



BRITISH ART SINCE 1950

1. British Art Since 1950
2. Pop Art
3. Figurative Art since 1950
4. David Hockney
5. Feminist Art
6. Conceptual Art & Minimalism
7. **The Young British Artists**
8. Video and Performance Art
9. Outsider Art & Grayson Perry
10. Summary



- Also called **Brit Artists** and **Britart**, a loose term used to describe a group of artists who first started to exhibit together in 1988. Many graduated from **Goldsmiths** in the late 1980s. The teaching staff at the time included **Michael Craig-Martin** and Mark Wallinger. We saw Craig-Martin's *An Oak Tree* (1973) last week.
- The YBAs are conceptual artists noted for their shock tactics and they received considerable press coverage during the 1990s. They are now seen to be part of the establishment and seven of them are Royal Academicians.
- Many of the YBAs were initially supported and collected by Charles Saatchi. Leading artists of the group include Damien Hirst, Tracey Emin, Rachel Whiteread, Chris Ofili, Jake and Dinos Chapman, Gary Hume, Fiona Rae and Gillian Wearing. Arguably the two most famous works are Hirst's *The Physical Impossibility of Death in the Mind of Someone Living*, a shark preserved in formaldehyde in a vitrine, and Emin's *My Bed*, a dishevelled double bed surrounded by detritus.

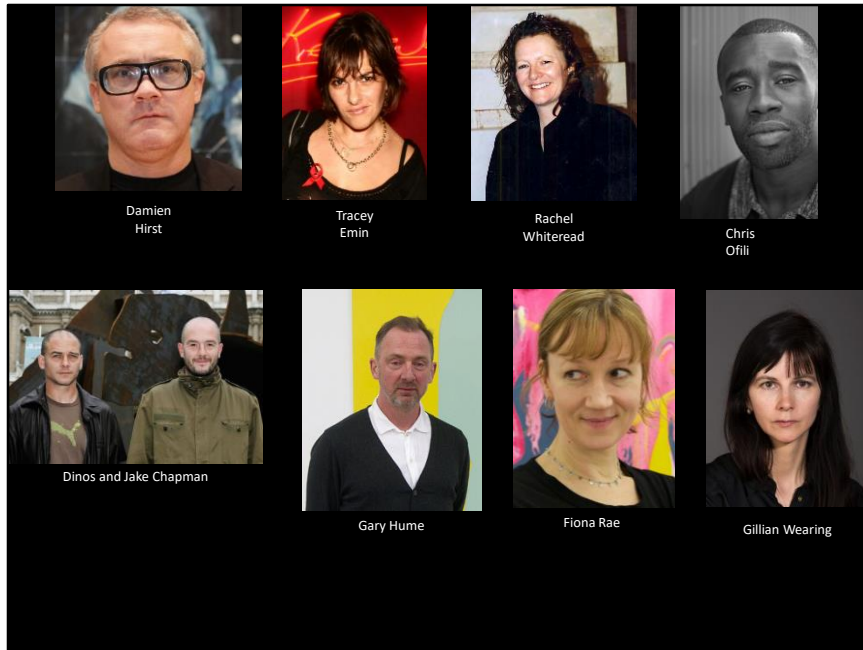
Notes

- Turner Prize winners:
 - 1997 Gillian Wearing for *60 Minutes of Silence*
 - 1998 Chris Ofili
 - 1999 Tracy Emin, *My Bed*, was nominated

- 2000, the Stuckists staged their first demonstration
- 2001, Martin Creed's installation *Work No. 227: the lights going on and off*
- 2003 Grayson Perry won, Jake and Dinos Chapman nominees
- 2007 Mark Wallinger *State Britain*
- Elected Royal Academicians
 - Gary Hume elected 24 May 2001
 - Fiona Rae elected 28 May 2002
 - Tracey Emin elected 27 March 2007
 - Jenny Saville elected July 2007
 - Gillian Wearing elected 11 December 2007
 - Michael Landy elected 29 May 2008
 - Tacita Dean elected 9 December 2008
- Other YBAs
 - Michael Landy (b. 1963), RA, Goldsmiths Art College, destroyed all his possessions
 - Tacita Dean (b. 1965), RA, film-maker, Turner Prize nominee
 - Marcus Harvey
 - Marc Quinn
 - Fiona Banner
 - Christine Borland
 - Douglas Gordon
 - Gavin Turk
 - Jane and Louise Wilson

References

<http://www.theartstory.org/movement-young-british-artists-artworks.htm>



- The art exhibition *Freeze* was held in 1988 largely organised by Damien Hirst and he invited fellow Goldsmiths students and lecturers. The artists who attended became known as the Young British Artists (YBAs or yBAs). The exhibition was held in the Docklands and was only reviewed in *The Guardian*. Charles Saatchi attended and it ran for one month and gain a few months later.
- Established publications such as *Art Monthly*, *Art Review*, *Modern Painters* and *Contemporary Art* were all re-launched with more focus on emerging British artists.
- In 1997, the Royal Academy, staged an exhibition of the private art collection of Charles Saatchi titled *Sensation*, which included many works by YBA artists.
- In 2004 there was a fire in Momart's storage warehouse in Leyton that was used by Charles Saatchi and the work of about twenty artists was lost including the Chapman's brothers *Hell* and Tracy Emin's *Everyone I Have Ever Slept With 1963-1995*.
- The artist I have selected to cover today include Turner Prize winners and nominees, Royal Academicians and a diverse range of styles and approaches.
 - **Damien Hirst** (b. 1965) won in 1995 with *Mother and Child, Divided* (four tanks containing the two halves of a cow and its calf).

- **Tracy Emin** (b. 1963), RA, was nominated in 1999 for *My Bed*.
- **Rachel Whiteread** (b. 1963) won the Turner Prize in 1993 with *House* and also won the K-Foundation Anti-Turner Prize.
- **Chris Ofili** (b. 1968) won the Turner Prize in 1998 for his mixed media images including *No Woman No Cry*.
- **Jake** (b. 1966) and **Dinos Chapman** (b. 1962), specialise in death, sex and violence and were nominees for the Turner Prize in 2003, it was won by Grayson Perry.
- **Gary Hume** (b. 1962), RA, Turner prize nominee in 1996. He paints everyday subjects in gloss paint.
- **Fiona Rae** (b. 1963), RA, Turner prize nominee in 1991. She produces dense semi-abstract works.
- **Gillian Wearing** (b. 1963), RA, 1997 Turner prize winner, a conceptual artist who documents everyday life and the creation of identity
- YBAs I have previously covered are
 - Sarah Lucas,
 - Jenny Saville, RA,
 - Cornelia Parker,
 - Martin Creed.

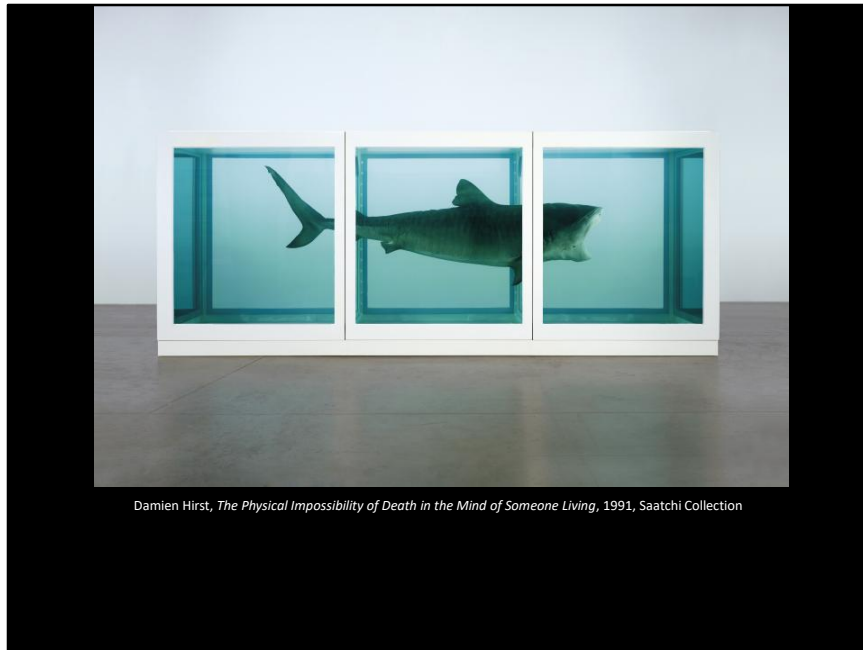
Notes

- Leading YBA artists have preserved dead animals (**Damien Hirst**); presented her own bed as art (**Tracey Emin**); moulded the inside of a house (**Rachel Whiteread**); used elephant dung as part of his work (**Chris Ofili**); used toy soldiers to show us death (**Dinos and Jake Chapman**); crushed found objects with a steamroller (**Cornelia Parker**); appropriated objects from medical history (**Christine Borland**); made sculpture from fresh food, cigarettes, or women's tights (**Sarah Lucas**); destroyed all his possessions (**Michael Landy**); and even revitalised the art of painting (**Gary Hume**).
- The core of the later-to-be YBAs graduated from the Goldsmiths BA Fine Art degree course in the classes of 1987–90. Liam Gillick, Fiona Rae, Steve Park and Sarah Lucas, were graduates in the class of 1987. Ian Davenport, Michael Landy, Gary Hume, Anya Gallaccio, Lala Meredith-Vula, Henry Bond and Angela Bulloch, were graduates in the class of 1988; Damien Hirst, Angus Fairhurst, Mat Collishaw, Simon Patterson, and Abigail Lane, were graduates from the class of 1989; whilst Gillian Wearing, and Sam Taylor-Wood, were graduates from the class of 1990. During the years 1987–1990, the teaching staff on the Goldsmiths BA Fine Art included Jon Thompson, Richard Wentworth, Michael Craig-Martin, Ian Jeffrey, Helen Chadwick, Mark Wallinger, Judith Cowan and Glen Baxter.
- The name of the *Freeze* art exhibition was taken from the catalogue description of a close-up photograph of a bullet hole in a human's head from a pathology textbook. The exhibition was not related to the *Frieze Art Fair* which was started in

1991 with the launch of the *frieze* art magazine.

References

- The photograph of Chris Ofili is by Grant-Delin



Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991, Saatchi Collection

Damien Hirst (b. 1965), *The Physical Impossibility of Death in the Mind of Someone Living*, 1991, 213 x 518 x 213, Steven A. Cohen's private collection

The work was funded by Saatchi and was sold by the Saatchi Collection in 2004 to Steven A. Cohen for an estimated \$8 million.

- It consists of a thirteen-foot tiger shark preserved in a tank of formaldehyde, weighing a total of 23 tons. The shark is contained within a steel and glass vitrine three times longer than high and divided into three cubes. Hirst paid a fisherman £5,000 to catch a shark off Queensland, Australia. Owing to deterioration the original shark was replaced in 2006 by a new specimen. Hirst was asked whether this meant it was a new artwork and said, "It's a big dilemma. Artists and conservators have different opinions about what's important: the original artwork or the original intention. I come from a conceptual art background, so I think it should be the intention. It's the same piece. But the jury will be out for a long time to come."
- **It has become a symbol of Britart worldwide.**
- According to the artist, the title was, "just a statement that I had used to describe the idea of death to myself".
- Hirst's response to those who said that anyone could have done this artwork was,

"But you didn't, did you?" In 2003, under the title *A Dead Shark Isn't Art*, the Stuckism International Gallery exhibited a shark which had first been put on public display two years before Hirst's by Eddie Saunders in his Shoreditch shop, JD Electrical Supplies. The Stuckists suggested that Hirst may have got the idea for his work from Saunders' shop display.

- Hirst became famous in the early 1990s as a founding member of the Young British Artists and organiser of *Freeze* in 1988 with Tracey Emin, Rachel Whiteread, Sarah Lucas and Chris Ofili. Many of the YBA's works were purchased by Charles Saatchi (b. 1943) whose collection formed the *Sensation* exhibition in 1997 at the Royal Academy.
- Hirst became the most prominent YBA and dominated the art scene in the 1990s. He is internationally renowned, and is reportedly the United Kingdom's richest living artist, with his wealth valued at **£215m** in the 2010 *Sunday Times* Rich List. During the 1990s his career was assisted by the collector Charles Saatchi, but increasing frictions came to a head in 2003 and the relationship ended.

References

<http://www.tate.org.uk/art/research-publications/the-sublime/luke-white-damien-hirsts-shark-nature-capitalism-and-the-sublime-r1136828>

<http://www.damienhirst.com/the-physical-impossibility-of>



Damien Hirst (b. 1965), *Mushroom*, from *The Last Supper*, 1999, screenprint on paper, 134.7 x 98.7 cm

Part of Pharmaceuticals series

The Last Supper is a series of 13 large screen-prints derived from pharmaceutical packaging.

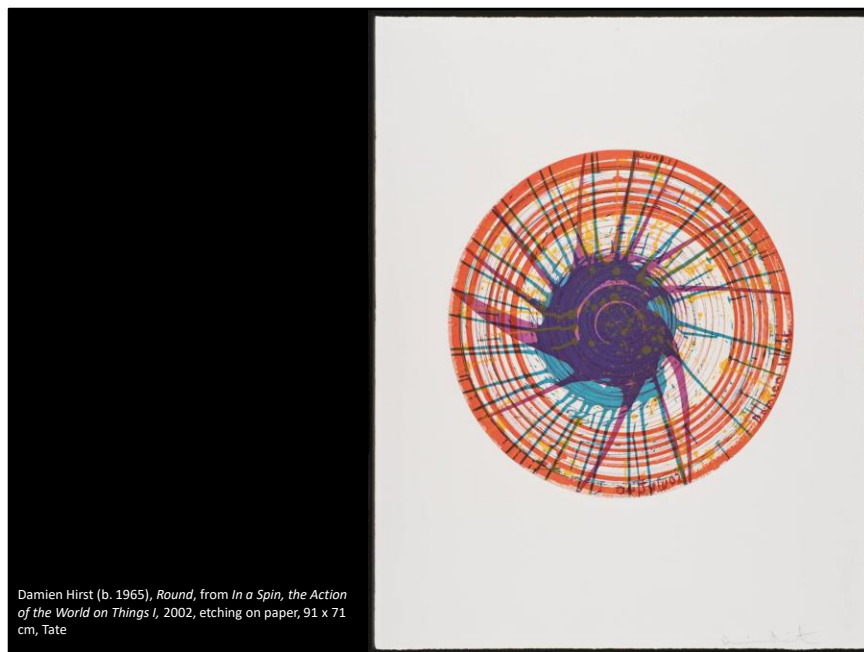
For Hirst medicine, like religion and art, provides a belief system which is both seductive and illusory. He has said: 'I can't understand why some people believe completely in medicine and not in art, without questioning either'

Tate website "*The Last Supper* refers to the way in which medicinal drugs are becoming a regular part of everyday life, as common as the food Hirst has chosen to represent. Like pharmaceuticals, the side effects of which are not always pleasant or harmless, these common British foods often contain an unappetising and potentially dangerous cocktail of drugs, including whatever chemicals the industrially farmed animals have been fed, and notoriously large amounts of heart disease-inducing saturated fat. Medicines, prescribed by doctors to alleviate and cure illness, are commodities manufactured and sold by large corporations. Like the Brillo boxes, Coke bottles and Campbell's Soup packaging imitated by American artist Andy Warhol

(1928-87) in the 1960s, Hirst's version of *The Last Supper* refers to the everyday dependence on reliable panaceas which medical and fast food industries feed off (Warhol also submitted this subject to the manufacturing process of screenprinting). Hirst has commented, 'I like the idea of an artist as a scientist. A painter as a machine. The packages in *The Last Supper* and in the medicine cabinets are ... trying to sell the product ... in a very clinical way. Which starts to become very funny.' (Quoted in Burn, pp.210-11.) All of Hirst's thirteen components in his version of *The Last Supper* are potential betrayers, providing a humorously cynical comment on self-destructive aspects of British society."

References

<http://www.tate.org.uk/art/artworks/hirst-mushroom-p11642/text-summary>



Damien Hirst (b. 1965), *Round*, from *In a Spin, the Action of the World on Things I*, 2002, etching on paper, 91 x 71 cm

- Damien Hirst is also known for his spin paintings and spot paintings, rows of random coloured circles created by his assistants.
- This is one of the twenty-three etchings that comprise the first volume of two portfolios, *In a Spin, the Action of the World on Things I* and *II*. Each etching was made by the artist in London 2002
- In September 2008, he took an unprecedented move for a living artist by selling a complete show, *Beautiful Inside My Head Forever*, at Sotheby's by auction and bypassing his long-standing galleries. The auction exceeded all predictions, raising £111 million (\$198 million), breaking the record for a one-artist auction as well as Hirst's own record with £10.3 million for *The Golden Calf*, an animal with 18-carat gold horns and hooves, preserved in formaldehyde.
- In several instances since 1999, sources for certain of Hirst's works have been challenged and contested as plagiarised, both in written articles by journalists and artists, and, in one instance, through legal proceedings which led to an out-of-court settlement.

References

<http://www.tate.org.uk/art/artworks/hirst-round-p13044/text-summary>

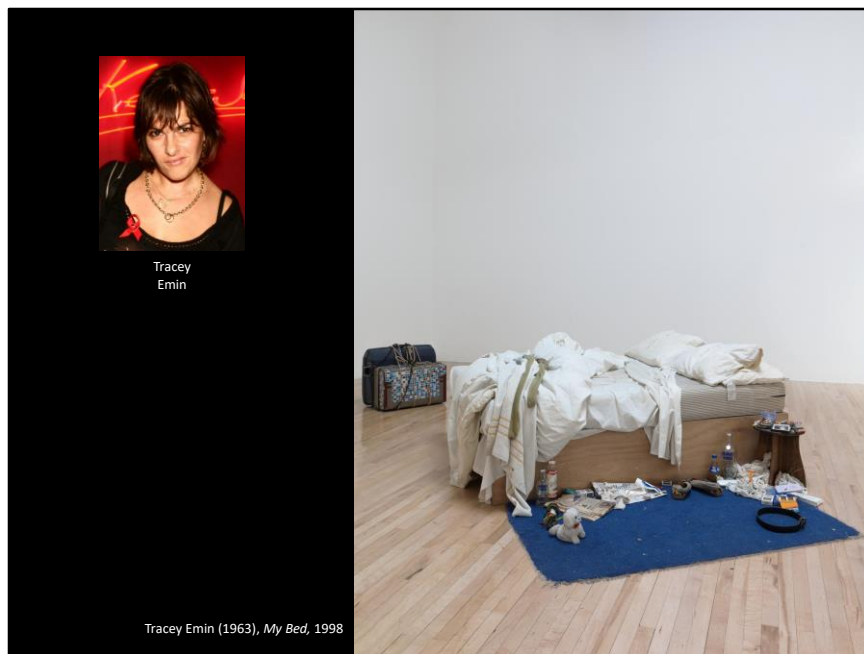


Damien Hirst (b. 1965), *Pharmacy*, 1992, glass, faced particleboard, painted MDF, beech, ramin, wooden dowels, aluminium, pharmaceutical packaging, desks, office chairs, foot stools, apothecary bottles, coloured water, insect-o-cutor, medical text books, stationery, bowls, resin, honey and honeycomb, overall display dimensions variable, Tate

- Tracey Emin said: "There is no comparison between him and me; he developed a whole new way of making art and he's clearly in a league of his own. It would be like making comparisons with Warhol." Despite Hirst's insults to him, Saatchi remains a staunch supporter, labelling Hirst a genius and stating:
 - "General art books dated 2105 will be as brutal about editing the late 20th century as they are about almost all other centuries. Every artist other than Jackson Pollock, Andy Warhol, Donald Judd and Damien Hirst will be a footnote." (Saatchi)
- Nicholas Serota commented,
 - "Damien is something of a showman ... It is very difficult to be an artist when there is huge public and media attention. Because Damien Hirst has been built up as a very important figure, there are plenty of sceptics ready to put the knife in."

References

<http://www.tate.org.uk/art/artworks/hirst-pharmacy-t07187>



Tracey Emin (b. 1963), *My Bed*, 1998

- This work was exhibited in the Tate Gallery in 1999 and was shortlisted for the Turner prize. The idea for *My Bed* was inspired by a depressive phase in the artist's life when she had remained in bed for several days without eating or drinking anything but alcohol. When she looked at the vile, repulsive mess that had accumulated in her room, she suddenly realised what she had created. Emin ardently defended *My Bed* against critics who treated it as a farce and claimed that anyone could exhibit an unmade bed. To these claims the artist retorted, "Well, they didn't, did they? No one had ever done that before." Not strictly true as Robert Rauschenberg created an artwork from his own bed in 1955. Hung on the wall like a traditional painting, his bed, still made, becomes a sort of intimate self-portrait consistent with Rauschenberg's assertion that "painting relates to both art and life...[and] I try to act in that gap between the two." However, this also endorses the idea of a bed as a readymade art object.
- Tate Liverpool is holding *Tracey Emin and William Blake: In Focus* to show surprising links between the two artists. The exhibition runs until 3 September 2017. "At the heart is one of Britain's most renowned artworks of the past 20

years, Tracey Emin's (b.1963) *My Bed* 1998. This will be the first time *My Bed* has been displayed in the north of England. Featuring Emin's own bed, it offers an unflinching self-portrait in which the artist herself is absent. *My Bed*, along with drawings by Emin from the Tate collection, will be shown alongside those of the visionary British poet and artist, William Blake (1757–1827). Presented in the context of Emin's empty bed, and symbolising the absent figure, highlights include *Pity* c.1975 and *The Crucifixion: 'Behold Thy Mother'* c.1805. Blake stood against the hypocrisies of his age championing liberalism, sexual freedoms and above all freedom of expression. This new display affirms Blake's Romantic idea of artistic truth through existential pain and the possibility of spiritual rebirth through art, shared in the work of Tracey Emin.

- *My Bed* was bought by Charles Saatchi for £150,000 and displayed as part of the first exhibition when the Saatchi Gallery opened its new premises at County Hall, London (which it has now vacated). Saatchi also installed the bed in a dedicated room in his own home. When it was announced, in May 2014, that the work was to be auctioned, David Maupin, Emin's dealer in New York, described the £800,000 – £1.2 million estimate as too low. When auctioned by Christie's in July 2014, the piece was sold for a little over £2.5 million.

Notes

- Emin was born in Croydon and brought up in Margate with her twin brother, Paul. Her mother is of Romany descent and her father is a Turkish Cypriot. It is claimed that Emin's paternal great-grandfather was a Sudanese slave in the Ottoman Empire. She suffered an unreported rape when she was 13 and her work has been analysed in the context of childhood abuse.
- She studied at the Medway College of Design (1980-82) where she met expelled student Billy Childish and they were a couple until 1987. She was the administrator for his press which published his poetry. In 1984 she studied printing at Maidstone Art College.
- In 1987, Emin moved to London to study at the Royal College of Art, where in 1989 she obtained an MA in painting. After graduation, she had two traumatic abortions and those experience led her to destroy all the art she had produced in graduate school and later described the period as "emotional suicide". Her influences included Edvard Munch and Egon Schiele, and for a time she studied philosophy at Birkbeck, University of London.
- In 1993, Emin opened a shop with fellow artist Sarah Lucas, called The Shop at 103 Bethnal Green Road in Bethnal Green, which sold works by the two of them, including T-shirts and ash trays with Damien Hirst's picture stuck to the bottom. In November 1993, Emin had her first solo show at the White Cube gallery and in the mid-1990s she toured America with Carl Freedman, a collaborator with Damien Hirst. She gave readings from her autobiographical book *Exploration of the Soul* to

finance the trip.

- The couple spent time by the sea in Whitstable together, using a beach hut that she uprooted and turned into art in 1999 with the title *The Last Thing I Said to You is Don't Leave Me Here*, and that was destroyed in the 2004 Momart warehouse fire. Emin said, "I'm upset, but I'm also upset about those whose wedding got bombed [in Iraq, on 19 May], and people being dug out from mud in the Dominican Republic." The work of 20 artists was lost in the fire valued at £30-50 million.
- One of the works destroyed in the fire was her 'tent' *Everyone I Have Ever Slept With 1963–1995*. It was a blue tent, appliquéd with the names of everyone she has slept with. These included sexual partners, plus relatives she slept with as a child, her twin brother, and her two aborted children. Although considered by some a shameless exhibition of her sexual conquests, others considered it a piece about intimacy in a more general sense.
- She was largely unknown by the public until she appeared on a Channel 4 television programme in 1997. The show comprised a group discussion about that year's Turner Prize and was broadcast live. Emin said she was drunk, slurred and swore before walking out. Two years later, in 1999, Emin was shortlisted for the Turner Prize herself and exhibited *My Bed* at the Tate Gallery. There was considerable media attention regarding the apparently trivial and possibly unhygienic elements of the installation.



Tracey Emin (1963), *My Bed*, 1998



Tracey Emin (b. 1963), *Monument Valley (Grand Scale)*, 1995–7, photograph, colour, on vinyl mounted onto aluminium, 122 x 183 cm, Tate

- “This photograph results from a trip Emin made to the United States in 1994. She and her then boyfriend, the writer, curator and gallerist Carl Freedman, drove from San Francisco to New York stopping off along the way to give readings from her book, *Exploration of the Soul* 1994. The photograph shows the artist sitting in an upholstered chair in Monument Valley, a spectacular location in the middle of the Arizona Desert, holding her book. Although it is open, it is not clear whether she is looking at the viewer or at the text in front of her. Emin gave her readings sitting in the chair, which she had inherited from her grandmother. She appliquéd significant words and sections of text onto it, including her and her twin brother’s names, the year of her grandmother’s birth (1901) and the year of her birth (1963) on either side of the words ‘another world’, referring to the passing of time. An exchange between the artist and her grandmother using the nicknames they had for each other: ‘Ok Puddin, Thanks Plum’, covers the bottom front of the chair and a saying of Emin’s grandmother’s, ‘There’s a lot of money in chairs’, is appliquéd in pink along the top and front of its back. Behind the chair back, the first page of *Exploration of the Soul*, handwritten onto fabric, is appliquéd together with

other dictums such as, 'It's not what you inherit. It's what you do with your inheritance.' As she crossed the United States, the artist sewed the names of the places she visited – San Francisco, Los Angeles, San Diego, Las Vegas, Monument Valley, Detroit, Pittsburgh, New York - onto the front of the chair. Emin subsequently presented the chair as an artwork in its own right titled with her grandmother's words, *There's A Lot of Money in Chairs* 1994 (White Cube, London)." (Tate)

References

<http://www.tate.org.uk/art/artworks/emin-monument-valley-grand-scale-t11888/text-summary>



Tracey Emin (b. 1963), *The Last Thing I Said to You was Don't Leave Me Here II*, 2000, digital print on paper, 80.5 x 109.5 cm, Tate

- The photograph was taken in a beach hut in Whitstable, Kent, that she bought with her friend Sarah Lucas. In 1999 she transported the beach hut to the Saatchi Gallery. In this photograph her pose recalls the vulnerable, dejected figure of a punished child. Emin has described why she chose to photograph herself naked, saying, "The hut is a bare and naked thing. I thought it made perfect sense if I was. It's also got some kind of weird, religious look in it, like I'm praying or something." There is a meditative quality to Emin's postures in the photographs, and her nudity suggests that she is enacting a private ritual of purification or sacrifice.

References

<http://www.tate.org.uk/art/artworks/emin-the-last-thing-i-said-to-you-was-dont-leave-me-here-ii-p11921/text-summary>



Poster created for the Paralympic Games, 2012
Tracey Emin, *Floating*, 2012, Galleria Lorcan O'Neill

- The image is inspired by the athletes and below then is the symbol of the Paralympic Games which consist of three 'agitos', a symbol of movement in the shape of an asymmetrical crescent. Birds often appear in Emin's drawings as symbols of freedom and strength.
- She was appointed Professor of Drawing at the Royal Academy in 2011 at the same time as Fiona Rae was appointed professor of Painting.
- Many of her drawings are female nudes and many are autobiographical. This one from 2012 is less detailed and is a comment on the nude in western art.
- Tracey Emin CBE, RA is a British-born artist, and part of the second wave of Britartists or YBAs (Young British Artists). Defining British Art in the 1990's along with others such as Sarah Lucas, Gary Hume, Tacita Dean and Chris Ofili, Emin had her first breakthrough with the inclusion of *Every One I Have Ever Slept With 1963-1995* in Charles Saatchi's exhibition Sensation at the Royal Academy London in 1997. It consisted of a tent appliquéd with 102 names of people that she had slept with or beside; family, friends, lovers, and two unnamed fetuses. In 1999, she

was a Turner Prize nominee with the piece *My Bed* (1999), showcased at the Tate Gallery, where she exhibited her bed with yellow stained sheets, bloody underwear, condoms, cigarettes and other personal objects.

References

- <https://www.theguardian.com/artanddesign/jonathanjonesblog/2011/dec/15/tracy-emin-draw-royal-academy>



Rachel Whiteread (b. 1963), *House*, 1993

- This work was discussed briefly in the first lecture.
- Transforming the space. Installation art is an artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space.
- Rachel Whiteread (b. 1963) was born in Ilford, Essex and studied at Brighton Polytechnic and the Slade. She lives with the sculptor Marcus Taylor and they have two sons.
- Whiteread employs casting methods using plaster, rubber and resin which are typically used as part of the process of making sculptures rather than in the finished work. She makes sculptures of the spaces within, around and under everyday objects from baths and sinks to houses, so called 'negative spaces'. This draws our attention to the forgotten spaces around and within our everyday world and fixes them in time as public monuments. The spaces around objects are normally occupied by human beings and so the solidified spaces become symbols for our human presence while refusing us entry. By removing the object and refusing its function the shapes express absence and loss. Her early work was

personal and biographical but her later works have become universal and their titles have become straightforward, down-to-earth and descriptive. For Whiteread her sculptures are metaphors for neglect of people and their environment in Thatcher's Britain (Margaret Thatcher, Prime Minister, 1979-90, John Major was Prime Minister from 1990 to 1997, followed by Tony Blair from 1997 to 2007).

- Whiteread was the first woman to win the Turner Prize in November 1993 for *House* (destroyed 1994) a life-sized replica of the interior of a condemned terraced house in Bow in London's East End. It took two years to plan and was made by spraying liquid concrete into the building's empty shell before its external walls were removed. *House* was completed on 25 October 1993 and demolished eleven weeks later on 11 January 1994. *House* also won the K Foundation award of £40,000 for the worst work of art of the year. K Foundation threatened to burn the money unless it was accepted so she gave half to Shelter and the other half to young artists. K Foundation burned £1 million the following year.



Rachel Whiteread (b. 1964), *Demolished*, 1996, screenprint on paper, 49 x 74.3 cm, Tate

- *Demolished* is a portfolio of twelve duo-tone screen-prints. The screen-prints are divided into three groups:
 - A: Clapton Park Estate, Mandeville Street, London E5; Ambergate Court; Norbury Court; October 1993
 - B: Clapton Park Estate, Mandeville Street, London E5; Bakewell Court; Repton Court; March 1995
 - C: Trowbridge Estate, London E9; Hannington Point; Hilmarton Point; Deverill Point; June 1995
- The prints were scanned from photographs of the demolition of tower blocks on three separate estates in Hackney, East London. Whiteread took the photographs between October 1993 and June 1995. The transfer to screen-prints involved enlarging the black and white photographs which has increased the grain. The stages of the demolition are recorded in the form of three photographs taken from the same spot. A fourth photograph on each site records a pile of rubble (A), a dust-filled stormy sky (B) and tower blocks on a sunny day (C). The A-series is visually neutral but B and C are reminiscent of war photographs. In the early 1990s

Whiteread lived in East London, a historically poor area.

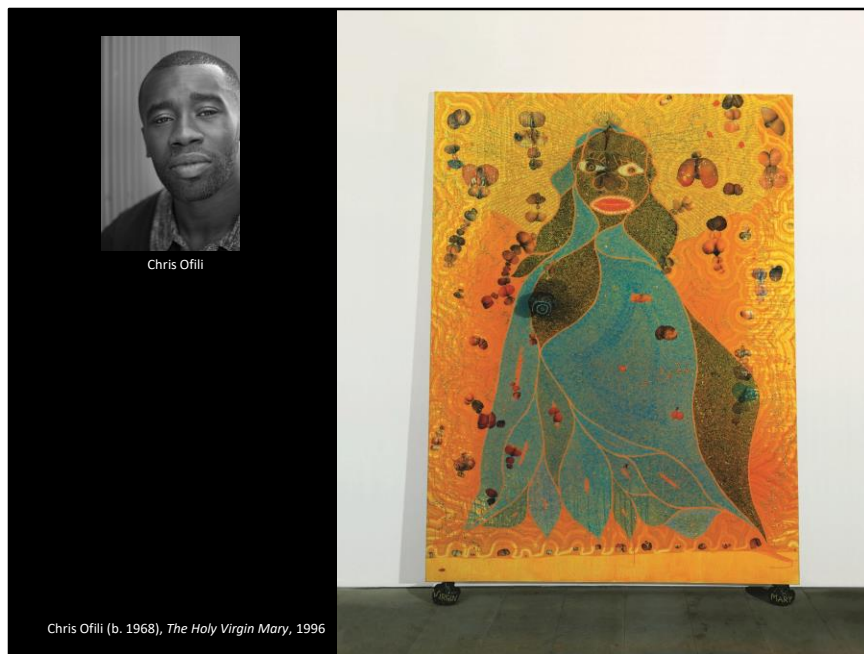
References

<http://www.tate.org.uk/art/artworks/whiteread-b-clapton-park-estate-mandeville-street-london-e5-bakewell-court-repton-court-p77872/text-summary>



Rachel Whiteread, *Embankment*, Tate Modern 2005-06

- Embankment consists of 14,000 translucent, white polyethylene boxes cast out of the inside of cardboard boxes. They are stacked in various ways through the Tate Modern turbine hall and fixed with adhesive. She cited the end scenes of both *Raiders of the Lost Ark* and *Citizen Kane* as visual precursors; she also spoke of the death of her mother and a period of upheaval which involved packing and moving comparable boxes. It is also thought that her recent trip to the Arctic is an inspiration, although critics counter that white is merely the colour the polyethylene comes in, and it would have added significantly to the expense to dye them. The boxes were manufactured from casts of ten distinct cardboard boxes by a company that produces grit bins and traffic bollards.
- Some critics described the work as 'as rich and subtle as it is spectacular' whereas Brian Sewell claimed it was 'another example of meritless gigantism that could be anywhere'.



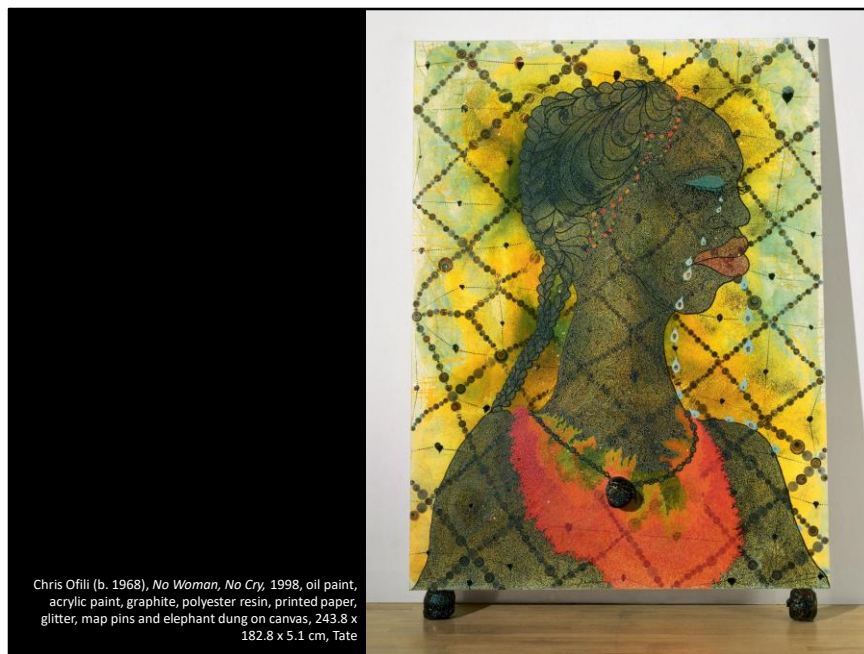
Chris Ofili (b. 1968), *The Holy Virgin Mary*, 1996

- The Holy Virgin Mary is a painting created by Chris Ofili in 1996. It was one of the works included in the *Sensation* exhibition in London, Berlin and New York in 1997–2000. The subject of the work, and its execution, caused considerable controversy in New York, with Rudolph Giuliani – then Mayor of New York City – describing Ofili's work as "sick". In 1998, Ofili was the first black artist to be awarded the Turner Prize. The painting was sold for £2.9 million (\$4.6 million) in June 2015.
- The mixture of the sacred (Virgin Mary) and the profane (excrement and pornography) became a cause of controversy when the Sensation exhibition moved to New York in 1999. The City of New York and Mayor Rudolph Giuliani brought a court case against the Brooklyn Museum, with Giuliani describing the exhibition of Ofili's work as "sick" and "disgusting". Giuliani attempted to withdraw the annual \$7 million City Hall grant from the museum, and threatened it with eviction. The museum resisted Giuliani's demands, and its director, Arnold L. Lehman, filed a federal lawsuit against Giuliani for a breach of the First Amendment. The museum eventually won the court case.
- The painting was protected by Plexiglass during the exhibition but was damaged

when someone smeared white paint on the canvas. Museum guards protecting the painting were quoted as saying: "It's not the Virgin Mary. It's a painting."

Notes

- Ofili was born and educated in Manchester. When he was 11 his father left and moved back to Nigeria. From 1988 to 1991 he studied at Chelsea School of Art and from 1991 to 1993 the Royal College of Art. He was invited to Trinidad in 2000 and moved there permanently in 2005. He lives with his wife, a former singer in a band. Ofili was raised as a **Roman Catholic**.

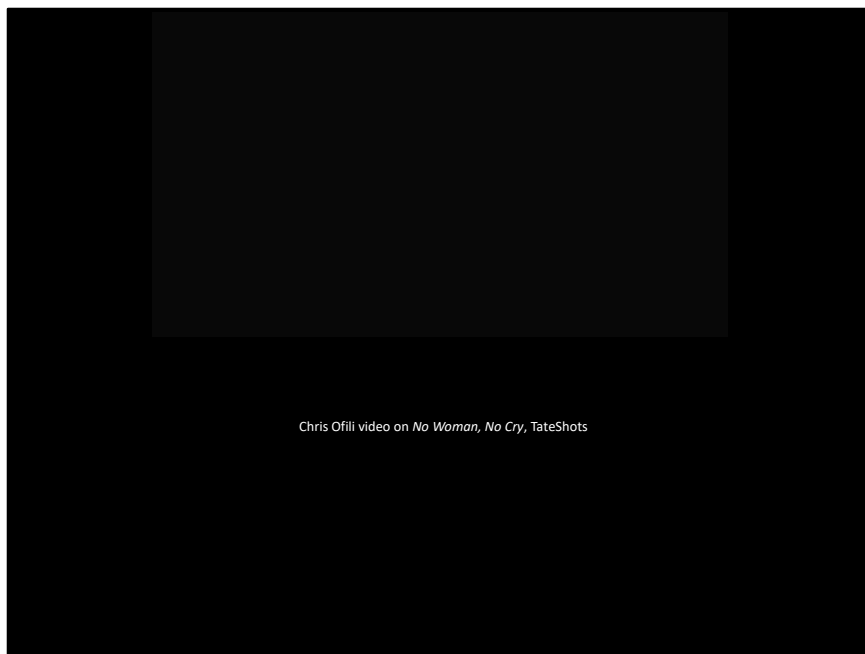


Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 x 5.1 cm, Tate

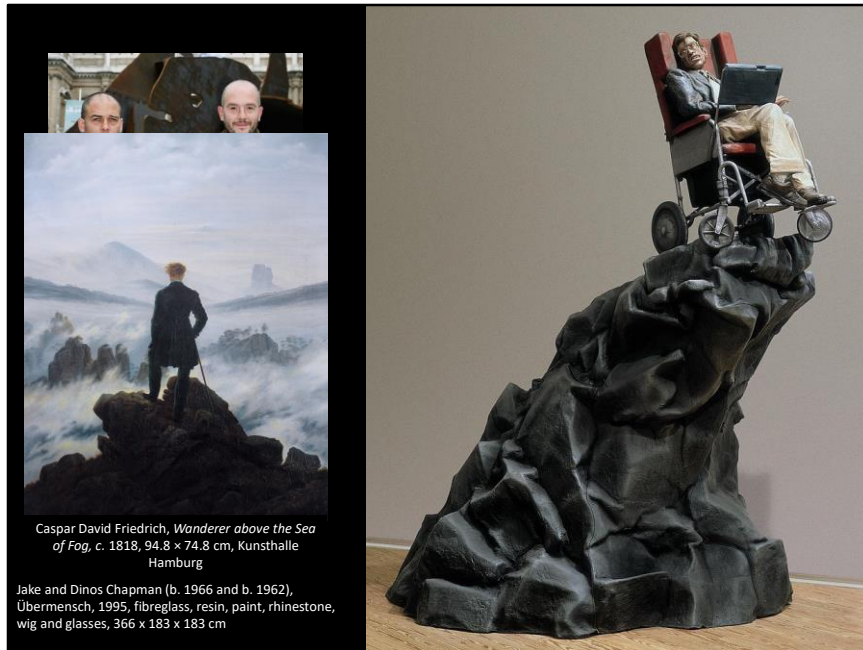
- Ofili has built an international reputation with his works that bridge the sacred and the profane, popular culture and beliefs. His exuberant paintings are renowned for their rich layering and inventive use of media, including balls of elephant dung that punctuate the canvas and support them at their base, as well as glitter, resin, map pins and magazine cut-outs.
- Ofili's early works draw on a wide range of influences, from Zimbabwean cave painting to blaxploitation movies ('black exploitation'), fusing comic book heroes and icons of funk and hip-hop. For the first time, these celebrated paintings are presented alongside current developments in his practice following his move to Trinidad in 2005. While adopting a simplified colour palette and pared-down forms, his recent works continue to draw on diverse sources of inspiration, and are full of references to sensual and Biblical themes as well as explore Trinidad's landscape and mythology.
- Definite highlights include *No Woman, No Cry* 1998, a tender portrait of a weeping female figure created in the aftermath of the Stephen Lawrence inquiry and The

Upper Room 1999–2002, a darkened, walnut-panelled room containing thirteen canvases depicting rhesus macaque monkeys. Each is differentiated in bold colours, and individually spot-lit.

- “Hip, cool and wildly inventive” (*The Guardian*). “You can’t fail to be entertained” (*The Times*), “Modern Master of radiant colour” (*Daily Telegraph*).



Chris Ofili video on *No Woman, No Cry*, TateShots



Jake and Dinos Chapman (b. 1966 and b. 1962), *Übermensch*, 1995, fibreglass, resin, paint, rhinestone, wig and glasses, 366 x 183 x 183 cm

Caspar David Friedrich, *Wanderer above the Sea of Fog*, c. 1818, 94.8 x 74.8 cm, Kunsthalle Hamburg

- “Jake (born 1966) and Dinos (born 1962) Chapman are English artists known as the Chapman Brothers. Their subject matter concentrates on what is generally deemed as appalling, vulgar and offensive. In 2008, they appropriated and added hippy patterns to a series of original watercolours by Adolf Hitler and re-sold them as their own. This is somewhat in continuation to their 2003 show at Modern Art Oxford entitled “The Rape of Creativity” consisting of the series “Insult to Injury”, in which they altered a set of Goya etchings by adding clown faces to the tormented figures. Although not by using any original these times, the Chapmans' have also referenced works by William Blake, Auguste Rodin and Nicolas Poussin. As a public stunt during Freize Art Fair in 2008, they have scribbled caricatures on the faces featured on English bank notes, borrowed from, then given back to the attending audience.
(<https://remixculture.wikispaces.com/Jake+and+Dinos+Chapman>)
- “*Übermensch* has been exhibited throughout the world at most of the major

surveys of this ground-breaking movement. Like much of the greatest work from this movement, *Übermensch* lifts realism to a new level and uses the shocking reality of its depiction to ask important questions about the nature of our existence and the society that surrounds us. Towering above the viewer, Stephen Hawking, one of the great intellectual brains of our time, is raised high on a pedestal surveying all around him. However, what quickly becomes clear is that the pedestal is a rocky crag, and Hawking's wheelchair is perched perilously close to the edge, with one wheel dangling off. The metaphor is devastating and direct, this man who is so wholly in control of his own thoughts that he has transformed our understanding of the origin of our world, cannot control his own physical mobility. Raised on high, we can worship this intellectual god, but he is about to fall off the precipice. Further intellectual depth is added here by the title of the work: the *Übermensch* was a concept developed by Frederic Nietzsche in his 1883 book *Thus Spoke Zarathustra*. Literally translated as *Overman* or more commonly Superman, Nietzsche proposed a new generation of man able to live entirely within the confines of the Earth, avoiding any recourse to the spiritual beliefs endorsed by Christianity. Nietzsche criticised those who took solace in the spiritual salvation promised in the afterlife, and instead encouraged people to become masters of their own destiny, to live life to the full, to experience, explore and even exploit the Earth. This was encapsulated in his concept of the 'Death of God.' These ideas had come to Nietzsche while he had been walking in Switzerland, where he had been inspired by the sight of a gigantic, towering, pyramidal rock. Here, it seems, this rock has been re-created with the Superman of our times, Stephen Hawking atop.

- Executed in fibreglass, the supreme technical skill brings him alive, photo-realistically, with the figure of Hawking himself appearing as if by magic at the summit, his face animated by the paste jewels that glitter among his teeth. He appears as a visionary, elevated way above the surrounding viewers, a traveller of the mind poised like Caspar David Friedrich's Wanderer above his own sea of mist. The Chapmans themselves referred to this sculpture showing him, 'with his saucepan grin, staring into the teleological distance' (Chapman Brothers, quoted in A. Searle, 'Visual Arts: faces to watch in the art world', *Independent*, 18 July 1995, reproduced at www.independent.co.uk). This is a monument to the great thinker, to the man whose imperfect body contrasts so markedly with his perfect mind, a tribute to this contemporary *Übermensch*. As has been much discussed over the years, the body of this Scientific genius was tragically dominated by his motor neurone disease which gradually took over his body after he arrived at Cambridge in the 1960s. Despite the severe handicap, he set himself the task of attempting to explain the beginnings of the earth not to be a 'big bang' as proposed by certain religions, but in fact to have a wholly explicable basis in the science of Physics, as explained in his ground-breaking and much celebrated book, *A Brief History of Time*. This thesis had origins in those of Charles Darwin and his proposals for

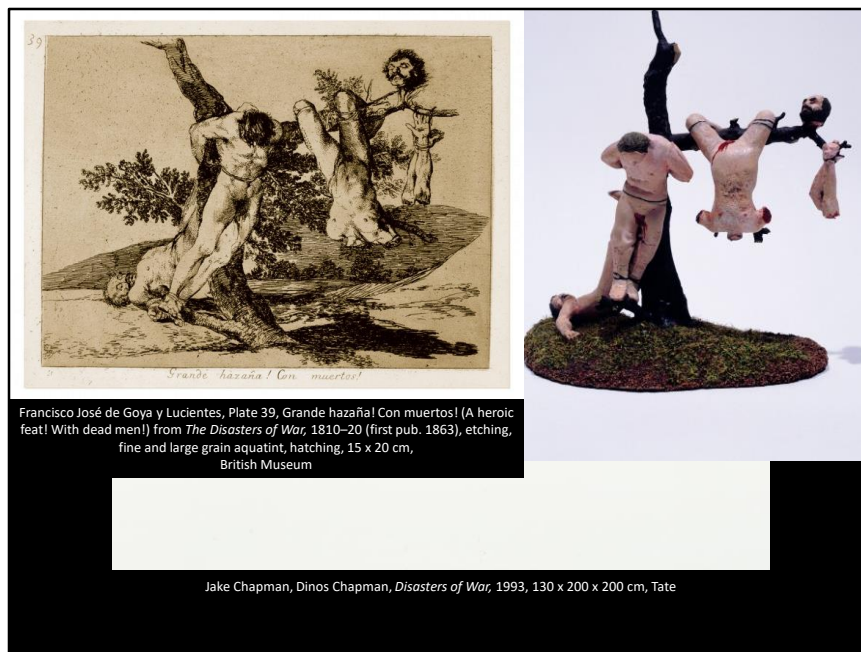
the *Origins of the Species* as being wholly explicable by science and nature and not by the intervention of some higher being, a text which was written just before *Thus Spoke Zarathustra*, in the 1850s. The Chapmans had made their name in the early 1990s with a series of sculptures who were evolutionarily challenged, bastardised bodies who were arguably products of our cosmetically-enhanced times but also embodied the Brothers' proposition for the next stage of our evolution.

- *Übermensch*, like all those other works, explores one of the most consistent themes in the Chapman brothers' work, the concept of '**perfect and imperfect bodies**,' taking the idea of evolution and twisting it to their own purposes. In a sense, all of these works reflect on Mankind's position as perceived from the perspective of the modern age. The solace offered by Charles Darwin's theory that humankind was the result of permutation after permutation, that it was an evolved pinnacle, has here been thrown into question: after all, one wonders what purpose these new adaptations serve. And of course Hawking's own theories and his explanations of the nature of the Universe made so accessible and popular in his 1988 best-seller *A Brief History of Time* make such concerns about the nature of mankind seem almost absurd when seen from a cosmic perspective. Our fleeting lives on our far-flung planet are incidental.
- The Chapmans have invoked their own dark humour to lend *Übermensch* greater impact. The absurd eyrie upon which Hawking's wheelchair sits is ridiculous, indeed perilous. One wonders how he gained this perilous summit: his pedestal clearly doubles as a predicament. Regarding their deliberate pushing of the boundaries of taste as a weapon in their artistic arsenal, the brothers have explained that their sculptures 'achieve the position of reducing the viewer to a state of absolute moral panic... they're completely troublesome objects' (D. and J. Chapman, quoted in D. Fogle, 'A Scatological Aesthetics for the Tired of Seeing', *Chapmanworld: Dinos and Jake Chapman*, exh. cat., London 1996, n.p.). This is certainly the case in *Übermensch*, which ultimately strongarms the viewer into finding humour in a place that we know should be wrong. Even the rhinestone teeth, lending their ritzy glamour to the celebrity scientist, add a dark and bitter twist of irony to this image. Yet it is through this manoeuvre that the Chapman brothers may be encouraging their viewers to become Supermen in their own rights, following another of Nietzsche's precepts: 'Laughter means: being *schadenfroh* but with a good conscience.'
- Thus with sculptures such as *Übermensch*, the Chapman Brothers have taken the history of sculpture to a different level. Throughout their career they have moved between different mediums in order to adapt their ideas and thoughts to the correct visual form, each time excelling technically with the use of the medium. Here in the medium of fibreglass, we find an immaculately rendered image of Stephen Hawking which becomes a treatise on the way we live today. The sculpture provokes us, meaning that it is not only its physical, formal attributes to

which we respond, but also our own reactions, which are thrown into the light by this extreme vision. *Übermensch* reflects our own deepest darkest beliefs whilst also challenging them with a staggering intellectual depth. In a world where the appearance of God is being challenged on a daily basis and his position in people's lives has been taken by 'celebrity' worship, the Chapmans ask questions about the guidance we are receiving today and the fundamental boundaries of our morals and ethics, and they do so with extraordinary sculptural dexterity.

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Jake Chapman, Dinos Chapman, *Disasters of War*, 1993, plastic, polyester resin, synthetic fibres, wood and guitar strings, 130 x 200 x 200 cm, Tate

Francisco José de Goya y Lucientes (1746-1828), Plate 39, *Grande hazaña! Con muertos!* (A heroic feat! With dead men!) from *The Disasters of War*, 1810–20 (first pub. 1863), etching, fine and large grain aquatint, hatching, 15 x 20 cm, British Museum

- The bourgeois public tends to ornament itself with risk.
- “The idea of shock is a passive laziness on the part of the viewer”. Works of art require a lot of work of the viewer.
- *The Disasters of War* by Goya is a series of 82 prints created between 1810 and 1820. He was first court painter to the Spanish Crown during the Peninsula War with Napoleon. He was in poor health and almost deaf when, at 62, he started the etchings. Their controversial nature meant that they were not published until 35 years after his death in 1863. In total a thousand sets have been printed and so many museums have a set. The title is not Goya’s title, his was ***Fatal consequences of Spain's bloody war with Bonaparte, and other emphatic caprices***. They emphatically break with the tradition of representing wars as heroic conflicts to achieve a noble cause.

- Goya initially supported the French revolution and therefore Napoleon. In Spain there was a conflict between the ideals of liberal modernisation and the ruling class.
- In 1993, Jake and Dinos Chapman of the Young British Artists movement created 82 miniature, toy-like sculptures modelled on *The Disasters of War*. The works were widely acclaimed and purchased that year by the Tate gallery.[76] For decades, Goya's series of etching served as a constant point of reference for the Chapman brothers; in particular, they created a number of variations based on the plate Grande hazaña! Con muertos!. In 2003, the Chapman brothers exhibited an altered version of *The Disasters of War*. They purchased a complete set of prints,[4][a 14] over which they drew and pasted demonic clown and puppy heads.[77] The Chapmans described their "rectified" images as making a connection between Napoleon's supposed introduction of Enlightenment ideals to early-19th-century Spain and Tony Blair and George W. Bush purporting to bring democracy to Iraq.

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Jake and Dinos Chapman, *The Sum of all Evil*, 2012-2013, fibreglass, plastic and mixed media in four vitrines, 215 x 128.7 x 249.8 cm

- *The Sum of all Evil* (2012-13) occupied the entire ground floor of the gallery and is the most densely imagined diorama installation that the artists have produced to date. The fourth in a series of 'Hell' landscapes – the first and most well known of which, *Hell* (1999), was destroyed in the Momart warehouse fire – the work features a multitude of intricately modelled Nazi soldiers, along with various characters from the fast food chain McDonald's, committing violent, abhorrent acts set amid an apocalyptic landscape within four glass vitrines.
- "We heard the Momart warehouse was on fire and drove up to have a giggle because we thought it was full of other YBA art. Then we got a call saying Hell was in there. **We just laughed: two years to make, two minutes to burn.** A smart-assed journo phoned up and said: **"Is it true that Hell is on fire?"** It was fantastic – like a work of art still in the process of being made, even as it burnt." (*The Guardian*)
- Lucy Lippard has argued, "Violence and bigotry in art are simply violence and bigotry, just as they are in real life. They are socially dangerous, not toys, not neutralized formal devices comparable to the stripe and the cube." The

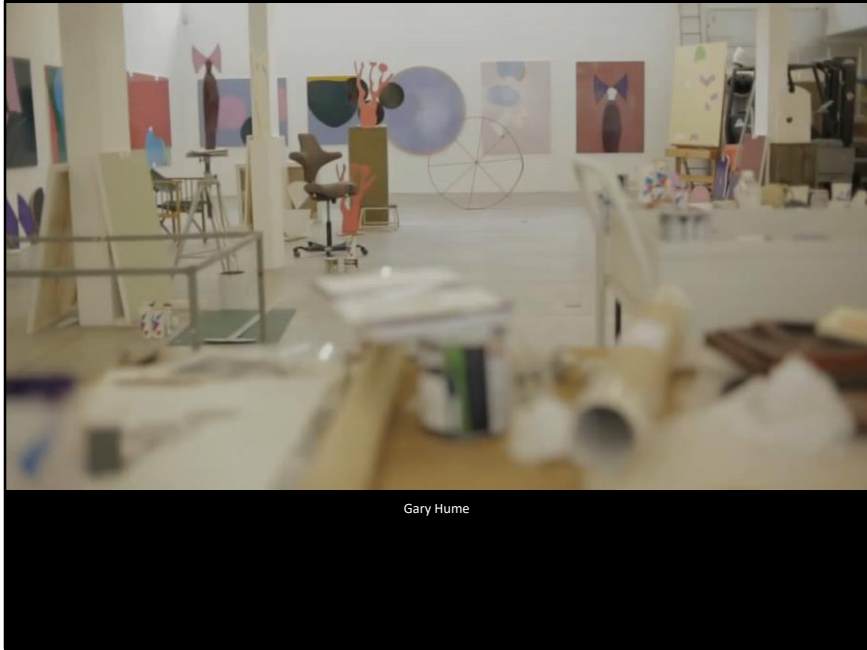
fundamental problem that Lippard locates in retrochic is again relevant to a confrontation with the Chapmans' work: **"We're offended or titillated or outraged; now we have to figure out whether it's satire, protest or bigotry."**

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Gary Hume, everyday subjects in gloss paint



Gary Hume, *Young Woman*, 1998, Screenprint on paper, 90.6 x 60.9 cm, Tate

- Hume's *Portraits* is a series of ten screenprints commissioned by Charles Booth-Clibborn and published by him under his imprint, The Paragon Press, London. Some of these paintings were derived from photographs, others from Hume's imagination. Each print has a subtitle related to the original painting. This is the third image and its subtitle is *Young Woman*. It is based on a painting of the same title made in 1997 (private collection, Los Angeles). It is an imaginary portrait.
- Screenprinting is a medium ideally suited to Hume's imagery since it involves layering areas of flat colour. His paintings of the early to mid 1990s are characterised by the use of simple blocks of vivid colour and elegant line reminiscent of the late prints of French artist Henri Matisse (1869-1954). During this period Hume painted such iconic subjects as the Christian *Madonna* 1993 (private collection, London), as well as such everyday objects as flowers, birds, children's toys and feet or hands. He also made portraits of artists and celebrities, from which he derived the images used in this portfolio of prints. *Portraits* provides a refined version of Hume's painterly exploration of the difference between the surface and what lies underneath, what goes into the making of the image, or the mask, of a public icon and how a generic figure is depicted. Pushing

Hume's images still further towards abstraction, this portfolio contributes to the investigation into the signs or language of visual representation central to contemporary figurative painting.



Gary Hume (b. 1962), *Water Painting*, 1999, household paint on aluminium, 305 x 244 x 2.1 cm, Tate

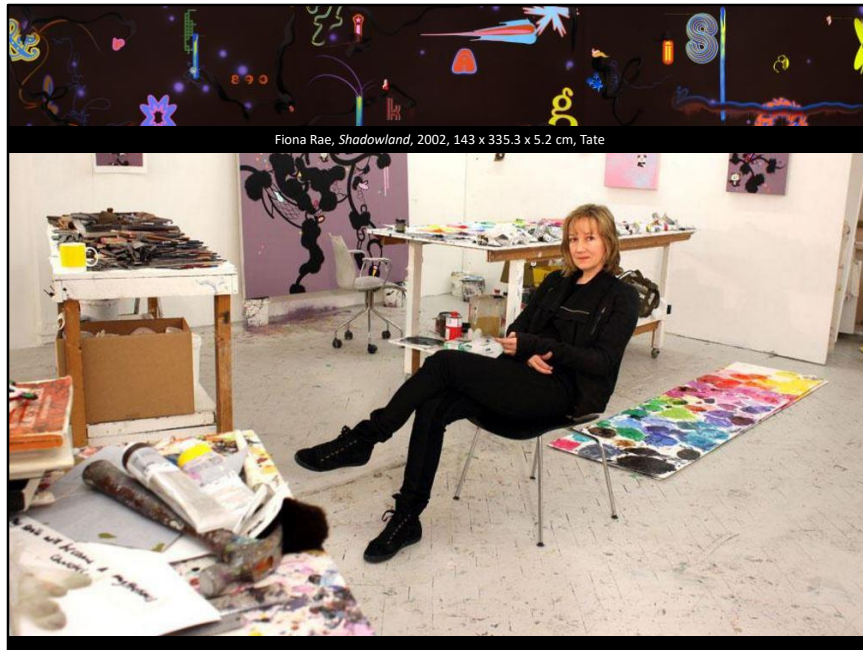
- This is one of a series of several *Water Paintings* Hume made in 1999. The *Water Paintings* are silhouettes of women outlined against a monochrome background. The women's standing bodies have been drawn in another colour by painting over the background. Tate's *Water Painting* is green with white outlines.
- The drawn figures are large, their heads and torsos filling the canvas, and are layered over one another. They appear as a series of overlapping lines, resulting in fragments of faces, shoulders, breasts, arms and hands not clearly belonging to any one distinct entity. The women range in size, creating a sense of perspective and movement, which could be read as a series of freeze-frame images of a body moving towards the viewer. Varying hairstyles are the only indication of difference between women whose stylised bodies seem identical, the representation of an **idealised form**.
- Hume usually traces his images from photographs (found in magazines and books or taken himself) onto a sheet of acetate and projects the outline onto his hard painting surface. The *Water Paintings* were made from photographs, followed by drawings, of **Hume's wife Georgie and a friend, Zoe**. He then fills the outlined

areas with paint in sections of monotone colour. He uses **household gloss paint** for its reflective qualities.

- Hume is one of the group of young British artists whose careers were launched by the seminal group show *Freeze*, organised and curated by artist **Damien Hirst** (b. 1965) in London's Docklands in 1988. A characteristic of the work of artists in this exhibition was the **appropriation of everyday objects and subjects**. Hume's contribution was three large canvases covered in mint-white household gloss paint titled *Mint Green Doors I-III* 1988 (Saatchi Collection, London). Soon after this he abandoned canvas and began painting on MDF board and Formica panels, creating obsessively smooth surfaces and developing the theme of doors. These mainly monochrome and two-colour paintings are literal representations of double swing doors, often with round porthole-style windows, made using the type of paint which is generally used to coat the original doors. Their vivid colours and cartoon lines are reminiscent of the late prints of French artist Henri Matisse (1869-1954).
- Hume has likened his shiny, skin-like painted surfaces to makeup painted over flesh ('Brilliant', p.45). This suggests an interest in the difference between the surface and what it covers or represents. The *Water Paintings* represent the icon 'woman' as a multiple and vertically moving figure, no longer the still and horizontally positioned object traditional to painting. The progressive movement of the women's faces and upper bodies towards the viewer make them active rather than passive subjects, a series of watery beings in rippling, fluid lines and shiny surfaces. With their reflective sheen, the *Water Paintings* provide a mirrored surface in which the viewer may see him or herself within the outlines of large female bodies. Historically associated with the female and the unconscious, **water also evokes the elemental and spiritual**. Hume has stated, '**all my paintings are religious**' (quoted in Lindsay Baker, 'The Beauty Bomber', *Guardian Weekend*, 2 May 1998, p.43).

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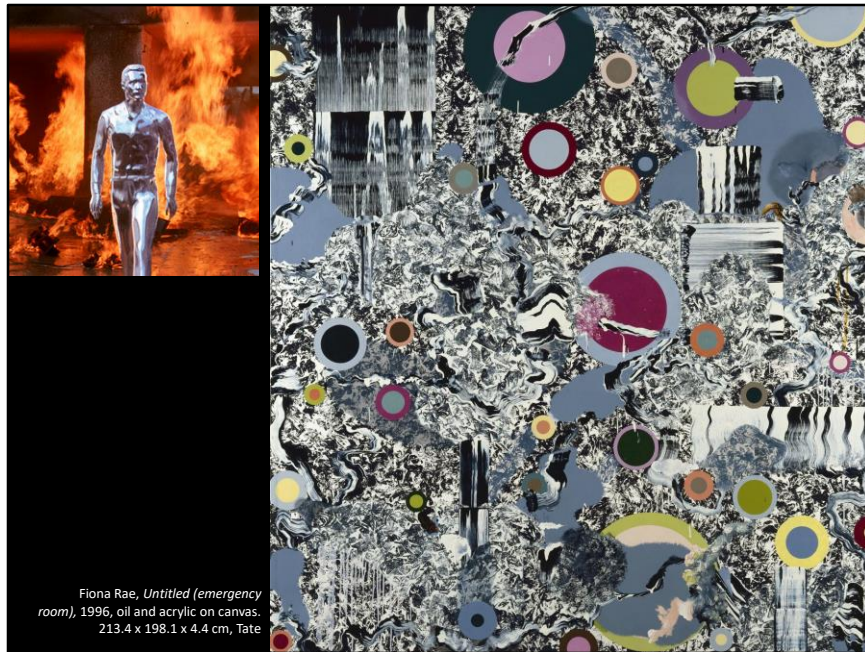
Fiona Rae in her studio

Fiona Rae, *Shadowland*, 2002, 143 x 335.3 x 5.2 cm, Tate

- Rae was born in **Hong Kong** and also lived in Indonesia before moving to England in 1970. She attended **Croydon College of Art** to study a Foundation Course (1983–1984) and **Goldsmiths College** (1984–1987), where she completed a BA (Hons) Fine Art. At Goldsmiths she was taught by Michael Craig-Martin and Helen Chadwick.
- In 1991, Rae was shortlisted for the **Turner Prize**, and in 1993 she was nominated for the Austrian Eliette Von Karajan Prize for Young Painters.
- She was elected to the Royal Academy of Arts in 2002 and in 2002 she was appointed a Tate Artist Trustee. She was **commissioned by Tate Modern to create a 10-metre triptych *Shadowland* for the restaurant there in 2002.**
- In December 2011, she was appointed Professor of Painting at the Royal Academy, one of the first two female professors since the Academy was founded in 1768.
- Fiona Rae is an old-fashioned painter who brings together images and ideas from comic books, science fiction and film.

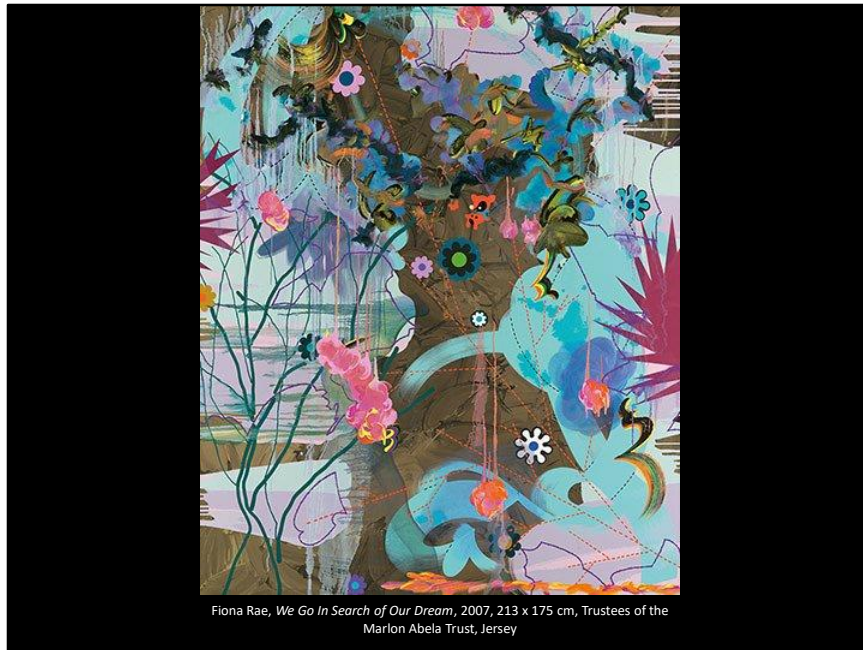
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Fiona Rae, *Untitled (emergency room)*, 1996, oil and acrylic on canvas. 213.4 x 198.1 x 4.4 cm, Tate

- *Untitled (emergency room)* is a painting without clear ground or fixed certainties. The title might suggest a **TV hospital drama**, a more general state of anxiety or something else altogether. The black and white marks **seem to form and reform** themselves like the **T1000 terminator in *Terminator 2***. This gives a **sense of unease**; it's as if the very fabric of the painting could also be its undoing. The circles pop up like cosmic viruses. They are ambiguous in their relationship to the embroiling ground and yet they are constituent in a world where one element is reliant on the next in order to construct meaning and make things visible. (Quoted in Museum of Modern Art, Oxford 1996, unpaginated.)



Fiona Rae, *We Go In Search of Our Dream*, 2007, 213 x 175 cm, Trustees of the Marlon Abela Trust, Jersey

- Fiona Rae describes her love of painting thus: "**You get to invent a world and you get to be in charge of what happens in that world.** And you don't really get to do that in life, do you?"
- Rae describes her titles as **serious and not ironic** and this work has been described as '**syrupy**'. Her paintings reference consumer paraphernalia such as **cute pandas, stars and angels**. Here they inhabit a tree on the edge of what looks like a lake. A consumer world of bright colours, fun and child-like innocence.

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Gillian Wearing, *60 Minutes Silence* (1996), running time 60 minutes

- This piece **won the Turner Prize in 1997**. Wearing used a fixed camera and the length of the pose was long in duration, which resulted in an awkward personal moment. At first the image appears like a backlit group portrait of British police officers but after further examination the slight movements that they make reveals that it is **in fact a video**.
- In *Sixty Minutes Silence* Gillian Wearing's working relationship with the public extends to an **apparent group of policemen and women**. None of the characters or individuals speaks their mind here, but instead a number of **dressed-up actors** spark off a collective public reaction to a familiar grouping. Here they are filmed holding still like any group of children, football players or members of a work outing, **waiting sixty minutes** for the artist to release them from a collective portrait.
- At first the image might appear to be frozen: still, an extended snapshot, a cross-section of time. This piece is influenced, Wearing says, by the principle of time inherent to early photography where the subject had to remain still for a considerable period in order for the image to be held or captured. Yet the slightest movement, scratching of nose, folding of arms, blink, sway, fiddling and adjusting

of helmet indicates how the group itself starts to disintegrate, in fact, the individuals go through some form of physical endurance test, experiencing mounting discomfort in real time.



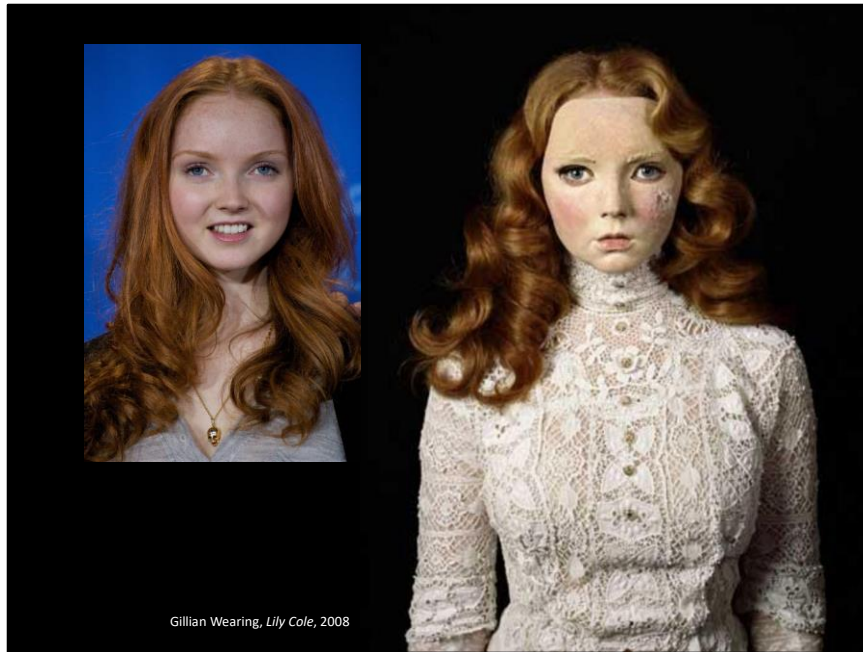
Gillian Wearing, *'I'm desperate'*, part of the series *Signs That Say What You Want Them To Say and Not Signs That Say What Someone Else Wants You To Say*, 1993

- Gillian Wearing first came to public attention when she exhibited a series of **photographs, called *Signs***, including this one, in London in 1993. Standing in a **busy area of South London**, Wearing stopped passers-by and asked them to **write down what was on their mind**. With their permission, she then photographed them holding their statement. It refers to the **economic decline** in Britain in the early 1990s, manifested by statements such as 'Will Britain get through this recession?'. However most of the signs express intimate thoughts or personal convictions.
- Among the group is one of Wearing's **best known** images which depicts a **smartly dressed young man** with a mild, even complacent, expression holding a sign saying simply, 'I'm desperate'. In a 1996 interview Wearing described how 'People are still surprised that someone in a suit could actually admit to anything, especially in the early 1990s, just after the crash, **I think he was actually shocked by what he had written**, which suggests it must have been true. Then he got a **bit angry**, handed back the piece of paper, and **stormed off**.' (Unpublished interview with Marcus Spinelli, South Bank Centre 1997)

- Gillian Wearing has been exploring our **public personas** and private lives for the past two decades. She describes her working method as 'editing life'. Using photography and video to record people's confessions, her work explores disparities between individual and collective experience, drawing on fly-on-the-wall documentaries, reality TV and techniques of theatre, to explore how we present ourselves to the world. Wearing won the 1997 Turner Prize, is an OBE and Royal Academician, and has exhibited extensively internationally.
- The *Signs* series examines the relationship between **public image and private identity**. Wearing cites fly-on-the-wall documentaries and confessional chat shows but she persistently questions the authenticity of the people represented. She has said: 'A great deal of my work is about questioning handed-down truths, I'm always trying to find ways of discovering new things about people, and so in the process discover more about myself.' ('Sign Language', *Dazed and Confused*, no. 25, 1996, pp.53, 55)

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Gillian Wearing, *Lily Cole*, 2008, colour print

- Wearing frequently uses masks and prosthetics to disguise the sitter in her portraits. Here the well known model and actress Lily Cole wears a mask of herself. Broken and cracked in places, the mask makes her seem like a sadly damaged porcelain doll.
- Wearing said, "I always thought she had the ideal face for a mask. She is quite doll-like, and you think of a mask as being perfect, like a doll is." Wearing met Cole several times and took a cast of her face. She damaged the mask exposing Cole's fragility.
- Wearing has a history with masks and has worn them herself on numerous occasions. She first cast her own face in 2000 and in 2003 she transformed herself into different members of her own family for a series called Album. Last year she disguised herself as the American photographer Diane Arbus, one of her greatest inspirations. "Wearing masks gives you a sense of liberation," she explains. "You can be much more playful behind them."
- Wearing's work normally sells for £10,000-£50,000 but she made this print available for £365.

- When she won the Turner Prize in 1997 with her video work *60 Minutes Silence*, a film of 26 police officers trying to keep still for the camera for an hour (the work looked like a photograph at first glance), the media debate about the "value" of conceptual contemporary art was in full flow. "In those days the **tabloid attention towards the Turner Prize was huge**," she remembers. "It was all about **creating headlines** to get everybody's backs up about contemporary art." But she isn't bitter; in fact she realises that the exposure changed our perception of art, predominantly for the better.
- Wearing had **studied art at Goldsmiths College** in the late Eighties – just like Damien Hirst, Tracey Emin, Sarah Lucas, Rachel Whiteread and many others who later became successful artists – but she was not part of Charles Saatchi's original Young British Artists shows, which pushed this generation into the public eye. "The more the public became intrigued by the art, the more they became used to it. I don't think artists themselves really change over the centuries, and the people described as YBAs did disparate work, there was no movement. But something changed in the make-up of art in this country."

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