18 months. The children learned to draw and paint outside in their own and each other's environments, and to work up their immediate responses in individual and collaborative drawings and paintings, poetry, film and animation. This exhibition was a celebration of the project and an opportunity to present the children's work.

Johan Grimonprez

22/05/2010 – 11/07/2010

Belgian artist and film-maker Johan Grimonprez (born in 1962) is internationally renowned for his complex film and video montages which combine footage from various sources to explore the troubled relationship the modern, multimedia led world has with its own social, cultural, historical and political identity. Grimonprez first came to prominence in 1997 when 'dial H-I-S-T-O-R-Y', a 68-minute long media history of aeroplane hijackings, was shown at Documenta X, Kassel, and took the art world by storm. At the end of 2009, he released 'Double Take', a feature-length film of odd couples and double-deals that casts Alfred Hitchcock's work and persona as central to and reflective of a world in flux. The work uses techniques familiar from 'dial H-I-S-T-O-R-Y' and was similarly well-received. This exhibition was the first British gallery showing of 'Double Take', and presented it together with 'dial H-I-S-T-O-R-Y' and two much earlier works which draw on research undertaken in a province

of Papua New Guinea during the artist's postgraduate studies in cultural anthropology. These early films, with their emphasis on one culture's attempts to reconcile its sense of itself with that of another, provided a telling context for the later works. All the works in the exhibition were informed by Grimonprez's insistent, persistent and political enquiry into the power of the moving image. His use of juxtaposition references the television remote control and the ability it gives a viewer to 'zap' from one image to the next. As news broadcasts meet advertisements, clips from TV shows and Hollywood films, a new narrative is created in which reality and fiction become blurred, contested ideas. Grimonprez makes familiar images seem novel, at once frightening and humorous, subjective and objective. His work reveals and subverts the role the moving image can play in the construction of our personal and political histories, our fears and aspirations, and the way we look at the world and ourselves.

Martin Creed: Down Over Up

30/07/2010 – 31/10/2010

This exhibition showed new and recent work by Martin Creed, one of Britain's most highly-regarded and popular artists. Creed's work captures the public imagination, while also attracting critical acclaim for its generous, accessible approach. He puts ideas out in the world in a variety of materials, not all of them art materials yet not all of them everyday stuff either (while he makes work with readily available, simple things such as planks of wood, stacked chairs or pieces of crumpled paper; he also uses paint, a traditional artist's material, and professionally trained runners and ballet dancers, neither of which are particularly easy to get hold of). In 2001 he won the Turner Prize with 'Work No. 227: The lights going on and off', and in 2008 responded to the prestigious Duveen Commission at Tate Britain with the phenomenally popular 'Work No. 850', in which runners sprinted through the gallery at 30-second intervals. Consisting of recent and newly-commissioned work, this exhibition focused on stacking and progression in size, height and tone – stacks of planks, chairs, tables, boxes, pieces of lego; series of paintings; and works making use of the musical scale. Creed talks about these works in terms of a picture of growth; showing process, progress and things in movement. A highlight of the exhibition was a new commission in which Creed turned the Gallery's staircase into a synthesizer, with each step sounding a different note on the scale as the audience walked up or down. The exhibition's focus on progression – on going up and down steps – gave a context to a new permanent work of public sculpture the Scotsman Steps. Part of a City of Edinburgh Council and Edinburgh World Heritage renovation of Edinburgh's Scotsman Steps, this work is commissioned by The Fruitmarket Gallery and supported through the Scottish Government's Edinburgh Festivals Expo Fund for Edinburgh Art Festival. Creed resurfaced the Steps with different and contrasting marbles from all over the world, creating a visually spectacular, beautiful and thoughtful response to this historic artery.

Childish Things

19/11/2010 – 23/01/2011

Childish Things was The Fruitmarket Gallery's second collaboration with David Hopkins, Professor of Art History at the University of Glasgow, acknowledged authority on Marcel Duchamp, dada and surrealism, increasingly renowned writer on

contemporary art, and curator of the popular 2006 Fruitmarket Gallery exhibition *Dada's Boys: Identity and Play in Contemporary Art*. Like *Dada's Boys* before it, *Childish Things* had its origins in dada and surrealism, but this new exhibition included no dada or surrealist art. Rather, it looked at a post-dada/surrealist interest in toys as signifiers of what Hopkins terms a 'dark poetics' of childhood, bringing together the work of seven senior and historically-significant artists from Britain and the United States. As always in Hopkins's exhibitions, each work by each artist was carefully chosen for its relevance to, and illumination of his initial line of enquiry – each piece spoke volumes, of childhood and its related anxieties; and of the power of art to make a context in which to think ideas through. *Childish Things* seemed to examine the relationship between art, attitudes to childhood and the iconography of play in a new and metaphorically open-ended way. Its historical focus was highly specific. It examined art produced in a twenty-year period between 1983 and 2003 in Britain and the USA, so that a set of themes could emerge from work which was produced in fairly homogeneous social and artistic conditions. From Jeff Koons' celebrations of kiddy-kitsch to Mike Kelley's and Louise Bourgeois' evocations of more sinister or abusive parent-child relations; Susan Hiller's anthropologically-inflected exploration of the aggression underpinning the social conditioning of children, as in the Punch and Judy show ('An Entertainment') was placed in counterpoint to Paul McCarthy's monstrous consumerist / sexual hybrids and Robert Gober's playpen was seen alongside Helen Chadwick's objects which deal with her early adaptive response to playthings. The works displayed in the exhibition were major works by artists at the top of their game; they reacted with each other and with the theme of the exhibition, but were in no way confined, brimming over with meanings too complex to sit easily in anyone's box. *Childish Things* celebrated their independent force as much as the way in which they may be brought together.

Jean-Marc Bustamante: Dead Calm

04/02/2011 – 03/04/2011

Jean-Marc Bustamante is one of France's senior artists and a major figure in the international art world. He has exhibited in major institutions all over the world, and presented work in numerous biennials and festivals, including representing France in the Venice Biennale in 2003. His clear, direct vision manifests itself in an almost bewildering array of materials and media. Over the three decades preceding this exhibition, he moved from working primarily in photography to sculpture, to installation and architectural projects, and finally to painting. His work is unified and characterised by its calm intelligence and a kind of extraordinary ordinariness that helps us see its subject, the world around us, in a new way. In all his work he takes risks, questioning the characteristics of each medium and testing its limits, its capacity for capturing in visual form an impression of a moment in time, an experience or feeling. This exhibition, Bustamante's first in Scotland, included classic work from the 1980s and 90s – the large-scale photographs and sculptures with which Bustamante made his name – and newer work from 2000, in particular a series of paintings on Perspex made especially for The Fruitmarket Gallery and completed in 2010. The selection responded to the spaces and structure of the building: at ground level, the work related to the ground itself, the earth, holes in the earth and the human occupation of nature; upstairs, the work responded to the sky, daylight and changing light levels. In his earlier work downstairs, the origins of

Bustamante's innovative and experimental practice can be seen. Bustamante's art had not been seen enough in Britain, and the Gallery was delighted to bring it to new audiences in Scotland. This exhibition presented our audience with the opportunity to track the development and continued reinvention of Bustamante's ideas and artistic language. Though sitting outside recognizable trends in recent art, Bustamante's work has a formal and conceptual contemporaneity, a freshness, that makes it utterly relevant to the way art is made and looked at now.

Narcissus Reflected

22/04/2011 – 26/06/2011

Curated by David Lomas and Dawn Ades, *Narcissus Reflected* explored both Narcissus and narcissism. Narcissus is the beautiful youth from Greek mythology, turned by the gods into a narcissus flower as punishment for his self-obsession and inability to love anyone other than his own reflection. Narcissism was identified by Sigmund Freud as a passing phase in the development of a 'normal' ego. *Narcissus Reflected* was a scholarly yet also personal, speculative and eclectic journey into the realm of Narcissus. At its appropriately doubled heart lay Salvador Dalí's painting *Metamorphosis of Narcissus* (1937) and *Narkissos* (1976-91) the masterwork of the San-Franciscan artist Jess. Dalí's painting is one of the most famous, most well-travelled and most reproduced works of modern art, although this exhibition offered a rare chance to see the painting alongside the poem Dalí wrote to accompany it, and a wealth of preparatory sketches and other material. Jess's large, hand-drawn collage, by contrast, has never before traveled outside America. This exhibition presented it for the first time together with all the material of its making – sketches, a pin board with all the collage's sources, and a preparatory notebook. *Narcissus Reflected* weaved a web of connections around these two great pictures, following the thread of Narcissus through experimental film and photography from the 1920s to the 1960s, winding up in the big, immersive contemporary environments of Yayoi Kusama's *Narcissus Garden* (1966) and Pippilotti Rist's *Sip My Ocean* (1996). The works in the exhibition kept in play the full variety of meanings of the myth of Narcissus, the exhibition exploring, and seeking to explain, the enduring appeal of the Narcissus subject in art. Artists: Cecil Beaton, Bill Brandt, Claude Cahun, Salvador Dali, Charles Henri Ford, Florence Henri Jess, Yayoi Kusama, Willard Maas, Pierre Molinier, Paul Nash, George Platt Lynes, Pippolotti Rist.

Karla Black: At Fault

02/06/2011 – 27/11/2011

Scottish Artist Karla Black had a solo presentation at the 54th International Art Exhibition — la Biennale di Venezia, the world's largest and most prestigious showcase for contemporary visual arts. The exhibition was curated by The Fruitmarket Gallery and was presented at Palazzo Pisani (S. Marina). 2011 Turner Prize nominee Karla Black presented an exhibition of new abstract sculptures that hovered between energy and mass — pulverised, atomised, piled, layered, supported, suspended and spilling out onto the floor; a mass of colour and material that filled the 15th century Venetian Palazzo Pisani. These 'almost objects' were intimately and painstakingly worked in situ by the artist into exquisitely detailed aesthetic forms. While not exactly site-specific, these works were made with their physical and conceptual context in mind. In this exhibition Black presented forms and

compositions in Vaseline and marble dust, sugar paper and eye-shadow, soil, powder paint and plaster, polythene, cellophane and soap, in crumbling, peeling washes or dustings of high key mid-colours like peach, baby blue and pastel pink. Black described these works as being 'caught between thoughtless gestures and seriously obsessive attempts at beauty'.

Martin Creed: Work No.1059, The Scotsman Steps

30/06/2011 – (permanent artwork)

Ingrid Calame

04/08/2011 – 09/10/2011

The Fruitmarket Gallery presented the first solo exhibition in Scotland of the work of American artist Ingrid Calame, whose beautifully-coloured, intricate drawings and paintings have a specific, if abstracted, relationship to the world. The exhibition presented the development of Calame's singular visual language from her earliest tracings on her studio floor to her most recent workings and reworkings; bringing together drawings and paintings made from 1994 to 2011, including a new wall drawing, 'L.A. River at Clearwater Street 2006-8' (2011) made especially for and in The Fruitmarket Gallery. The sources of most of the work are markings from the dried-out concrete banks of the L.A. River, and three locations in Buffalo, New York: the ArcelorMittal Steel Shipping Building, the Perry Street Projects wading pool, and the Albright-Knox Art Gallery car park. The paintings and drawings all begin with Calame tracing marks, stains and cracks on the ground. She then combines, layers and retraces the tracings before transforming them into drawings in coloured pencil or pure pigment, and paintings in enamel or oil paint. The works that result from this singular process are beautiful and intelligent abstractions. Displayed in a gallery, they retained their connection with the world outside at several removes, exerting an oddly insistent presence. The exhibition opened with a work that makes material the journey from ground to wall, 'sspsps...UM biddle BOP' (1997), a huge painting on Mylar (architectural tracing paper) that draped from the gallery wall to the floor, taking up equal parts of wall and floor. Calame locates material and metaphorical value in forms on the ground, but the works themselves also carry with them a narrative sensibility she calls micro-histories. For instance, in 'ArcelorMittal Steel Shipping Building One, No. 233' (2009), the orange parking bay number 233 and accompanying oil stains are legible. Calame describes her process as a way of 'making frozen moments rather than using the narrative structure that a time-based medium involves', building up a vocabulary of forms through reusing particular markings in different works and proposing a language all her own, a fusion of figuration and abstraction. In the upstairs gallery space, work from 2010-11 presented this fusion on a grander scale. The new wall drawing, 'L.A. River at Clearwater Street 2006-8' (2011), was presented together with a series of her most recent work. In all of her work, Calame recuperates the overlooked or neglected remains of human actions, instrumental, incidental or accidental. The compositions capture time, making plain its passing and our inevitable mortality.

Bill Bollinger

28/10/2011 – 08/01/2012

The Fruitmarket Gallery was proud to present this major exhibition of the work of American artist Bill Bollinger (1939–1988), one of the most important artists of the 1960s. A work of art historical rediscovery as well as an exhibition of great power and beauty, it brought an artist once mentioned in the same breath as Bruce Nauman, Robert Smithson, Eva Hesse and Fred Sandback back for serious reconsideration. Bollinger's work is characterised by his sensitive use of the idiosyncrasies and possibilities offered by technical and industrial materials. His use of aluminium pipes, rope, rubber hoses, chain-link fencing, lightbulbs and wheelbarrows is as radical and direct as it is elegant, exploiting physical laws such as gravity, balance, and the intrinsic properties of water. His sculpture, created in the 1960s at the height of the space race, has an astonishing energy and power, even today. The exhibition brought together major sculptures and drawings by Bollinger, including most of his existing works from collections in Europe and America, and careful reconstructions of lost works from his celebrated solo exhibitions, and from his participation in iconic group exhibitions from the late 1960s in New York. It provided the first ever overview of Bollinger's brief, but extremely intense, artistic career, and provided an opportunity to rediscover the radical practice of this exceptional artist who, in his own words, was 'not interested in the aesthetics of form but the fact of form'; who considered his work 'not as primarily expressive through form but declarative through state'. Organised by the Kunstmuseum Liechtenstein in collaboration with The Fruitmarket Gallery, Edinburgh and ZKM | Museum of Contemporary Art Karlsruhe.

Anna Barriball

21/01/2012 – 09/04/2012

Anna Barriball (born 1972, Plymouth, lives and works in London) makes work which moves between the parallel languages of drawing and sculpture, often using the practice of drawing to create something which might be more properly understood to be sculpture. Sheets of paper pressed insistently by her pencil up against windows, walls and doors become heavily material objects, while things in the world – windbreaks, found photographs, a fireplace – are redrawn as artworks through subtle alteration. This exhibition brought together work made over the previous ten years, and encompassed drawing, sculpture and video. It included the kind of works on paper for which Barriball first became known, and also major new commissions: a large windbreak sculpture and a wall drawing. Organised by The Fruitmarket Gallery, Edinburgh in collaboration with MK Gallery, Milton Keynes. Exhibition supported by The Henry Moore Foundation.

Tony Swain: Drowned Dust, Sudden Word

19/04/2012 – 08/07/2012

An exhibition of new work by Irish-born artist Tony Swain, who trained at Glasgow School of Art and still lives and works in Glasgow. Swain, who was one of the artists representing Scotland in the 52nd Venice Biennale in 2007, is known for paintings depicting complex private worlds painted over newspaper pages, the newspaper providing both the physical ground and the conceptual starting point of each painting. Swain paints landscapes, cityscapes, seascapes and interiors, frequented and constructed by mountains, sand dunes, meadows, trees, rocks, lighthouses, power stations, landmarks both natural and man-made, boats, bridges, buildings, houses,

furniture and domestic objects. His imagery is often on a vast scale, encompassing huge vistas, but also collapses into intimacy. The marks he makes most usually organise themselves into representation, but sometimes remain as passages of painterly abstraction. A lot of the work generates the expectation of narrative, seeming to lead somewhere both conceptually and formally, yet it eschews this expectation, working instead on and with the picture plane. Fragments of the newspaper survive, transformed and transfigured by their inclusion in Swain's painted world. This exhibition consisted entirely of new work, made specifically for The Fruitmarket Gallery.

Dieter Roth: Diaries

02/08/2012 – 14/10/2012

Dieter Roth (1930–98) was an artist of astonishing breadth and diversity, producing books, graphics, drawings, paintings, sculptures, assemblages and installation works. He was also a composer, musician, poet and writer. For Roth, art and life flowed readily into each other and much of the material for his artistic output came from his everyday experiences. Throughout his life, Roth kept a diary: a space to record appointments, addresses, lists and deadlines but also ideas, drawings, photographs and poems. His diaries teem with graphic exuberance and proved a rich source for his work. The Fruitmarket Gallery was fortunate in being able to show Roth's diaries to the public for the first time in an exhibition which explored the importance of the idea of diary-keeping in the work of this influential artist. Many of Roth's works can be understood as kinds of diaries. In the mid 1970s, he attempted to record a year of his life by collecting and preserving all items of waste less than 5mm thick. The resulting work, 'Flat Waste', celebrates and subverts the ordering principle of a diary. Solo Scenes, a vast video diary, records the last year of Roth's life on 128 video monitors. Although Roth died in 1998, his work remains of interest to artists and audiences alike. He had a particular connection to Edinburgh, having been part of Richard Demarco's exhibition Strategy Get Arts at the 1970 Edinburgh International Festival. This was the first time his work had been seen in Scotland since.

Galápagos

02/11/2012 – 13/01/2013

This exhibition brought together work by twelve artists who travelled to and spent time in the Galápagos archipelago through a residency programme initiated in 2007. Each artist was invited on the basis of their profound engagement with the opportunity, and each found the experience transformative for their artistic practice and their life. Collectively they demonstrated a considerable variety of approaches and disciplines within the visual arts, ranging across film-making, video, installation, painting, sculpture, photography, animation, illustration and sound. The artists also brought to the project, and developed during it, considerable skills of communication and interaction with scientists, tourists, and local inhabitants of the Galápagos, allowing them to explore subjects of scientific or social interest consistent with their artistic concerns in depth. The works they produced individually give compelling form to profound personal visions developed through their experiences on the islands. Shown together, they built a unique dreamscape of a remarkable place, messages for mankind from the stark realities of Galápagos. Artists: Jyll Bradley, Marcus

Coates, Dorothy Cross, Alexis Deacon, Jeremy Deller, Tania Kovats, Kaffe Matthews, Semiconductor, Alison Turnbull, Paulo Catrica.

Massimo Bartolini: Studio Matters +1

01/02/2013 – 14/04/2013

Massimo Bartolini (born 1962, Cecina, Italy) is internationally renowned for his immersive, experiential art. His work is often talked about in terms of metamorphosis and experimentation – he makes art which changes space and our experience of it and which acknowledges, in its finished form, the processes by which it was made. This exhibition engaged directly with this, by presenting one major installation together with a selection of small sculptures and works on paper, taken directly from Bartolini's studio and exhibited for the first time. Though he is known for large installations made on site, the studio still matters to Bartolini: in his words, 'In the studio is where I really think. But since I'm not a conceptual artist, I need to do something while I'm thinking'. The small sculptures and works on paper – 'studioworks' – are what he does. This exhibition opened with 'La strada di sotto (The Street Below)', a glowing field of coloured lights of the kind used during street celebrations in Sicily. It continued with a selection of the objects and images that Bartolini had been making while thinking over the previous ten or so years. In the context of the confident visual statement made by the installation, these were uncertain objects whose status and meaning were in flux. They were not models for major sculptures, but containers for thought or maybe impulses towards it. The exhibition was organised in collaboration with S.M.A.K, Ghent, who showed the studioworks together with a different installation – 'Organi (Organs)' – in June 2013.

David Batchelor: Flatlands

04/05/2013 – 14/07/2013

David Batchelor (born 1955, Dundee) is best known for his vividly-coloured sculptural installations of illuminated lightboxes, industrial dollies, and other found objects. These three-dimensional works perhaps belie the fact that the root of his interest is and always has been in drawing, painting, abstraction and the monochrome – preoccupations that are best charted in his immensely varied two-dimensional work. This exhibition was the first in-depth presentation of David Batchelor's drawings and paintings. Having originally studied painting, Batchelor had, over the twenty years prior to the exhibition, made colour his leitmotif. Not the colour found in nature, but the synthetic colour of the illuminated street sign and lurid glare of the nocturnal metropolis. Whether using conventional materials such as pencil, ink, pastel, gouache and acrylic, or highlighter pen, spray or gloss paint and industrial tape; whether making drawings or paintings intended to be simply drawings or paintings, or making carefully-plotted diagrams of proposals for sculpture, Batchelor's two-dimensional works show how formal rigour and a modernist aesthetic can be subverted by the deployment of intense, exuberant colour.

Gabriel Orozco: Thinking in Circles

01/08/2013 – 18/10/2013

Gabriel Orozco (born Jalapa, Veracruz, 1962) is one of the foremost international artists of our age. Rising to prominence in the early 1990s, he has developed a consistently innovative practice, making work which not only captures the

imagination but also powerfully engages with key material and conceptual issues of what it is to make art. This new exhibition took the 2005 painting 'The Eye of Go' as its starting point, and looked at how the circular geometric motif of this painting – part of a way of thinking for Orozco, a way to organise ideas of structure, organisation and perspective – migrates onto other work, recurring in other paintings, sculptures and photographs. A highlight of the exhibition was a series of large geometric works on acetate, made in the mid 1990s, yet never before exhibited. Rather than surveying the whole range of Orozco's practice, the exhibition seemed to cut a conceptual slice through it, to look deeply into the mechanics of the artist's thinking and working process. Not only did the exhibition propose a different view of Orozco's major contribution to changes in art in the 90s but it brought to the fore the urgent problem of art's 'makeability' now.

Louise Bourgeois: I Give Everything Away

26/10/2013 – 23/02/2014

Louise Bourgeois is one of the greatest and most influential artists of our time. In a career spanning seven decades, from the 1940s until her death in 2010, she produced some of contemporary art's most enduring images, making sculptures, installations, writings and drawings which, in mining her own psyche, have entered the collective unconscious. Bourgeois's work is personal yet universal, rooted in the details of her own life, but reaching out to touch the lives of others. This exhibition of work on paper presented some of her most intimate work, both drawing and writing. The exhibition began with a labyrinthine presentation of Bourgeois's 'Insomnia Drawings', a remarkable suite of 220 drawings and writings made between November 1994 and June 1995. Created in the suspended state between sleeping and waking, 'The Insomnia Drawings' contain all the major themes of Bourgeois's work and reveal the close link between drawing and writing that is such a key part of her practice. Also in the exhibition were two suites of large-scale works on paper, 'When Did This Happen?' from 2007, and 'I Give Everything Away', made right at the end of the artist's life in 2010. A mix of writing, drawing and printmaking, these large works are both haunted and haunting. This exhibition complemented a major ARTIST ROOMS exhibition of work by Louise Bourgeois on display at the Scottish National Gallery of Modern Art – *Louise Bourgeois, A Woman Without Secrets*, Modern One, 26 October 2013 – 18 May 2014.

Tania Kovats: Oceans

15/03/2014 – 25/05/2014

British artist Tania Kovats makes drawings, sculpture, installations and large-scale time-based projects exploring our experience and understanding of landscape. She is best known for 'Tree' (2009), a permanent installation for the Natural History Museum in London; and 'Rivers', an outdoor sculpture in the landscape of Jupiter Artland outside Edinburgh. This new exhibition focused on her fascination with the sea. A highlight of the exhibition was 'All the Sea', an ambitious new work which presented water from all the world's seas, collected with the help of a global network of people drawn in by the idea of bringing all the waters of the world to one place. It was joined by new and existing work all of which had to do in some way with the sea. Sculptures referencing cliff formations; a machine that mimicked the formation of mountains; a sculpture in the form of a reef of proliferating barnacles; a re-orientation

of the world in favour of the ocean drawn on a collection of obsolete atlases; a work exploring what happens when two or more seas meet and a selection of drawings made of and with seawater combined in an evocative presentation of the impact of the sea.

Jim Lambie

27/06/2014 – 19/10/2014

The Fruitmarket Gallery presented a solo exhibition of the work of Jim Lambie, one of Scotland's most internationally significant artists. Known for visually compelling, generous and beguiling work which attracts both popular and critical acclaim, his work makes its magic from relatively humble materials – tinfoil and coat hangers, jackets, mirrors, records turntables, potato sacks, plastic bags and household paint. Lambie first came to public prominence in the late 1990s, and this exhibition included some of his earliest sculptures, reassessing them in the light of more recent work. 'Zobop' (1999), the multi-coloured floor piece that is the artist's best-known work, was joined by earlier works such as 'The Kid with the Replaceable Head' (1996), 'Roadie' (1999) and a new, enlarged version of 'Shaved Ice' (2012/14) that turned the ground floor of the Gallery into a spectacular hall of mirrors. Bringing together two decades of sculpture, the exhibition offered the opportunity to trace the development of Lambie's exuberantly intelligent and visually arresting sculptural language. The exhibition was part of Edinburgh Art Festival 2014 and GENERATION, a Scotland-wide celebration of the last 25 years of contemporary art.

Stan Douglas

07/11/2014 – 15/02/2015

Stan Douglas came to international prominence in the mid-1990s when his film installation 'Der Sandmann' was one of the highlights of Documenta X in 1997. Born in 1960, Vancouver, Canada, Douglas is known for films, photographs and installations which use new and outdated technologies, the tropes of cinema, TV and photography, the conventions of various Hollywood genres, and classic literary texts to examine the intersection of history and memory in evocative, mesmerising artworks. We were delighted to bring 'Der Sandmann' to Scotland, in an exhibition that presented a selection of Douglas's films and photographs, ranging from 'Der Sandmann' to the just-completed 'The Second Hotel Vancouver', exhibited here for the first time. The exhibition included the video installation 'Vidéo', a reimagining of both Orson Welles's film 'The Trial' (itself based on Kafka's novel of the same name) and Beckett's film 'Film'; photographs from 'Midcentury Studio', a recent series of photographs taken by Douglas posing as a fictional North American post-war press photographer; 'Corrupt Files', a sequence of large, beautiful, abstract images; and 'Hogan's Alley' a companion piece to 'The Second Hotel Vancouver'. Together, these works provided both a rich introduction to and a reminder of the practice of Stan Douglas whose investigations into mistaken identity and unstable memory, reconstruction, reinvention and the long shadows the past cast into the present, make him one of the most interesting and important artists of our time.

Possibilities of the Object: Experiments in Modern and Contemporary Brazilian Art

06/03/2015 – 25/05/2015

Curated by Paulo Venancio Filho with artists: Artur Barrio, Waltércio Caldas, Sergio Camargo, Aluísio Carvão, Amílcar de Castro, Willys de Castro, Lygia Clark, Antonio Dias, Fernanda Gomes, Jac Leirner, Antonio Manuel, Cildo Meireles, Ernesto Neto, Hélio Oiticica, Lygia Pape, Mira Schendel, Tunga and Carlos Zilio. In the 1950s and 1960s, artists in Brazil radically transformed what the object of art could be. It was a period of intense experimentation, extremely important to art history, and its effects are still being felt today. Curator Paulo Venancio Filho brought together objects from studios; talking directly to surviving artists from the period, to artists' heirs and estates, and to more contemporary artists still working in this experimental tradition today. The exhibition included objects by some of the most famous of all Brazilian artists – Hélio Oiticica, Lygia Clark, Cildo Meireles, Ernesto Neto – and some whose work has only rarely been seen outside Brazil. On the floor, on walls, hanging from the ceiling, on shelves or gathered together on tables as if still in the studio, these objects invited us to look at art afresh. Playing with ideas around abstraction, figuration, the ready-made and even performance, this show allowed us to think again about what sculpture can be.

Phyllida Barlow: set

27/06/2015 – 18/10/2015

A major exhibition of new work made specially for The Fruitmarket Gallery by Phyllida Barlow, one of the international art world's brightest stars. Born in Newcastle in 1944, and with a career spanning five decades, Barlow is known for monumental sculpture made from simple materials such as plywood, cardboard, fabric, plaster, paint and plastic. Physically impressive and materially insistent, her sculptures are inspired by the outside world, and with the experience of living and looking. Barlow's exhibition set out, in her own words, to 'turn the Gallery upside down'. A new series of large sculptures engulfed The Fruitmarket Gallery in art, spilling from the upper gallery over the staircase and into the ground floor, enticing the visitor from the street and into a new world.

Another Minimalism: Art After California Light and Space

14/11/2015 – 21/02/2016

Curated by Melissa E. Feldman. Bringing the work of a select group of current-generation artists together with that of two pioneers of West Coast American minimalism, this exhibition examined the impact of California Light and Space art on artists working today. Robert Irwin and Larry Bell are two of California's best-known artists. In this exhibition, two of their signature objects – one of Irwin's iconic discs and a Larry Bell cube – signalled the radical and ground-breaking art made in California in the 1960s and 70s. Taking inspiration from this art, works by the more contemporary artists in the exhibition explored the perceptual and psychological aspects of seeing in optically inventive forms, structures, spaces, images and narratives. Some of these works cause profound shifts in our perception by the simplest and most transparent of means – coloured light gels, mist, the deployment of after images. Others use tinted glass, mirror, resins and highly-coloured metals. Two films engaged the viewer in a subtle exploration of perception and the slowing down of time, while photographs used light as both subject matter and material. Together the artists in this exhibition, like those associated with California Light and Space, embraced the temporal and unstable nature of subjective experience. These

are the very ways in which California's minimalism differed from the literalness, pure objecthood, and materiality of New York's. Artists: Uta Barth (Germany), Larry Bell (US), Carol Bove (Switzerland), Sarah Braman (US), Tacita Dean (UK), Olafur Eliasson (Denmark), Sam Falls (US), Jeppe Hein (Denmark), Robert Irwin (US), Ann Veronica Janssens (UK), Spencer Finch (US), James Welling (US).

Sara Barker

12/03/2016 – 05/06/2016

This exhibition by Glasgow-based artist Sara Barker (born in Manchester in 1980) presented two sequences of new work made specially for The Fruitmarket Gallery together with a small number of existing works. Sara Barker works on the boundary between sculpture, painting and drawing. Since beginning to exhibit her work in 2004, she developed a visual language of paint, steel, aluminium, brass and glass; and a way of working which is meditative, focusing on memory, individual perception, and a blurring of line and colour. With its combination of new and existing work, this exhibition offered the opportunity to spend time learning the language of Barker's art, enjoying how her objects change in relation both to you and to each other as you walk around and among them. The exhibition was called CHANGE-THE-SETTING. This title was meant to function like a stage direction, invoking a situation in which one element can be changed to allow the others to recombine in a different way. Exhibition and publication produced in collaboration with IKON, Birmingham.

Damiàn Ortega: States of Time

09/07/2016 – 23/10/2016

Born in 1967 in Mexico City, Damián Ortega is one of the most prominent artists of the new Mexican generation. His work prioritises action over object, seeking to call attention to the dynamism of the world around us, and the hidden poetry in the everyday. For The Fruitmarket Gallery's summer exhibition, Ortega made new sculptures focusing on how the forces of nature – wind, water, earth and fire – act on the earth both independently of and in relationship to humankind. The works in the exhibition were predominantly made from clay, the most elemental of materials. Ortega uses clay to form waves, sculpt icebergs and to track the eroding power of a river on a sequence of plains made from brick. He shows us the sculptural agency of nature and also of mankind, looking at how the landscape has shaped itself but also at how mankind's attempts to harness the land to our own purpose have played a part in the state of the world now. A major new sculpture presented a bewildering array of tools, made from seemingly unfired clay and laid out on tables as if they had just been unearthed in an archaeological dig. The tools moved from the most 'primitive' to the most 'sophisticated', from representations of flint arrowheads to clay facsimiles of mobile phones in a work that was both a celebration of the skill that sets us apart from other animals and a visual history of our exploitation of the natural world. Ortega showed us clay as matter, as energy, as power. His is a restless imagination and the exhibition turned The Fruitmarket Gallery into an arena for the investigation of a world in flux.

William Kentridge and Vivienne Koorland: Conversations in letters and lines

19/10/2016 – 19/02/2017

Curated by Tamar Garb, this exhibition brought together the work of two of South Africa's foremost visual artists, William Kentridge and Vivienne Koorland. Kentridge and Koorland come from the same generation of South African artists. Born in the 1950s, they first met as university students in the mid-1970s and have been talking about art ever since. This exhibition foregrounded a friendship of forty years and a dialogue which has been mutually enriching as the practice of each has informed that of the other. Kentridge is known for his animated films, complex narratives and beguiling imagery drawn and redrawn in charcoal, pastel and paint. Koorland makes huge paintings that are palimpsests of found and original material, both text and imagery. The works of the two artists are very different, yet there is much they share. The selection of works for the exhibition highlighted the formal and thematic links between the work of Kentridge and Koorland, mapping their artistic friendship through shared artistic strategies and a common sense of the urgency and agency of art.

Mark Wallinger Mark

04/03/2017 – 04/06/2017

Known for a practice as stylistically diverse as it is politically engaged, Mark Wallinger creates work that encompasses painting, sculpture, photography, film, installation, performance and public art. This exhibition, presented in two parts, one at The Fruitmarket Gallery and the other at Dundee Contemporary Arts, was brought together in the context of his newest body of work, the 'id Paintings'. A selection from this series of vast paintings, each 360cm high (twice Wallinger's height) and 180cm wide (his height again, and also the extent of his reach with both arms outstretched) was on show in each part of the exhibition. These paintings bring identity into focus as a recurring theme within Wallinger's practice. Painted by hand (and simultaneously by each hand, the left mirroring the right) they bridge image and action. They move his way of working, as Wallinger has said, from 'painting 'I's' to 'I paint'. The standing figure (the subject who stands – and stands up – for something) is one of the most powerful ways in which Wallinger explores identity. This exhibition brought together several such figures, including the bear of Sleeper and the myriad 'I's of the 'Self Portrait' paintings. It also moved beyond the standing figure to look at the importance of naming, marking and symmetry in the artist's work.

Jac Leirner: Add It Up

01/07/2017 – 22/10/2017

Brazilian artist Jac Leirner (born 1961) presented her first solo exhibition in Scotland, combining work from major collections with new work made especially for Fruitmarket audiences. Leirner makes her work from a limited range of everyday materials. Playing with ideas of repetition, obsession and addiction, she uses the same objects over and over again, combining them into astonishingly beautiful sculptures that reveal the material poetics of the mundane. Highlights of this exhibition included 'Little Light' (2005/2017), a work made from a lightbulb and several miles of copper wire; 'Corpus Delicti' (1992), an installation connecting aeroplane boarding passes with ashtrays taken from the aeroplanes on which the artist flew; 'Skin (Randy King Size Wired)' (1992), an ethereal grid made from hundreds of cigarette papers; '120 Cords' (2014), a work made from as many one metre lengths of different colour and type of rope that Leirner could find. These

works were joined by a selection of luminously beautiful watercolours (1980–2016), small works in which the artist layers a limited selection of colours over and over each other with the same additive aesthetic which informs her sculptures.

Jacqueline Donachie: Right Here Among Them

11/11/2017 – 11/02/2018

Jacqueline Donachie took over The Fruitmarket Gallery with a major, mid-career exhibition of sculpture, installation, photography, film and drawing, rooted in an exploration of individual, family and collective identity. Donachie is interested in the structures, platforms and spaces (both actual and conceptual) in and through which we construct and support ourselves in the world. For this exhibition she made a series of new sculptures and installations which were shown in the context of two important existing works, each specially reconfigured and re-presented for the Fruitmarket. A new version of Donachie's classic 'Advice Bar' (1995/2017) opened the exhibition. At once a Minimalist sculpture and a performance piece, it hosted a programme of advice sessions throughout the exhibition, in a nod to the work's first incarnation in New York, during which a young Donachie dispensed drinks and free advice to visitors. Sharing the same collaborative and participatory spirit was 'Temple of Jackie', a miniature social space built into a reconfigured camping trailer. These socially engaged, participatory works set the tone for the exhibition, which continued with an ambitious series of new sculptures which built on the imagery and ideas with which Donachie has been working throughout her career. Making spaces and drawing lines in aluminium, leather, paper and bronze, Donachie makes works that we can look at, sit on, stand beneath and measure ourselves against.

Lee Lozano: Slip Slide Splice

10/03/2018 – 03/06/2018

Lee Lozano was a major figure in the New York art scene of the 1960s and early 1970s, making furiously inventive, irreverent and often tiny paintings and drawings; vast, abstracted paintings that sometimes used tools as their starting point; and conceptual works which took the form of instructions: 'investment piece: be the recipient of a grant. Invest half the money on the stock exchange and hold purchase for a minimum time period of six months'. These works, called 'language pieces' by Lozano, culminated in 'General Strike Piece' ('gradually but determinedly avoid being present at official or public 'uptown' functions or gatherings related to the 'artworld'...') and then 'Dropout Piece' which saw Lozano leave New York and the art scene entirely. Her radical approach to art and life, in particular her systematic refusal to engage with the institutions and support structures of the art world, led somewhat inevitably to her work being neglected and becoming much less well known over time. With this assessment of Lozano's work changing, the Gallery was proud to make this contribution to the re-examination of Lozano's work. This exhibition brought together work from across Lozano's career. A selection of small paintings from 1962 was shown alongside a selection of drawings from the same time – metamorphic and mostly frankly rude. Four vast, abstracted paintings were contextualised both by related drawings and previously unseen notes, instructions and lists. A restaging of *Infictions*, the exhibition of language pieces she made in Halifax, Nova Scotia in 1971, a few months before her exit from the artworld, completed the exhibition, drawing visitors into the world of Lozano's innovative and

uncompromising artistic imagination; the world of a supremely talented painter who in the end prioritised thinking over doing.

Tacita Dean: Woman with a Red Hat

07/07/2018 – 30/09/2018

British-European artist Tacita Dean (b.1965) has a wide-ranging practice that includes drawings, photographs, installations and collections of found objects and images, but she is best known for her use of film, and her advocacy for its preservation as an artistic medium. In 2018, Dean presented three major exhibitions in London around the themes of landscape, portraiture and still life. This Fruitmarket exhibition complemented these, but was distinct from them, exploring the artist's approaches to theatre, performance and narrative. The title – *Woman with a Red Hat* – was taken from the film 'Event for a Stage', around which the exhibition pivoted. Originally commissioned for the 2014 Sydney Biennale as a live theatre piece, the work was Dean's first foray into the theatre and her first experience of working with an actor. The film is an intricate interweaving of the four consecutive performances of the piece. The fierce interplay between the artist and the actor, Stephen Dillane, as they struggle to understand and accommodate each other's artforms makes for a compelling, complex investigation into the balance of reality and illusion in both. Other works in the exhibition expanded upon the themes explored in 'Event for a Stage', looking at the figure of the actor, the role and workings of the script, and the construction of sound and narrative in film. The works ranged from the early installation 'Foley Artist', that dramatises the fiction of cinematic sound, to the film miniature 'His Picture in Little', featuring three actors who have all played Hamlet on the London stage. Together, the works in the exhibition asked us to consider the ways in which theatrical artifice can transport us, and ultimately deliver truth through fiction.

Emma Hart: BANGER

27/10/2018 – 03/02/2019

London based artist Emma Hart (b.1974, London) makes sculpture, photography, film and installation. Her work is often badly-behaved and messy, challenging assumptions and stereotypes in her quest to make art to which everyone can relate. We were delighted that Emma accepted our invitation to make this, her first exhibition in Scotland, and responded with a series of entirely new work, which we showed alongside the major recent work 'Mamma Mia!', made as part of the Max Mara Art Prize for Women which she won in 2016. The exhibition highlighted Hart's work with ceramics, a material she turned to in order to find the 'real' in art: 'clay can be an exciting way to talk about chaos ... what is immediately important is how personal it is. There's a very raw direct relationship between the clay and my hands'. 'Mamma Mia!' is an immersive, beguiling, engulfing installation. You look at it by walking through and around it, pushing your head up into a sequence of large ceramic heads/jugs/lamps which hang from the ceiling, projecting light in speech bubbles onto the floor. The work takes the family as a familiar context: the heads/jugs/lamps hang in family groups, disrupted by slowly moving fans whose blades are ceramic knives, forks and spoons. The newer works in the exhibition used the similarly common ground of the car and urban landscape to look at how we navigate the world and understand ourselves within it, with sculptures that place us

and our families in relation to windscreens, road signs, car bonnets and steering wheels.

Senga Nengudi

16/03/2019 – 26/05/2019

This was the first solo institutional exhibition of the work of Senga Nengudi outside the United States. Originally organised by the Henry Moore Institute, the exhibition brought together pioneering sculpture, photography and documentation of performance from 1969 to the present, including recreations of work not seen since the 1970s and a major new installation. Born in Chicago in 1943, Senga Nengudi has been a trailblazer in sculpture for fifty years. A vital figure in the avant-garde scenes of Los Angeles and New York in the 1960s and 1970s, her work is characterised by a persistently radical experimentation with material and form. Among Nengudi's earliest works are her 'Untitled (Water Composition)' sculptures from the late 1960s–1970s. Made from heat-sealed transparent vinyl and filled with coloured water, these works were unseen for forty years, and a number were recreated especially for this exhibition. Undermining the static and industrial tendencies of Minimalist sculpture, these abstract water sculptures hang and flop with the weight of a body, mimicking flesh while responding to the viewer's touch. The 'R.S.V.P.' series is perhaps Nengudi's best known body of work, and the exhibition included several significant examples. Begun in 1975, the works are made with nylon tights stretched, knotted, filled with sand and mounted between the walls and the floor. Nengudi has referred to these influential pieces as 'abstracted reflections of used bodies' and they remain powerful, yet humble, icons of the triumphs and traumas of the human body. As well as exhibiting them as sculpture, Nengudi used them in performance, and the exhibition included the triptych of photographs 'Performance Piece' (1978), in which Maren Hassinger, a long-time collaborator and choreographer, interacts with 'R.S.V.P.' sculptures. Much of Nengudi's work has been informed by her longstanding interest in spiritual rituals across cultures. 'Ceremony for Freeway Fets' (1978) comprises eleven photographs documenting a performance Nengudi made with Hassinger, David Hammons and members of the Studio Z collective in a Los Angeles freeway underpass in 1978. A new Sandmining installation was made specially for the exhibition, and was shown alongside elements from the 'Wet Night – Early Dawn – Scat Chant – Pilgrim's Song' series from the 1990s, the works together explored the artist's ongoing investigations into the commonalities of different belief systems and pilgrimage. Offering an expansive overview of Nengudi's practice and shedding light on the work of a figure fundamental to Postminimalism, this exhibition asserted Nengudi's vital position within a generation of artists who redefined the possibilities of sculpture and representations of race and gender, while drawing upon a tradition of abstraction. This exhibition was curated by Laurence Sillars, Head of Henry Moore Institute Programmes, and was first shown at the Henry Moore Institute in Leeds.

The Annotated Reader: Ryan Gander and Jonathan P. Watts

20/06/2019 – 14/07/2019

Imagine you've missed the last train. Is there one piece of writing that you would want with you for company in the small hours? Perhaps this text transformed your thinking. It might be a mantra continually returned to. Perhaps it is a text you felt

should be read by younger generations or that you wish you'd encountered as a student. Artist Ryan Gander and critic and writer Jonathan P. Watts put this question to a range of creatives, artists, academics, writers, musicians, and designers, inviting them to suggest such a piece of writing and then annotate it. The annotations add a further layer to the texts, demonstrating and suggesting ways of reading, displaying thought, complicating the relationship between image and text, reading and looking. Collected together to form a library for our times, *The Annotated Reader* includes texts beloved of almost 300 contributors including Marina Abramović, Art & Language, Paul Clinton, Tom Godfrey, Ragnar Kjartansson, Sarah Lucas, Alistair Hudson and Hans Ulrich Obrist. In the exhibition, the texts were printed out and exhibited as stacks hanging from the walls. Visitors were invited to tear off printed texts to compile their own Annotated Reader. In addition, a vending machine sold USBs containing the entire ream of submissions at the cost price of £5.

Night Walk for Edinburgh: Janet Cardiff and George Bures Miller

25/07/2019 – 25/08/2019

Canadian artists Janet Cardiff and George Bures Miller presented an intimate, one-on-one video walk in which the audience was guided by specially created video through Edinburgh's Old Town at twilight.

CLOSURE PERIOD: Redevelopment + Covid-19 Pandemic

Pip Thornton: Arcadia

05/02/2020 – (ended prematurely due to pandemic)

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