

***Seeing is Believing: Faith in the Tate Collection* – Review by Dany Louise**

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Faith, Hope and Clarity

The Tate galleries seem to be entering the twenty-first century with a determination to engage with society's more complex issues. Hard on the heels of *Shrinking Childhoods*, Tate Liverpool is unveiling *Seeing is Believing*, a show selected with representatives of six religions: Sikh, Buddhist, Hindu, Jewish, Moslem and Christian.

Can the Tate's collection illustrate and interpret the complexity of thought across such a range of faiths? Of course not. Instead, it concentrates on transcendent themes common to all religions: creation, prayer and death. The result is an eclectic and vital gathering of pieces, juxtaposing works by modernist heavyweights Elizabeth Frink, Graham Sutherland, Barnett Newman and Bridget Riley, with the lighter touch of the Tate's more contemporary acquisitions. It is these recent works by, amongst others, Sonia Boyce, Damian Hirst, and Mark Wallinger, which brings this show to life.

Anish Kapoor's blood red sculpted mountains contrast superbly with the minimalist aesthetic of Turner prize nominated Langlands and Bell, whose Zen-like embossed prints depict the floor plans of various Great Mosques.

Christian Jankoski's "The Holy Artwork" confronts our discomfort with belief (and our British reserve) via US style televangelism - but really, there is little cynicism here. Nothing rivals the 'dark satanic mills' of Blake's imagination, or Marx' analysis of the 'opiate of the masses'. This is an art lover's show, worth visiting for its sincerity and to delight your catholic tastes.