

In 2001, the Tate's international collection of modern and contemporary art moved to its specifically redesigned site at Bankside in South London. The move provided the opportunity to 'clean house' so to speak and remove the old 'isms' associated with the chronological historical display thus rearranging the institution for the new millennium. Similarly, in New York, with the majority of its collection destined for storage during rebuilding, the Museum of Modern Art was also "rethink(ing) the institution from top to bottom".¹ In rethinking the institution, MoMA and Tate Modern were not thinking solely of the collection. The institution is more than just the collection it is rather the public perception of that collection. Thus, the directors of MoMA and Tate Modern were looking not only to reinvigorate the collection but also to reinvigorate the way in which the public responded to that collection. The thematic rehang represents an ideal and innovative method of reinventing the collection because it provides accessibility for all levels of interest and expertise. The most common criticism, however, was that accessibility debases great works of art by reducing them to superficial curatorial one-liners. To the contrary, however, the thematic hang extends beyond the recognition of superficial affinities and presents new connections via the juxtaposition of works which enables us to view them in a fresh light.

The advent of the 'blockbuster' exhibition has effectively de-valued the 'everyday' experience derived from the permanent collection in the public mind.² The increasing pressure to stage blockbusters has moved the curatorial focus away from the permanent collection which is arguably the foundation or 'soul' of the museum of art. Museums today are thus presented with the challenge of reinventing the permanent collection with the same sense of the 'time-limited' and 'unique' experience qualities that the 'blockbuster' or temporary exhibition embodies. The difficulty is that permanent collections often span a greater range of stylistic periods, theories, movements and mediums, not to mention varying cultures and geographical locations. The question

¹ Stella, 2001, p. 62

² Smithsonian, 2002, p. 21

becomes how to display this disparate collection of works in a manner which entices the ‘non-art’ public by providing a level of accessibility whilst also catering to the community of historians, critics, and art practitioners in providing a depth of contextual and interpretative information.

Both the Tate Modern and MoMA have attempted to accommodate their diverse audience segments through the introduction of the thematic hang. Frances Morris, the head of collections at Tate Modern believes the institution has a responsibility to provide “a museum for everybody. We have to open a door for each and every person who enters the Turbine Hall.”³ But is it possible to create an exhibition that is simultaneously accessible and didactic? Most critics of the thematic hang believe not. They assert that making art accessible for the ‘non-art’ visitor automatically entails a reduction of the work’s meaning and historical context to its most basic level: the description of the sum of its parts or subject matter. This reduction is seen to over-write the historical, cultural and material specificity of the objects. The thematic hang, however, is able to work on multiple levels providing accessibility for viewers with varying degrees of interest and expertise. This is achieved through the innovative ‘hub’ and ‘satellite’ design of the exhibition. The ‘hub’ provides the basic overriding theme for which the interconnected ‘satellites’ divulge in further complexity. The first cycle of MoMA 2000, *modernstarts*, was centred upon three ‘hubs’ titled *people, places and things*. In conformation with MoMA, the inaugural Tate Modern exhibition was organised along similar subject orientated themes namely *nude/body/action*, *landscape/matter/environment*, *still life/object/real life* and a fourth category *history/memory/society*.

In creating these ‘hubs’ and ‘satellites’, the objective was to move away from the singularity of the chronological display typology towards a new typology which was multifaceted, not only in terms of the narratives open for exploration, but also in terms of the manner in which those narratives were being navigated and explored. In presenting the works thematically, MoMA and Tate Modern were able “to offer something that was questioning and partial, instead of something that pretends to be definitive and

³ Morris, 2006, webcast

comprehensive.”⁴ An exhibition which can be navigated freely, ‘dipped in and out of’, allowing the visitor to determine not only their point of entry and exit but also the depth and distance of their exploration.

The Tate Modern and MoMA, were effectively asserting through their exhibition design, that there is no right or wrong way to view art. There is no definitive art history and in fact modern art is not really all that modern, that it was not “an abrupt break with all tradition” as Herbert Read has suggested but rather a continuation of classical art through a continuation of subject matter and/or genre.⁵ This reassures visitors that modern and contemporary art is no more difficult to understand than representational art based on classical themes. This is an important first step in the education of ‘non-art’ visitors. It is vital to disprove the mantra that in order to truly engage with modern art one must engage with the discourses of modern art. It is possible and valid to engage with art on a purely visceral level and that engagement can provide the foundations for further research qualities which may include the historical, cultural and material specificity of a work. The thematic hang encourages visceral engagement with works by asserting both the similarities and dissimilarities through juxtaposition.

The most contested juxtaposition of works in *modernstarts* was that of Rineke Dijkstra’s *Odessa, Ukraine, August 4, 1993* (fig. 1) and Paul Cezanne’s *Bather* of 1925 (fig. 2). Many critics questioned whether it was possible to compare the mediums of photography and painting. Stella argues that they are incomparable as one is “the creation of a visible event” the other “the recording of a visible event.”⁶ It is true that Dijkstra’s photographs are documentary in nature. She photographs her subjects exactly at the point and place where she comes across them⁷. Whereas Cezanne’s *Bather* is a studio construct set in a non-specific landscape.

⁴ Elderfield, 2000, p. 20

⁵ Elderfield, 2000, p. 19

⁶ Stella, 2001, p. 64

⁷ Stange, 2005, p. 58

When one compares the two images the affinity of the figures highlights their similarities but more importantly it highlights their dissimilarities. One begins to notice details within both works previously unseen. We only become aware of these dissimilarities when they are placed in juxtaposition. Thus it is possible to make new connections between works and advance our understanding of both independently and collectively.

In both of these works, the figures are posed, yet Dijkststa's model confronts the viewer, he is aware of the "conventions of portrait photography" and seeks to define himself for the viewer through posture, attitude and facial expression.⁸ Cezanne's model is anonymous. It is not a portrait concerned with the individual. Meyer Schapiro aptly describes Cezanne's *Bather* as "a statue in a landscape" referring to its allusion to the poses of classical sculpture.⁹ It is a pose that is both simultaneously static and forward moving. Cezanne looks both backwards through subject matter and forward through formal construct, both connecting and isolating his art to and from the art of the past. These two works beautifully summarize the ideology behind the thematic hang: which is to connect the works of the past to those of the present. The connection not only highlights the relevance of historical works to contemporary artists but also provides an anchor for the understanding of contemporary work for 'non-art' and art educated visitors alike.

Through comparison we begin to focus on the formal qualities of the works. Both subjects are placed centrally within the pictorial plane and viewed from below so that the horizon line is low and the figures are outlined against the sky. Cezanne uses black outlines to separate his figure from the background whilst Dijkstra achieves a similar effect through use of the camera's flash bulb.¹⁰ Interestingly, the background of Dijkstra's photograph loses its three dimensional quality, the land, sea and sky are flattened into a hierarchy of coloured bars and the real becomes less real than Cezanne's detailed rendition of landscape. The juxtaposition forces you to take note of these aesthetic and formal qualities which serve to underline the strengths of both works.

⁸ Stange, 2005, p. 58

⁹ Schapiro, p. 4

¹⁰ Stange, 2005, p. 58

Just as the similarities between works can act to highlight their dissimilarities, as we saw with the works of Dijkstra and Cezanne, the dissimilarities can also highlight often unobvious similarities between works as is the case with Piet Mondrian's *Pier and Ocean 5* (fig. 3) of 1915 and Vincent Van Gogh's *Starry Night* (fig. 4) of 1889. Both of these works are presented as part of the *places* exhibition within *Modernstarts*. The Mondrian is not readily obvious as a landscape and the difficulty of reading meaning within the geometric construction of lines may deter viewers from properly contemplating its formal qualities. The striking juxtaposition of these two works presents the viewer with the problematic task of discerning the relationship between them. Peter Schjeldahl denotes this as one of the fundamental failures of the thematic hang as we are required to spend a considerable amount of time deducing the relationship. "Rather than abandoning oneself to the works on display, one is driven to winking out the calculation that has put them where they are."¹¹ This is, however, where the 'historical, cultural, and material specificity' supported by art historians and critics enters the equation. It is all part of the fun and challenge of the thematic hang but it also makes us re-evaluate and thoroughly examine works that we may have lightly passed over within the chronological exhibition typology.

Both of these works in fact evolved from a singular impetus, the emotional response to stars in the night sky. Mondrian was inspired by the play of light upon the water experienced whilst walking at night on the beach at Domberg in The Netherlands.¹² Van Gogh was also inspired by the stars and painted numerous renditions of the subject. Whilst the inspiration for both Van Gogh and Mondrian was the same their interpretation of the subject matter could not be more different. Van Gogh conveys an emotional response to his environment through the lyrical and organic structure of short linear brush strokes whilst Mondrian presents an emotionally devoid hierarchical geometric construction. We could say that essentially Van Gogh feels the spirituality of nature whilst Mondrian maps the physicality of nature. Such juxtaposition as presented by Mondrian and Van Gogh may encourage the viewer to question why two such vastly

¹¹ Heartney, 2000, p. 100

¹² Chan and Gonzalez, 2000, p. 171

different outcomes resulted from the same impetus. The answer to this question lies within the 'historical, cultural and material specificity' of each work and thus the institution has the potential to encourage the further research inquiries of visitors. The further research is in this case the investigation of specific styles and movements. Thus, the thematic hang provides a visceral appreciation of aesthetic qualities and a depth of information in terms of historical context and stylistic movements making it both accessible and didactic.

The thematic hang further represents an innovative and creative approach to exhibition design because it is flexible, constantly under review and open for challenge and evolution. On the occasion, where juxtapositions do not successfully dialogue with each other and therefore provide no new connections or insights, the works can be juxtaposed anew. Perhaps the most lamented juxtaposition of works at Tate Modern was Richard Long's *Slate Red Circle* (fig. 5) of 1988 and Claude Monet's *Waterlilies after Nymphéas* (fig. 6) of 1916.

Adrian Searle, the Guardian's art critic, described it as the most "glaringly awful moment" in the gallery. "What does Long's red slate circle, down on the floor like a miniature mountain range, have to say for itself? Suddenly, it is a stone water lily." Monet's *Waterlilies* was seen to provide the context for Long's sculpture and no more which was antithetical to Monet's intention.

In comparison, MoMA's 2004 juxtaposition of Monet's *Reflections of Clouds on the Water Lily Pond* (fig. 7) of 1920 with Barnett Newman's *Broken Obelisk* (fig. 7) of 1963-9 created a more successful and reflective dialogue between the two works. It can be argued that Monet's painting once again provides the context for the viewing of the sculpture and indeed it reflects the previous installation of Newman's *Broken Obelisk* in a pond outside the Rothko Chapel in Houston (fig. 8). Both works, however, communicate beyond the superficial provision of context as they both allude to the idea of surface albeit in different ways. Monet's *Reflections* explores the ambiguity of depicting three dimensional space upon a two dimensional surface. The clouds are reflected in the water amongst the lily pads, the lily pads appear to rise above the clouds representing a reversal

in order of the natural world. Philosophically it can speak of the unknown depths of the natural world and the eternity of its cycles.

Similarly, one can view the pyramidal base of Newman's *Broken Obelisk* as being submerged below an imaginary plane upon which its point intersects with that of the inverted obelisk. The inverted and broken obelisk refers to the monuments of the past as does the pyramid base. The directional lines of each sculptural piece move between the 'above' and 'below' point of the surface plane in a very similar manner used by Monet in his *Reflections*. The two parts of the sculpture balance precariously on their points. Newman's sculpture is therefore as much a comment on the impermanence of the human legacy as Monet's is a comment on the eternity of the natural world. The juxtaposition of sculpture and painting has the ability to change the way in which you observe and interpret both.

Thematic juxtaposition can also affect the way in which visitors interact and approach works of art. In *still life/object/real life* at Tate Modern, Carl Andre's *Steel Zinc Plane* of 1969 (fig. 9) lies immediately before the visitor upon the floor at the entrance to the gallery. In order to enter the exhibition space the visitor is required to traverse across the work of art. The physical interaction of walking across the work has specifically affected the manner in which the viewer approaches the proceeding work, Donald Judd's *Untitled* (fig. 10), sculpture of 1972 with which it is juxtaposed. As a result of this new physical relationship between the viewer and the work of art, it has been observed that viewers are more compelled to touch the enticing red enamel of the copper box construct, whereas, in previous juxtapositions, where the viewer was not required to physically interact with the preceding work they were not compelled to touch.¹³ Thus, Warburton has shown that juxtaposition can change the way in which viewers physically engage with the works on display. Critics of the thematic hang, however, question whether it is also possible to change the way in which the viewer attends to the works on display?

¹³ Warburton, 2006, webcast

Hilton Kramer has likened the Tate to a “culture mall... which addresses itself not only to a pop sensibility but to a pop attention span.”¹⁴ Steve Edwards, a lecturer in art history at the Open University of London, asks “How do you get them to switch their attention mode.”¹⁵ In order to change viewer’s modes of review and response to works of art time and continual reinforcement is required. Thus the thematic exhibition is the ideal format through which to achieve this change. The evolving nature of the thematic display encourages multiple visits whereby the viewer is required to re-examine works and derive fresh associations and interpretations. The thematic display builds on the viewer’s knowledge in slow increments evolving from basic themes to more complex concepts and contexts. Thus the thematic hang enables the drive for deeper research qualities within the viewer because new connections and insights about works are continually evolving and reasserting themselves.

The incredible success of the thematic rehang of both MoMA and Tate Modern’s permanent collections provides a testament not only to the accessibility and vitality of the display typology but also to its ability to intrigue and initiate further research qualities within the viewer. MoMA’s *Modernstarts* achieved an astounding response from the viewing public, generating more than 4,000 visitors each day.¹⁶ This is greater than any temporary exhibition staged by other institutions in New York that year, considerably more than the Metropolitan’s Blockbuster “Egyptian Art in the Age of Pyramids” which attracted 3560 visitors per day.¹⁷ Thus the thematic display of the permanent collection has not only matched the public perception and expectation of the temporary exhibition but far exceeded it.

Similarly, the Tate Modern attracted 5.25 million visitors in its first year, making the new Tate the most popular modern art museum in the world. It could be argued, however, that the success of both these thematic rehangs is attributed not to the sense of a “time-limited” and ‘unique’ opportunity in relation to the exhibition of the collection but rather

¹⁴ Kramer, 2001a

¹⁵ Edwards, 2006, webcast

¹⁶ The Art Newspaper, 2000

¹⁷ The Art Newspaper, 2000

with the closing of MoMA for a substantial period and with the “sensation” created by the unveiling of the new Tate Modern venue. The success of the thematic hang has however continued well beyond these events. The Tate Modern has now successfully maintained an attendance figure of approximately four million a year to present.¹⁸ Nicholas Serota, the director of Tate Modern, was expecting a drop of from 4 to 2 million after the first year but five years on the popularity is unchanging and approaching a total of 22 million visitors¹⁹.

So when Frank Stella in his criticism of *Modernstarts* asks that museums recognise their “true audience” in order that “its mission in the future...become clear.”²⁰ We must respond that this is exactly what MoMA and the Tate Modern have done in rehangng their collection thematically. Whilst, Stella and other like minded critics are bemoaning the loss of quietude in the museum, the thematic rehang is nothing but beneficial for the art community at large. The popularity of the thematic hang has increased attendance in Museums by making art more accessible therefore nurturing a greater public awareness and interest in art of the past and future. Contemporary artists can only benefit from the increased exposure accessibility provides. Greater accessibility directly impacts on the level of funding for contemporary art installations such as the Unilever series. More opportunities for artists also translate into more opportunities for critics and historians who are provided with an increased audience and increased demand for their services.

The benefit to all is further highlighted by the large number of works acquired by Tate Modern not only through exhibition revenues but also through acquisition funds and committees relying on charitable donations and gifts. The most notable of which has been the recent gift of sixty pieces from Tate trustee Janet Wolfson de Botton which includes works by Andre, Artschwager, Judd, LeWitt, Ryman, Schnabel, Scully, Warhol, and so on.

¹⁸ Tate Modern, 2006

¹⁹ Sudjic, 2005

²⁰ Stella, 2000, p. 63

In review of the thematic display, we can assert that it is a successful method of enticing 'non-art' viewers into revisiting the permanent collection. Not only does it present a visceral experience but also provides new connections and interpretations of works through juxtaposition. This juxtaposition highlights the similarities and dissimilarities of works and focuses attention on their formal qualities. The focus on formal qualities can lead the viewer to inquire further into the didactic qualities of historical, cultural and material specificity. Thus, the thematic rehang represents not only a creative and innovative method of display but moreover an essential method in that it generates greater interest and desire within the community to maintain and further the cultural heritage of visual arts for future generations which unarguably benefits all.

Illustrations



(fig. 1) Rineke Dijkstra, *Odessa, Ukraine. August 4, 1993*. Chromatic color print. 5' x 4'1/4", Museum of Modern Art, New York



(fig. 2) Paul Cezanne, *The Bather*, 1885-1887, Oil on canvas 50 x 38 1/8 in, Museum of Modern Art, New York



(fig. 3) Piet Mondrian, *Pier and Ocean 5*, 1915, Charcoal and gouache on paper, mounted on panel, 90.2 x 123 cm, Museum of Modern Art, New York



(fig. 4) Vincent Van Gogh, *Starry Night*, 1889, oil on canvas, 29 x 36 ¼ in, Museum of Modern Art, New York.



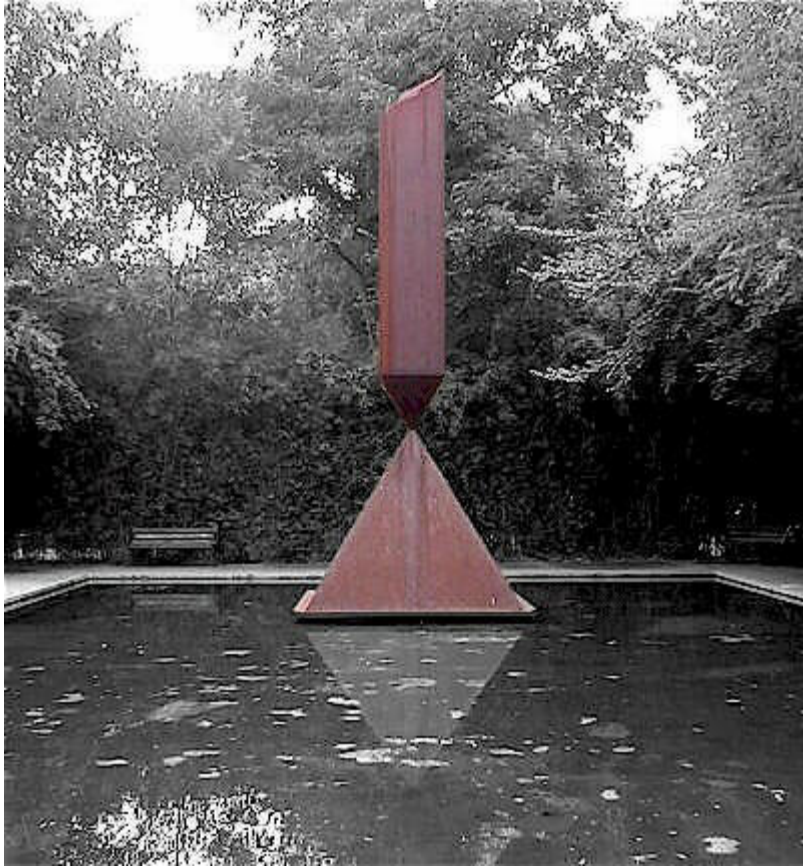
(fig. 5) Richard Long, *Red Slate Circle*, 1988, Sculpture, Tate Modern, London



(fig. 6) Claude Monet, *Water-Lilies after Nymphéas*, 1916, Oil on canvas, 2007mm x 4267mm, Tate Modern, London



(fig. 7) Claude Monet's *Reflections of Clouds on the Water Lily Pond*, 1920 and Barnett Newman's *Broken Obelisk*, 1963-9 at MoMA, 2004



(fig. 8) Barnett Newman, *Broken Obelisk*, outside the Rothko Chapel, Houston



(fig. 9) Carl Andre, *Steel Zinc Plane*, 1969, steel and zinc plates, 1840 x 1840 mm, Tate Modern, London



(fig. 10) Donald Judd, *Untitled*, 1972, Copper, enamel and aluminium object, 916 x 1555 x 1782 mm, Tate Modern, London

Bibliography

Blazwick and Morris, 2000 : Iwona Blazwick and Frances Morris, “Showing the Twentieth Century”, Iwona Balzwick and Simon Wilson (eds.), *Tate Modern: The Handbook*, London: Tate Gallery Publishing, 2000 pp. 28-39

Blazwick and Morris define the impetus for the derivation of the thematic hang and outline the ideological framework on which it was formed. As the handbook, for the display of Tate Modern’s permanent collection this was an essential source in determining the argument of my essay.

Danto: 2000: Arthur Danto, ‘What’s in a Name?’, *The Nation*, 17th July, 2000, www.thenation.com, 14 October 2006

Danto summarizes Greenburg’s definition of modern art and articulates and argues Greenburg’s ideas on modern art. He looks at what is and is not to be considered modern art and relates this discussion to the works comprising MoMA’s *Modernstarts* exhibition. This article provides an interesting look at modern art but was not particularly relevant to the development of my argument in support of thematic exhibitions.

Editorial, 2000: Editorial, ‘The Tates: Structures and Themes’, *The Burlington Magazine*, Vol. 142, No. 1169, 2000 pp. 479-480

This editorial whilst praising the spatial qualities of the new Tates architecture reviews the thematic display as banal as asserts that we are “not re-orientated or offered a fresh vision” but rather encouraged to visually wander aimlessly. Moreover the writer felt that the exhibition was predicated on the assumption that visitors are already familiar with the history of modernism and will therefore rejoice at the clever juxtaposition of works. This editorial provided a useful perspective and thoughtful criticism of the Tate Moderns rehang.

Edwards, 2006: Steve Edwards, 'Displaying Modern Art', webcast, 2006, http://www.tate.org.uk/learning/studydays/museums_art_history/default.htm, accessed 10 October 2006

Steve Edwards speaks about the previous displays at Tate Modern in order to provide a basis for the discussion of the current arrangement of the collection. An interesting and informative lecture which features interviews with Tate curators as well as some of their critics.

Elderfield, Reed, Chan and Gonzalez, 1999-2000: John Elderfield, Peter Reed, Mary Chan and Maria del Carmen Gonzalez, 'Making modernstarts', *Modernstarts: People, Places, Things*, exh. Cat., Museum of Modern Art, New York, 1999-2000

The exhibition catalogue is the primary source of reference for the first cycle of MoMA 2000: *modernstarts*. It provides an introductory essay on the rationale and organization of the exhibition and additional essays which catalogue the works on display and discusses aspects of their historical context formal qualities.

Heartney, 2000: Eleanor Heartney, 'A Turbo-powered Tate', *Art in America*, Vol. 88, no. 9, 2000, pp. 98-103

Heartney details the move towards the thematic display typology and discusses its rationale, impetus and criticism. She further notes the positive reception of the thematic re-hang at Tate Modern and compares it to the negative reception of the thematic display at Tate Britain. Heartney further details the development of the thematic hang through Tate Moderns future exhibitions such as *Century City* which Nittve refers to as the real mission statement of Tate Modern.

Heartney, 2001: Eleanor Heartney, 'Chronology Dethroned – MoMA 2000 Exhibitions', *Art in America*, 2001, pp. 1-8

Heartney chronicles in detail the three cycles of MoMa 2000, commencing with 'Modernstarts', 'Making Choices' and finally 'Open Ends'. Heartney makes a critical comparison of each with its prospective counterpart at the Tate Modern. She interviews the curators of each respectively who provide some interesting insights into their

motivations behind the exhibitions and the thoughts and feelings concerning the 'other' institutions efforts respectively. This article was extremely relevant in making a critical analysis and comparison of the two institutions approach to the thematic hang.

Hughes, 2000: Robert Hughes, 'Kissing a Grimy Princess: By turning a power station into a gallery of modern art, London's Tate brilliantly clarifies its collections.', *Time*, 156.2 (July 10, 2000), p. 106, *Expanded Academic ASAP*, Thomson Gale, University of Melbourne Library, 19 Oct. 2006

Hughes gives a positive appraisal of the Tate Modern's re-claimed site of the Bankside Power Station. Hughes felt that the breadth and the height of the architectural spaces invigorated the works on display. He did not specifically comment on the move towards a thematic hang but concludes that "This is destined to be a popular building, and it may lift its sometimes difficult contents into popularity as well".

Jones, 2006a: Jonathon Jones, 'Where Have you been all My Life?', *The Guardian*, 2 May, 2006, www.guardian.co.uk, accessed 18 October, 2006

Jones recalls his first reactions of 'horror' and 'disappointment' to the Tate Modern's thematic re-hang of its collection. In 2006, Jones re-visits the Tate with an exclusive behind the scenes look at the new re-hang. He is amazed at the expansiveness of the Tate collection, much of which is hidden away from public view in storage and questions the right of the curator to choose which masterworks the public will see merely because they do or do not adhere to the curatorial theme. Overall Jones is ecstatic about the new re-hang and is relieved to see the return of historical context and 'isms'. He believes that the Tate Modern is finally becoming the influential and progressive institution it always had the potential to be. Jones thoughts on the subject of modernism and the thematic re-hang were thought provoking and his quotes from Frances Morris were particularly enlightening, in all, a very relevant article.

Jones, 2006b: Jonathon Jones, 'Embracing the Modern', *The Guardian*, 2 May, 2006, www.guardian.co.uk, accessed 18 October, 2006

Jones expands on his previous article, detailing why he feels that the 2006 thematic re-hang was more successful than the first hang in 2000.

Kramer, 2001a: Hilton Kramer, 'The Museum as Culture Mall', *New Criterion*, Vol. 19, No. 10, 2001, Expanded Academic ASAP, Thomson Gale, University of Melbourne Library, accessed 18 July, 2006

A critical look at the Tate Modern in its entirety from the architectural re-design of the original factory, the internal gallery spaces to the re-hanging of the permanent collection along thematic lines. Kramer likens the Tate to a culture mall feeling that the incongruous juxtaposition of works effectively reduces great works of art to mere 'sensations', 'pop sensations' readily consumed by crowds with 'pop attention spans'. Kramer presented radical criticisms which were instrumental in the formulation of my argument.

Kramer, 2001b: Hilton Kramer, 'Denying Style: Reflections on MoMA 2000', *The New Criterion*, Vol. 19, No. 5, 2001, pp. 4-8

Kramer describes MoMA's *modernstarts* as a show largely focused on politics, propaganda and pop culture. He bemoans MoMA's revisionist account of the history of modernism asserting that it has been "stripped of its ontology in the name of a hierarchy of preferred subjects. He abhors the thematic display and believes it to be antithetical with the efforts of modern artists to overthrow the salon system.

Madoff, 2000: Steven Henry Madoff, 'Interview with Jeremy Lewison – Director of Collections, Tate Modern, London, England', *Art Forum*, April, 2000, http://www.findarticles.com/p/articles/mi_m0268/is_8_38/ai_61907720, accessed 18 October 2006

Madoff interviews Jeremy Lewison who outlines his role as Director of Collections in determining the works acquired for Tate Modern. He bemoans the difficulty of funding acquisitions with the subsidy allotted remaining the same today as it was in 1982, a mere

1.9 million pounds. Lewison spends a lot of time seeking charitable donations with which to support the acquisition funds.

Moretti, 2000: Franco Moretti, 'MoMA 2000: The Capitulation', *New Left Review*, July-August 2000, pp. 98-102, repr. Charles Harrison and Paul Wood (eds.), *Art in Theory: 1900-2000: An Anthology of Changing Ideas*, London and New York, Blackwell, 2003, pp. 1183-87

Morris, 2006: Frances Morris, 'Tate Modern – A Case Study', webcast, 2006, http://www.tate.org.uk/learning/studydays/museums_art_history/default.htm, accessed 10 October 2006

Frances Morris reviews the controversial opening display of the permanent collection at Tate Modern and discusses the recent rehang of the collection and its departures from the inaugural display. Frances asserts that rehangs allow curators and visitors to revisit the material objects in the collection enabling new experiences and interpretations to emerge. This webcast provided an interesting first hand look at what goes on behind the scenes at Tate Modern.

Ratnam, 2003: Niru Ratnam, 'Hang it all', *The Observer*, 9 March, 2003, <http://observer.guardian.co.uk/magazine/story/0,11913,910323,00.html>, accessed 22 October 2006

Ratnam recounts how a new breed of 'iconoclastic curators are revolutionising both the gallery scene and the way that we experience art.' He interviews 5 of the most cutting edge curators to glean their viewpoint on the business of curating. Iwona Blaznik now at whitechapel but formerly at the Tate Modern speaks of her experiences at Tate in particular the criticism of the thematic hang.

Schapiro: Meyer Schapiro, 'Meyer Schapiro on Cezanne', *artchive*, pp. 1-8 <http://www.artchive.com/theory/schapiro/frame4.html>, accessed 22 October, 2006
New York art historian, Meyer Schapiro, discusses at length Cezanne's *Bather* from the MoMA collection.

Sischy, 2000: Ingrid Sischy, 'Modernstarts', *Interview*, 2000, www.findarticles.com, accessed 22 October 2006

Sischy speaks to John Elderfield, the museum's Chief Curator, and Peter Reed, Curator of the Department of Architecture and Design, about what makes *Modernstarts* tick. A first hand look at the curatorial decisions behind the thematic hang.

Smithsonian Institution, 2002: Smithsonian Institution, Office of Policy and Analysis, 'Marketing Exhibitions: Will They Come?', 2002, pp. 1-49, accessed 10 October, 2006

This report provides a fascinating and in-depth analysis of the process and methods involved in marketing art and science exhibitions. It details the various levels and strategies of marketing, differing points of entry within the exhibition process, consumer motivation and the various target market segments using information collected from 22 American art, science and history museums. This is a valuable first hand account of how institutions view their relationship with their audience.

Stange, 2005: Raimar Stange, ed. Uta Grosenick, 'Rineke Dijkstra', *Women Artists in the 20th and 21st century*, Taschen, London, Madrid, Paris and Tokyo, 2005, pp. 58-63

Stange details the career of Rineke Dijkstra and talks particularly about her techniques and methods of photographing her subjects.

Stella, 2000: Frank Stella, 'Mindless Play and Thoughtless Speculation', *The Art Newspaper*, No. 114, 2001, pp. 62-65

A vastly entertaining rant by Modernist artist Frank Stella who argues against the thematic hang as being detrimental not only to the works of art but also to the artists themselves and the contrary to the concept of Modern art. Although Stella at times goes too far in his criticism, it was refreshing to have an artist's perspective.

Stuckey, 2000: Charles Stuckey, 'Raising the Barr?', *Art in America*, Vol. 88, Is. 5, 2000 pp. 51-57

Stuckey provides a positive review of the new thematic rehang of MoMA's collection finding it refreshing to be able to experience art on a purely aesthetic level. He also highlights the critical issues concerning thematic displays in general and provides some thoughtful insights into specific instances of failure within MoMA's *modernstarts* exhibition. Overall, a very relevant to the development of my argument.

Sudjic, 2005: Deyan Sudjic, 'Power Point', *The Observer*, 1 May, 2005, <http://arts.guardian.co.uk/features/story/0,11710,1473883,00.html>, accessed 18 October, 2006

Sudjic recounts the success of Tate Modern through its record attendance figures and provides comparison to other international museums of a similar status. He notes that the attendance figures of Tate Modern did not drop significantly once the novelty of the new venue had worn off as with the Guggenheim Bilbao. He interviews Nicholas Serota in which Serota gives his thoughts on what makes Tate Modern such an enormous draw card.

Tate Modern, 2006: Tate Modern, 'Attendance Figures', *Tate report 02-04* and *Tate Report 04-06*, <http://www.tate.org.uk/about/tatereport/2006/audience/attendancefigures.htm>, accessed 22 October 2006

These reports describe the aims of the museum in attracting audiences and details the exact attendance figures for all exhibitions occurring from 2002 to 2006.

The Art Newspaper, 2000: 'World Wide Exhibition Figures in 2000', *The Artnewspaper*, 2000, accessed, 14 October, 2006

A listing of exhibition figures for exhibitions world wide in 2000.

Wilkin, 2000: Karen Wilkin, 'Re-thinking modernism' *New Criterion*, Vol. 18, no. 5, 2000) *Expanded Academic ASAP*. Thomson Gale. University of Melbourne Library, accessed 14 Oct. 2006

Karen Wilkins provides a positive review of the *modernstarts* exhibition describing it as 'ambitiously conceived, thoughtful and thought provoking'. Wilkins focuses primarily on the 'people' section of the exhibition analysing the pairing of works.

Warburton, 2006: Nigel Warburton, 'Juxtaposition', webcast, 2006, http://www.tate.org.uk/learning/studydays/museums_art_history/default.htm, accessed 14 October, 2006

Philosopher Nigel Warburton considers some of the issues raised by juxtaposition using examples from the recent Tate Modern re-hang. He demonstrates how particular juxtapositions can affect the viewer in semi- or pre-conscious ways.

Wroe, 2003: Nicholas Wroe, 'No Stone Unturned', *The Guardian*, 28 June, 2003, www.guardian.co.uk, accessed 20 October, 2006

Wroe provides a critical analysis of the Tate Moderns *landscape/matter/environment* with particular focus on the juxtaposition of Richard Long's *Red Slate Circle* and Claude Monet's *Waterlillies*.