

Thomas Joshua Cooper

In The Near Field

22 September - 29 October 2022

Annely Juda Fine Art

23 Dering Street London W1S 1AW

ajfa@annelyjudafineart.co.uk

www.annelyjudafineart.co.uk

Tel 020 7629 7578 Fax 020 7491 2139

Monday - Friday 10 - 6 Saturday 11 - 5

cover: Mythic Stone, Gullfoss / Golden Falls, River Hvítá, Sudurland, Iceland

A project of place and the imagination – In The Near Field

In The Near Field is a contemporary European outdoor art project, with an English and British geographical emphasis. It is the first London gallery exhibition of my new pictures in 12 years. I am extremely grateful to the esteemed Annely Juda Fine Art Gallery, and in particular to David Juda and Nina Fellmann for the opportunity to introduce my new work. The exhibition allows three new projects to be seen.

The two new *British Quartets* propose the beginning of a distinct group of projects reviewing the physical edges and meanings of homeland. When complete, these picture groups will intentionally form an overall work called the *Four Quartets*. The *British Quartets*, premiered by Annely Juda Fine Art, are *Quartets Two* and *Three*. *Quartet One* is the *American Quartet*. *Quartet Four* is the *Irish Quartet*. They review loss through understandings of new discoveries; they consider an account of the slippage of time against its ever-surprising partnership with the accidents of good fortune in life. They remark on ideas and experiences of knowing, and of the known, and they look with curiosity into thoughts and feelings of the unknown. The *Quartets* portray local edges of an ideal of localised belonging.

Absent interiors are suggested, and so follow the works comprising *Following the English Greenwich Meridian - 0° Longitude*. The Prime Meridian proposes location points, magnetic traces of a definitive global interior invisible circle holding the beginning of all directional enquiry (and its ruffled edges) in describing one's actual place in the wide, wide world. The Prime Meridian is a perfect circle, directionally moving simultaneously, both to and from the South and the North Poles, and encircling the whole world as it invisibly locates where we are and where we want to be. Traditions of discovery have placed the Prime Meridian, the Greenwich Meridian, as English; first properly calibrated and described by scientists at the Greenwich Royal Observatory in the eighteenth century. Where does this compelling intangible circle actually reside as it crosses England towards the rest of the world?

I have worked to picture this unbroken intangible trace from all the major geographical water points – salt to fresh to salt – that the Prime Meridian crosses as it invisibly touches and passes through mainland England. There are seven pictured sites. These places are “introduced” by a large picture, inspired by Ptolemy, the second century Roman Egyptian geographer's geographical notion in which he declared the exact location of the place in the Ancient World where both the 0° longitude originated and the “End of the World” occurred. The invisible is always a magnet to the visible, following it led to some surprising places.

The *European Waterfalls* may be indicative of the centrality of the heart of place. Waterfalls are pulsation sources – interior geographical heartbeats. As a pulse always onwards, waterfalls somehow offer a peculiar sense of grounded reassurance. Waterfalls hold us. Working with familiar subject matter repeatedly induces the need for continual improvisation. The practice of making pictures repeatedly pushes me and creates a freedom to make new unimagined improvised images of place.

In this exhibition of very British pictures, ideas of Europe hover and abound. In this Europe, for of course there are as many imaginings of Europe as there are imaginings of Britain, the *European Waterfalls* hold fast to a sense of source. The *Greenwich Meridian* works offer a pictorial approach to an invisible geographical ideal. The sea-bounded *British Quartets* provide evocations of a familiar but still uncertain place, a sense of just where our home place may still actually physically exist. They also offer recollections of that possible place in the memories of our lived pasts within it.

All these pictures are bound deeply into the pursuit of an attempted understanding of another intangible ideal, that of *The Promise of West*. West has ever held an enticing place in the history of the imagination. My pictures attempt to survey and review this charged ideal. Here in Britain, the Western territorial edges of the memory of this promise still hold us in place.

Thomas Joshua Cooper, Glasgow, July 2022

Thomas Joshua Cooper

In the Near Field

Working as a practicing artist Thomas Joshua Cooper has been singularly committed to making photographs outdoors for more than fifty-three years. He is a visionary explorer of the natural world, one who has attempted to discover the narrow meeting places between the ancient elements of earth, air, fire and water and bring us to his understanding of their essence. He has journeyed far afield, always heeding the historic journeys of past explorers, wanting to capture, by sight, things which often can only be perceived on the skin and in the breath. Though we now exist here in the climate of our present perceptions, the atmospherics of the earth itself are timeless. We are fixed here, to the earth, bathed in the existence of water and protected by a temperate air. The molecules we breathe today have, perhaps, existed for billions of years. The light which transfixed that which we now see emanates from the primordial fires of stars. Yet the synaptic space between the ancient elements is unknowable to us except in our ability to imagine what transpires there. Cooper's vision thrives in that imagination.

Cooper is drawn to photograph the invisible, to ask what is seen and what is unseen in pictures which do not include the obvious presence of people nor of their senses. He offers that we witness what cannot be seen, what cannot be felt, but only what is suggested and thereby sensed solely by inference. He begs we look beyond what we think we may see and reach for an understanding of our own presence there. For each of these images there is a narrative, a likely story, sometimes hinted at by his descriptive titles, but only passed to us in a grayscale representation of reality. And the demands of working in grayscale mean that nearly all the sight and most of the visceral content is abstracted.

Making pictures in the manner he has chosen, and within the confines of the photographic process, leaves Cooper very few options to record the external and only the narrowest of openings to let his internal reactions seep through to the image. We may imagine that we are seeing what Cooper has seen, what he has selected to photograph, but there is an understanding that each viewer is left to their own devices to conjure the personal state of things within each static frame.

Fixing and interpreting an image of something invisible, which is often an intangible memory of the observed, and then from visceral memory, often months or years removed from the field, making these photographic prints as evidence of the invisible, is a process of piecing together threads of a tapestry of place and time.

The thread of place is made of the narrative of expectation, of the artist's journey, of the arrival and the acceptance of what is found there. The thread of time that is measured beginning at some point of recognition of what it is he aims a lens toward until the exposure is made and the camera is again packed away.

The thread of presence becomes a personal recognition, which must assuredly thrive not only at the place and moment the picture is seen but which also must extend through all actions and motions thereafter, the making of this print, of this image, from this negative, for this now present viewer.

For most of his explorations Cooper has chosen to reach beyond our civilized world, to locations inconceivably remote, to work on "the wild uninhabited perimeter of the territorial world", in those places he describes as "the far field", the vast majority of these remote observations there have faced the oceans, looking out over the edge of the world. But he is also deeply drawn to those unseen places, often much closer to home, which for the most part elude our attention. These places in "the near field" are "rural, usually inhabited yet still peripheral" to the civilized world. We, perhaps, would perceive them as part of our interior, yet they are still invisible and we will most often struggle there to find the meeting places of the elements and our relationship to them. (Quotes are from Cooper's PhD thesis, University of Glasgow, Glasgow School of Art, 2017)

Cooper's earlier observations of the edge of the earth were made looking out from Island Britain, the land he now knows as home. These are elemental meeting places which over the years he has continued to explore. Home, close to home, not far from home, within reach, yet still tantalizingly remote. Though close-by, these places definitely are worth the effort of our attention. For this presentation of the edge of Island Britain, he has chosen two lyrical quartets of the cardinal and ordinal points of the compass. These references to direction also encompass the circle of home.

Fixing this recognition of home, he then provides us with very personal temporal references to the Prime Meridian. As we move perilously away from "home", particularly westward by sea, knowing our place on the planet is subject to our comprehension of time. 0° is our touchstone and the accurate comprehension of time is our principal means of knowing where we are.

Falling and most often failing as they do seasonally, waterfalls are primal intersections of rock and water. Energy latent water releases its potential in relation to rock only with the force of gravity and there is something mesmerizing about that energy even in the thinnest of streams. Regardless of their source waterfalls are captivating. We are always attracted to their power and subdued by their mysterious continuity, knowing that the water always passes us by, going somewhere else. The waterfalls carry both promises and warnings.

Looking north from a third story balcony window of the Musée Réattu in Arles one sees the oncoming flow of the Rhone River which passes south along a vast embankment of stone, sweeping to the southwest and then turning south again around the city. The southern reaches of the ancient city of Arles mark the spreading delta of the river, the northern point of the wetlands of the Camargue, and on to the mouth of the great Rhone as it meets the Mediterranean Sea. This is a massive flow of water, a major out-pouring which originated in the central Swiss Alps from the Rhone glacier. Glaciers of the temperate region of the earth are diminished about 95% since about 1860 at the end of the little ice age. More than half of the loss has occurred since 1980. As global temperatures continue to rise, eventually the melting flow, the falling water, from the Rhone Glacier will recede to a trickle. While the flow of the Rhone River itself will not be fatally affected by the loss of ice and the diminishing waterfall of its source for another fifty years or so, changes in natural precipitation and an anticipated increase in diversion for irrigation will dramatically alter the Rhone by the end of the century.

There is in this work an unspoken recognition that the interfaces of rock and water, of atmosphere and light, of place and time, will always be changing, perhaps, dramatically altered, but those invisible connections will always be there for us to reach into.

With these observations *In the Near Field* Cooper reprises some of the earliest concepts of his very far reaching historical explorations of the planet. The photographs offer some familiar metaphors for us to begin those explorations with him and take some important journeys for ourselves.

Russ Anderson, 2022

The British Quartets



British Quartet 1

The North most point of mainland Scotland and of Great Britain
late Summer afternoon - The Swelling of the Sea, The Pentland Firth and the North Atlantic Ocean,
Strathy Point, nr Dunnet Head, Caithness, Scotland

1990/2021

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm



The East most point of mainland England and of Great Britain
torrential Summer evening downpour - the North Sea
Ness Point, Norfolk, England

2016/2021

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm



The South most point of mainland Cornwall and of Great Britain
bright Summer sea-haze, The Celtic Sea and the English Channel, Bumble Rock, The Lizard, Cornwall, England

1999/2021

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2

76.2 x 101.6 cm



West most point of mainland Scotland and of Great Britain
late Summer night - The Swelling of the Sea - the Great Wave, the Sea of the Hebrides and the North Atlantic Ocean,
Ardnamurchan Point, old Inverness-shire, Scotland

1990/2021
chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm



British Quartet 2

The Northwest most point of mainland Scotland and of Great Britain
late Summer afternoon - The Swelling of the Sea, looking towards Ultima Thule and
the North Pole - the North Atlantic Ocean and the Pentland Firth, Cape Wrath, Caithness, Scotland

2013/2021

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm



The Northeast most point point of mainland Scotland and of Great Britain
hazy late Summer evening - The Swelling of the Sea, the Pentland Firth,
The Thirtle Door, Duncansby Head, Sutherland, Scotland

1990/2021

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm



The Southeast most point of mainland England and of Great Britain
late evening twilight - just before nightfall - the Strait of Dover and the North Sea
North Foreland Lighthouse, North Foreland, The Isle of Thanet, Kent, England

1998/2021

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm



The Western most point of mainland Cornwall and the Southwest most point of mainland Great Britain
Summer afternoon, silence - and near complete darkness - Totality - The Total Solar Eclipse of the Sun,
the Celtic Sea and the English Channel, Lands End, Cornwall, England

1999/2021

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm



European Waterfalls



Barnafoss / Children's Falls, River Hvítá, Sudurland, Iceland
late Summer evening - cold moonlight and thin ice

1987/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm





Mythic Stone, Gullfoss / Golden Falls, River Hvítá, Sudurland, Iceland
early morning - late Summer

1987/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm



Gullfoss / Golden Falls, falling into the River Hvítá, River Hvítá Canyon, Sudurland, Iceland
late Summer afternoon

1987/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4

50.8 x 61 cm

The Falls of the River Lot, falling into the River Lot, moving upstream towards the source,
Gorge du Lot, Valle du Lot, Occitaine Region, France
late Spring afternoon

1996/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm





The River Lot - moving upstream towards the source, Gorge du Lot, Valle du Lot, Occitane Region, France
Spring afternoon

1996/2022
chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm



The River Rhone - sourcing and falling, from the melting and withdrawing Rhone Glacier, Belvedere, Canton Valais, Switzerland
deepening Summer twilight

2000/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4

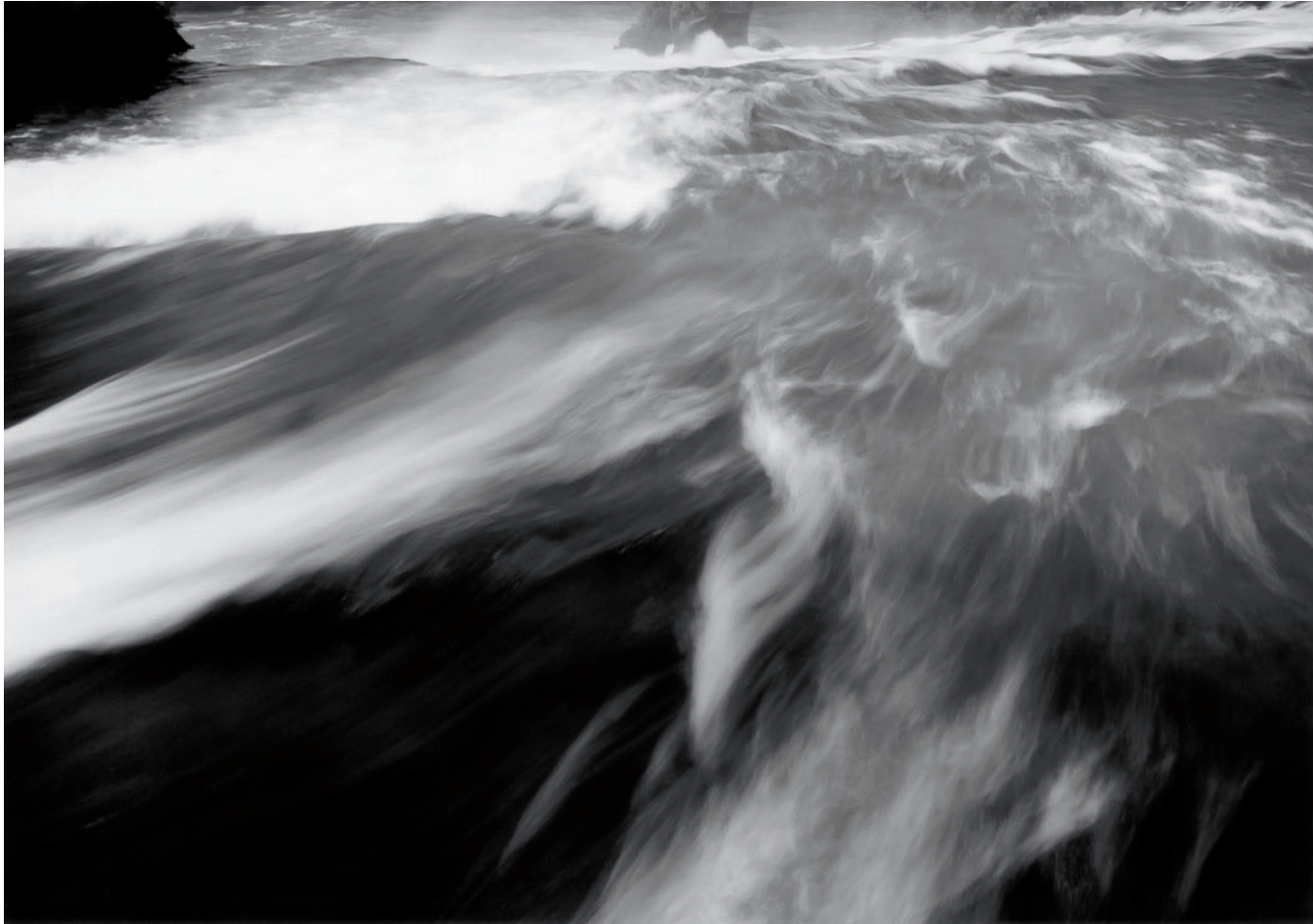
50.8 x 61 cm

The Rhone Glacier in retreat, Belvedere, Canton Valais, Switzerland
cold summer evening, collapsing icewall

1996/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm





The River Rhine, looking downstream, towards the Falls, Neuhausen, Canton Schaffhausen, Switzerland
Summer afternoon

2000/2022
chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm

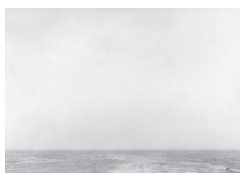
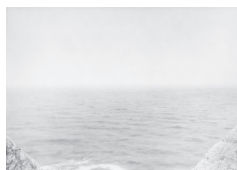


The Falls of the River Rhine, The River Rhine, Neuhausen, Canton Schaffhausen, Switzerland
Summer afternoon

2000/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm

Following the English Greenwich
Meridian - 0° Longitude



“The Lighthouse at The End of the World”, Faro de Punta Orchilla, Punta Orchilla, the Isle of El Heirro, Canary Islands, Spain
Moonrise over “The End of the World”, the Mid North Atlantic Ocean

2002/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/2
76.2 x 101.6 cm





The Greenwich Meridian - 0° longitude, Peacehaven, East Sussex, England
mid afternoon, looking offshore - towards France, thin sea mist, the English Channel - high tide

2016/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm



The Greenwich Meridian - 0° longitude, The Royal Observatory, Greenwich Park,
The Royal Borough of Greenwich, London, England
mid afternoon, The Pendulum Tree

2016/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm



The Greenwich Meridian - 0° longitude, The Royal Observatory,
Greenwich Park, The Royal Borough of Greenwich, London, England
late afternoon, wind blown spring blossoms - The Perfect Circle

2016/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm



The Greenwich Meridian - 0° longitude, the River Thames - high tide - behind and along
from the O2 Arena, The Royal Borough of Greenwich, London, England
evening sun strike

2016/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm

The Greenwich Meridian - 0° longitude, the Mouth of The River Humber - low tide
Spurn Head, The East Riding of Yorkshire, England
mid afternoon - rising dense sea fog - looking in-shore - towards the 0° Meridian

2016/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm





The Greenwich Meridian - 0° longitude, The North Sea - low tide - Tunstall, The East Riding of Yorkshire, England
late afternoon - dense thin sea fog - looking towards the shore's edge

2016/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4

50.8 x 61 cm



The Greenwich Meridian - 0° longitude, Flamborough Head, The East Riding of Yorkshire, England
bright late morning - looking offshore towards the 0° Meridian, The North Sea - low tide

2016/2022

chloro-bromide silver gelatine print, hand printed and selenium toned by the artist, ed. 1/4
50.8 x 61 cm

Biography

- 1946 Born in California, USA
1972 MA in Art, with Distinction in Photography, University of New Mexico, USA
1978 Photography Fellowship from the National Endowment for the Arts, USA
1982 Founded the Fine Art Photography Department, Glasgow School of Art
1999 Awarded the first professorship in Fine Art to a teaching artist in Scotland, UK
2005 Winner of Creative Scotland Award
2009 John Simon Guggenheim Fellowship, USA
2010 First recipient of the Lannan Visual Arts Award, USA
2014 Elected Fellow of the Royal Society, Edinburgh, UK
2017 PhD by Publication, Glasgow University, UK

Selected Solo Exhibitions

- 2022 *In The Near Field*, Annely Juda Fine Art, London, UK
2021-22 *The World's Edge*, Scottish National Portrait Gallery, Edinburgh, UK
2019-20 *The World's Edge*, Los Angeles County Museum of Art, Los Angeles, USA
The Capes of California, Hauser & Wirth, Los Angeles, USA
2019 *Refuge*, Parrish Art Museum, Water Mill, USA
2015 *Wandering Home: Following the Celtic Perigrinati*, Govan, UK
Old Parish Church and Glasgow Cathedral, Glasgow, UK
2014-15 *Scattered Waters: Sources Streams Rivers*, Ingleby Gallery, Edinburgh, UK; Fleming Collection, London, UK
2013 *Messages*, Haunch of Venison, London, UK
2012 *Shoshone Falls*, Sun Valley Art Center, Sun Valley, USA
2010 *TRUE and earlier works*, Centro de Arte Naturaleza, Hueca, Spain
2009 *True*, Haunch of Venison, London, UK
Selections from True: Photographs by Thomas Joshua Cooper, Lannan Foundation, Santa Fe, New Mexico, USA
True: Special project of the Third Moscow Biennale of Contemporary Art, GMG Gallery, Moscow, Russia
2008 *Point of No Return*, Rubicon Gallery, Dublin, Ireland, UK
2007 *Thomas Joshua Cooper & David Bellingham*, Ingleby Gallery, Edinburgh, UK

- international waters*, Unosunove Arte Contemporanea, Rome, Italy
2006 *Ojo de Agua - Eye of the Water*, Pace Wildenstein, New York, USA
2005 *End of the World*, Casa das Mudas Centro das Artes, Madeira, Portugal
Thomas Joshua Cooper, Galerie Judin, Zürich, Switzerland
Point of no return, The Whitworth Art Gallery, Manchester, UK
2004 *Point of No Return*, Haunch of Venison, London, UK
Rock, Water, Wood, Ingleby Gallery, Edinburgh, UK
Views from The Edge, The Drexel Gallery, Philadelphia, USA
2003 *Sojourns, Photographs by Thomas Joshua Cooper, from The Lannan Collection*, Marion Centre for Photography at the College of Santa Fe, USA
Fortunate Islands, Sean Kelly Gallery, New York, USA
Some Rivers, Some Trees, Some Rocks, Some Seas, Il Prisma Galleria d'Arte, Cunoè, Italy
Coastline, Thomas Schulte Galerie, Germany
2002 *Running to The Sea*. Fundación César Manrique, Canary Islands, Spain
Settlement, Blain's Fine Art, London, UK
The Edges of The World, Bowdoin College Museum of Art, Bowdoin College, Brunswick, Maine, USA
At The Very Edges of The World, Tate St Ives, UK
Moving West - Being West. New Photographs from The Atlantic Coasts, Sean Kelly Gallery, New York, USA
The Great River: Rio Grande River Crossings - From The Source to the Sea, 1994 - 2000, James Kelly Contemporary, Santa Fe, USA
2000 *Thomas Joshua Cooper*, Galerie Arnes y Röpke, Madrid, Spain
1999 *Thomas Joshua Cooper*, Anthony Meier, San Francisco, California, USA
The Eclipse Pictures, Michael Hue-Williams, James Turrell and Thomas Joshua Cooper, London, UK
Water, Patrick de Brock, Knocke, Belgium
Work from The New Found Land, Sean Kelly, New York, USA
Where The Rivers Flow, Esbjerg Museum of Modern Art, Esbjerg, Denmark; Galerie Franck und Schulte, Berlin, Germany

1998 *Waterfront*, Michael Hue-Williams Fine Art, London, UK
River Works – America - Scotland, Sean Kelly, New York, USA
Thomas Joshua Cooper, Robert Adams and Emmet Gowin,
 Princeton University Art Museum, USA
The World's Edge, Galerie Bugdahn und Kaimer, Düsseldorf,
 Germany
Where The Rivers Flow, Leeds City Art Gallery, Leeds, UK
Border Lines – The Cinque Ports, Keynes Gallery of Art,
 University of Kent, Canterbury, UK
Backwaters, Cleveland Museum of Art, USA

1997 *Where the Rivers Flow*, Fruitmarket Gallery, UK
Border Crossings, Konsthallen, Bohusläns Museum, Sweden

1996 *Rivers and Ritual - 1975-1995*, Sean Kelly, New York, USA
The River Suite, Galerie Frank und Schulte, Berlin, Germany
October Calm - The North Sea, Patrick de Brock, Knokke,
 Belgium

1994 *Simply Counting Waves*, European City of Culture Exhibition,
 Centre for Modern Art, Gulbenkian Foundation Lisbon,
 Portugal

1993 *sea shore*, Galerie Stadtpark, Krems, Austria
The Swelling of the Sea, John Weber Gallery, New York, USA

1992 *Sojourn - Ten Years*, Cairn Gallery, Nailsworth,
 Gloucestershire, UK

1991 *wind – riffling memories*, Gallery Fotohof, Salzburg, Austria
*Kunst Europe (Britain) - Thomas Joshua Cooper, The Swelling of
 The Sea*, Heidelberg Kunstverein, Heidelberg, Germany

1990 *Dreaming the Gokstadt*, Kunstnerhus, Oslo, Norway
The Swelling of the Sea, Kelvingrove Art Gallery and
 Museum, European City of Culture Exhibition,
 Glasgow, UK
New Works 1986-1988, Laure Genillard Gallery, London, UK
Works from Three Projects - 1983-1990, Janine Mautsch
 Gallery, Cologne, Germany; John Weber, New York, USA

1989 *Dreaming the Gokstadt*, Brandts Klaedefabrik Museum,
 Odense, Denmark; Serpentine Gallery, London, UK

1988 *The Staffa Project* Arnolfini Gallery, Bristol, UK; Galerie
 Hubert Winter, Vienna, Austria; John Weber Gallery, New
 York, USA
Dreaming the Gokstadt, Graeme Murray Gallery,
 Edinburgh, UK

1984 *A Quality of Dancing*, Gallery of Art, Humboldt State

University, California, USA

1983 *The Guardian Cycle: Photographic Works*, Graeme Murray
 Gallery, Edinburgh, UK
Thomas Joshua Cooper: Photographs 1970-1983, The Fine Art
 Museum, University of New Mexico, USA; The Center for
 Creative Photography, University of Arizona, Tuscon,
 Arizona, USA
Ghost Dance, Coracle Press Gallery, London, UK

1982 *Thomas Joshua Cooper: Photographs 1970-1982 and Selected
 Inspirations*, Mackintosh Museum, Glasgow School of Art,
 Glasgow, UK

1979 *Atonements*, The Hayward Gallery, London, UK
Paysages, The Bibliotheque Nationale, Paris, France
A Place In Between, with Robert Benson, The Art Gallery,
 College of the Redwoods, Eureka, California, USA
Images of Our Mortality, The Robert Self Gallery,
 London, UK
 The Friends of Photography Gallery, with Paul Hill,
 Carmel, California, USA

1975 *Remnants and Prenotations*, with Paul Hill, Arnolfini Gallery,
 Bristol, UK

1974 *She Rain*, The Midland Group Gallery, Nottingham, UK
Indications, The Photographers' Gallery London, UK

1973 *Sweet Play*, Quivera Gallery. Albuquerque, New
 Mexico, USA
"The Fields We Know" - A Myth of Recollection, University of
 New Mexico Fine Art Museum, New Mexico, USA

1971 *I See the God in You!*, The Art Center, San Luis Obispo,
 California, USA

Selected Group Exhibitions

2018 *TWENTY*, Ingleby Gallery, Edinburgh, UK

2014 *The Power of the Sea – Making Waves in British Art 1790 –
 2014*, The Royal West of England Academy, Bristol, UK
Ship to Shore – Art and the Lure of the Sea, John Hanard
 Gallery, Sea City Museum, Southampton, UK

2013 *Once upon a time and a very good time it was...*, Ingleby
 Gallery, Edinburgh, UK
Uncommon Ground: Land Art in Britain 1966-79,

- 2011 Southampton Art Gallery, Southampton, UK
Mannerism and Modernism: The Casper collection of Drawings and Photographs, The Morgan Library and Museum, New York, USA
- 2010 *Framing the West – The Survey Photographs as Timothy H. O’Sullivan*, Smithsonian Museum of American Art, Washington D.C., USA
- 2009 *Manmade: Notions of Landscape from the Lannan Collection*, New Mexico Museum of Art, New Mexico, USA
Worlds, Lillie Art Gallery, Milngavie, Scotland, UK
- 2008 *Paraisos Indomitos*, Museo de Arte Contemporánea de Vigo, Spain
On Edge, The Traveling Gallery, Edinburgh, UK
- 2006 *Del Paisaje reciente*, Museo Colecciones ICO, Madrid, Spain
Human/Nature: Landscape photography from the GoMA collection, Gallery of Modern Art, Glasgow, UK
Photographie sehen..., Nusser & Baumgart Contemporary, Munich, Germany
- 2005 *Marine – Paintings of the Sea*, Crane Kalman Gallery, London, UK
Landschaft als Metapher, Ursula Blickle Stiftung, Kraichtal-Unterowisheim, Germany
- 2004 *A Mares – Olladas Oceánicas en el arte Contemporáneo*, Museo do Mar de Galicia, Vigo, Spain
- 2003 *Selections from the Sol Lewitt Collection*, Britain Museum of American Art, New Britain, Connecticut, USA
From the Collection – American Artists: Thomas Joshua Cooper, Sol Lewitt and Shirin Neshat, The Fruitmarket Gallery, Edinburgh, UK
Hot Summer in the City, Sean Kelly Gallery, New York, USA
Thomas Joshua Cooper – Photographs / Mark Francis - Drawings, Galerie Tomas Schuite, Berlin, Germany
- 2002/03 *110 Years: The Permanent Collection of the Modern Art Museum of Forth Worth*, The Modern Art Museum of Forth Worth, Forth Worth, Texas, USA
- 2002 *The Peter C. Bunnell Collection*, Princeton University Art Museum, New Jersey, USA
The Great Divide, The Fruitmarket Gallery, Edinburgh, UK
Regarding Landscape, Museum of Contemporary Canadian Art, Toronto, Canada
- 2001 *From The Dark Room*, Michael Hue-Williams Fine Art, London, UK
- 2000 *East of Eden-Art, Nature, Society, Spacex*, The Centre for Art and The Natural World, Exeter, UK
Horizon on the Sea, Santa Monica Centre of Art and Berini Gallery, Barcelona, Spain
Land - Thomas Joshua Cooper, Richard Long, Paul Nash, Ingleby Gallery, Edinburgh, UK
The Idea of North, Leeds City Art Gallery, UK
Earth/Sky, Jackson Fine Art, Atlanta, Georgia, USA
1999 *Thomas Joshua Cooper, Olafur Eliasson, Günter Förg, Axel Hütte*, Galerie Heinrich Ehrhardt, Madrid, Spain
Contemporary British Landscape, Flowers East, London, UK
Visione Britannica, Valentina Moncada, Rome, Italy
Sea Change - A Review of the Seascape in Contemporary Photography, The International Centre of Photography, New York, USA
By the Sea, Pingree Gallery, East Hampton, New York, USA
Sea Change - A Review of the Seascape in Contemporary Photography, The Museum of Photographic Arts, San Diego, California, USA
- 1998 *Sea Change- A Review of the Seascape in Contemporary Photography*, Centre for Creative Photography, University of Arizona, USA
- 1997 *Location*, Usher Gallery, Lincoln, UK
A Case for Collection, The Towner Art Gallery and Museum, Eastbourne, UK
- 1996 *Tokyo Today*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan
Grey and White, Galerie Bugdahn und Kaimer, Düsseldorf, Germany
Le Printemps de Cahors/ Photographie and Arts Visuels 1996, Espace Caviolle, Cahors, France
Prospect 96 Photographie in der Gegenwartskunst, Schirn Kunsthalle, Frankfurt /Frankfurter Kunstverein, Frankfurt, Germany
- 1995 *Shadows in the Water Fotofeis*, Fotofeis touring exhibition
Light from the Darkroom – A Celebration of Scottish Photography, Royal Scottish Academy / National Galleries of Scotland, Edinburgh, UK
Tiempo Colección fotografica formada por Manuel Alvarez Bravo, Mexico City, Mexico
Calanais, An Lanntair, Stornoway, Isle of Lewis, UK

- 1994 *Dear Stieglitz*, Peninsula, Eindhoven, The Netherlands
- 1993 *New Acquisitions/New Work/New Directions*, Los Angeles County Museum of Art, USA
Shared Light, Oriel Mostyn, Llandudno, Wales
Nine Photographers for the Nineties, Laura Carpenter Fine Art Santa Fe, New Mexico, USA
- 1992 *Poiésis - Aspects of Contemporary Poetic Activity*, Fruitmarket Gallery, Edinburgh, UK
- 1991 *Two Artists: Thomas Joshua Cooper, the Swelling of the Sea, and David Nash*, Kunst Europa (Britain), Heidelberg Kunstverein, Heidelberg, Germany
Salzburg: Six Artists, Six Views, Galerie Fotohof, Salzburg, Austria
The Revenge of the Camera, Galerie Pierre Huber, Geneva, Switzerland
From Art to Archeology, South Bank Centre, Hayward Gallery, London, UK
New Scottish Photography, Centro Cultural del Conde Duque, Madrid and Barcelona, Spain
- 1990 *The Forces of Nature: Landscape as Metaphor*, Manchester City Art Galleries, UK
Four Artists - Burgin, Cooper, Fulton, Virtue, John Weber Gallery, New York, USA; Houston Fotofest, Houston, Texas, USA
New Scottish Photography, National Portrait Gallery, Edinburgh, UK
Von der Natur in der Kunst, Vienna Art Festival, Vienna, Austria
New Art from the North, Tate Gallery Liverpool, UK
Paysages de Moralise, Grey Art Gallery of New York University, New York, USA
- 1989 *Through The Looking Glass: Photographic Art in Britain – 1945*, Barbican Art Gallery, London, UK
New Acquisitions, New Directions, New Works, International Museum of Photography at the George Eastman House, Rochester, New York, USA
Three British Artists - Cooper, Goldsworthy, Nash, LA Louver, Los Angeles, California, USA
Our Photographic Legacy, Royal Scottish Museum, Edinburgh, UK
Landscape in the Experience, Kölnischer Kunstverein, Cologne, Germany
- Prospect Photographie*, Frankfurter Kunstverein, Frankfurt, Germany
- 1988 *Three British Artists: Thomas Joshua Cooper, Ian Hamilton Finlay and Kate Whiteford*, The Gallery, Galerij S65, Aalst, Belgium
- 1987 *Message to Magellan*, British and European tour
The Unpainted Landscape, The Scottish National Gallery of Modern Art, Edinburgh, UK
- 1986 *At The Serpentine*, The Serpentine Gallery, London, UK
Boundaries, The Cambridge Darkroom, Cambridge, UK
Four Artists, - Ackling, Cooper, Fulton, Tremlett, The Orchard Gallery, Londonderry, Northern Ireland, UK
- 1985 *The Hayward Annual*, Hayward Gallery, London, UK
American Photography: 1945-1980, The Barbican Art Gallery, London, UK
- 1984 *The Photographic Art - Pictorial Traditions in Britain and America*, Royal Scottish Academy, Edinburgh, UK
The Creation - Modern Art and Nature, Scottish National Gallery of Modern Art, Edinburgh, UK
- 1983 *The Guardian Cycle: Photographic Works 1980-1983*, Graeme Murray Gallery, Edinburgh, UK
- 1981 *New Works of Contemporary Art and Music*, Fruitmarket Gallery, Edinburgh, UK
Photographer as Printmaker, The Photographers Gallery, Arts Council of Great Britain Tour Exhibition, London, UK

Selected Solo Publications

- 2022 *In The Near Field*, Annely Juda Fine Art, London, UK
- 2019 *The World's Edge*, Los Angeles County Museum of Art, Los Angeles, USA
Refuge, Parrish Art Museum, Water Mill, USA
- 2014 *Scattered Waters: Sources Streams Rivers*, Thomas Joshua Cooper, Ingleby Gallery, Edinburgh, UK
- 2010 *Shoshone Falls*, Thomas Joshua Cooper and Timothy H. O'Sullivan, Radius Books, Santa Fe, New Mexico, USA
True, Thomas Joshua Cooper, Haunch of Venison, London, UK
- 2006 *Ojo De Agua/ Eye of Water*, Thomas Joshua Cooper, Pace Wildenstein, New York, USA
- 2004 *Point of No Return*, Haunch of Venison, London, UK
- 2003 *Some Rivers, Some Trees, Some Rocks, Some Seas*, Thomas

- 2001 Joshua Cooper, *Il Prisma*, Cuneo, Italy
wild, Thomas Joshua Cooper, David Bellingham, James Kelly Contemporary, Santa Fe, New Mexico, USA
- 1998 *Thomas Joshua Cooper: The Temperaments*, Princeton University Art Museum, Princeton, New Jersey, USA
- 1997 *A Handful of Stones*, Coracle Press, London, UK
- 1995 *Archipelago*, with Alfred Graf, Galeries H.S. Steinek, Vienna, Austria
- 1994 *Simply Counting Waves*, curated by Jorge Molder, Centro de Arte Moderna Jose de Azeredo Perdigao, Fundacao Calouste Gulbenkian, Portugal
- 1988 *Dreaming The Gokstadt*, Graeme Murray, Edinburgh, UK
- 1986 *Between Dark and Dark*, Thomas Joshua Cooper, University of New Mexico, Albuquerque, New Mexico, USA

Selected Public Collections

The Art Institute of Chicago, Chicago, Illinois, USA
 The Arts Council of Great Britain, London, UK
 Baltimore Museum of Art, Baltimore, Maryland, USA
 Banco Espírito Santo, Lisbon, Portugal
 La Bibliotheque Nationale, Paris, France
 Boston Museum of Fine Art, Boston, Massachusetts, USA
 Centre for Creative Photography, The University of Arizona, Tucson, Arizona, USA
 Centre National des Arts Plastiques, Paris, France
 Centro Atlantico de Arte Moderna, Los Palmas de Gran Canaria, The Canary Islands
 CDAN – Centro de Arte y Naturaleza, Huesca, Spain
 City Arts Centre, Edinburgh, UK
 D.G. Bank, Frankfurt, Germany
 Dia: Beacon, Beacon, New York, USA
 Dundee City Art Museum, Dundee, UK
 The Fruitmarket Gallery, Edinburgh, UK
 The International Museum of Photography, George Eastman House, Rochester, New York, USA
 The J. Paul Getty Museum, The Sam Wagstaff Collection, Los Angeles, California, USA
 Galerie Stadtpark, Krems, Austria
 Gulbenkian Foundation, Centre of Modern Art, Lisbon, Portugal
 Hallmark Collection of Contemporary Art, Hallmark Cards Inc., Kansas City, USA

Harris Museum, Preston, UK
 Herbert Kasper Collection of Drawings and Photographs, New York, USA
 Kelvingrove Art Gallery and Museum, Glasgow, UK
 Kohlberg, Kravis, Roberts and Co. (KKR) London, UK
 La Printemps de Cahors, Cahors, France
 La Salle National Bank, Chicago, Illinois, USA
 Lhoist Collection, Brussels, Belgium
 Los Angeles County Art Museum, Los Angeles, California, USA
 The Modern Art Museum, Fort Worth, Texas, USA
 Monterey Peninsula Museum, Monterey, California, USA
 Mount Stuart Trust, Mount Stuart, Isle of Bute, UK
 Museum of Fine Arts, Houston, Texas, USA
 Museum of Contemporary Art, Chicago, Illinois, USA
 Museum of Modern Art, Oslo, Norway
 The National Collection of Mexico, The Manuel Álvarez Bravo Collection, Mexico
 Parrish Art Museum, Montauk, USA
 National Gallery of Canada, Ottawa, Canada
 National Gallery of Wales, Cardiff, Wales, UK
 Nimes Museum of Contemporary Art, Nimes, France
 Nordia Foundation, Oslo, Norway
 Nottingham Castle Museum, Nottingham, UK
 Oakland Museum, Oakland, California, USA
 Philadelphia Museum of Art, The Dorothy Norman Bequest, Pennsylvania, USA
 The Polaroid Collection, Frankfurt, Germany
 Princeton University Art Museum, Princeton, New Jersey, USA
 Scottish Arts Council, Edinburgh, UK
 Scottish National Gallery of Modern Art, Edinburgh, UK
 The Scottish Photography Archive, Scottish National Portrait Gallery, Edinburgh, UK
 Southampton City Art Gallery and Museum, UK
 St. Louis Museum of Art, St. Louis, Missouri, USA
 State Museum of Fine Art, Santa Fe, New Mexico, USA
 The Scottish Parliament, Holyrood Palace, Edinburgh, UK
 The Tate Gallery, London, UK
 University of New Mexico, USA
 University of Southampton, UK
 The Victoria and Albert Museum, London, UK
 Wadsworth Atheneum, The Sol LeWitt Collection, Hartford, Connecticut, USA

For

Catherine Alice Mooney
Laura Indigo Cooper
Sophie Alice Cooper

and

David Bellingham

ISBN 978-1-904621-95-9

Essay © Russ Anderson

Works © Thomas Joshua Cooper

Catalogue © Annely Juda Fine Art / Thomas Joshua Cooper 2022

printed by Albe de Coker, Belgium