

Martin Creed, 'Work No. 232: the whole world + the work = the whole world', 2000

- This work was commissioned by the Tate from Martin Creed (b. 1968) to mark the opening of Tate Modern in 2000. It was based on a work he created in 1996 when he wrote the same words in ink on paper. Its full title is *Work No. 232: the whole world + the work = the whole world*. Since 1987 he has started his titles with a number implying a systemic archive, but he misses out many numbers. This is always followed by a description in lower case, for example, *Work No. 88: a sheet of A4 paper crumpled into a ball* (1994) and *Work No. 227: the lights going on and off*, which won the Turner Prize in 2001.
- Creed is an artist and musician who lives and works in London. He studied art at the Slade School of Art at University College London from 1986 to 1990. He has released twenty singles and albums.
- Creed has said he finds it difficult to choose one thing over another, for example, whether to leave the lights on or switch them off, so he involves both options. What does this work mean? It is both a positive statement about the inclusiveness of art and a negative statement of art's irrelevance, so it is both and neither. Creed said, **"I find it a lot easier if it negates itself at the same time as pushing itself forward – so there's an equal positive and negative which adds up to nothing,**

but at the same time is something too.” It is a comment on the whole of art and I think it warns us not to assume the artist has some precise meaning they hid in the work that it is our task to uncover. Arguably, if the work had one clear meaning it would simply be propaganda.



Andy Warhol (1928-1987), *Marilyn Diptych*, 1962 (not on display)

- This is *Marilyn Diptych* by Andy Warhol. A diptych is an altarpiece made in two parts and these two panels are like a religious altarpiece. In this case, we are being asked to worship the god of consumerism. On the left, there are 25 images of Marilyn Monroe in garish colours and on the right 25 in black and white. The repetition reminds us of identical consumer products endlessly manufactured and consumed. We are reminded of Andy Warhol's *Campbell Soup Cans* and Warhol is telling us that movie stars are like commodities packaged for our consumption. The images are silkscreen prints produced from a still picture from the film *Niagara* that Marilyn Monroe made in 1953. Warhol made this work a few weeks after she tragically committed suicide in August 1962. Her frequent bouts of depression combined with the pressure of performing as a star throws some of the blame onto us all.
- The image is repeated 25 times in each panel which both reinforces the effect and negates the effect by creating an all-over abstract pattern. By repeating the image Warhol reminds us that consumer goods, including film stars, involve endlessly repeating the same or similar images over and over again. Warhol has selected an image that looks like a mask suggesting that identity lies in surface appearance.

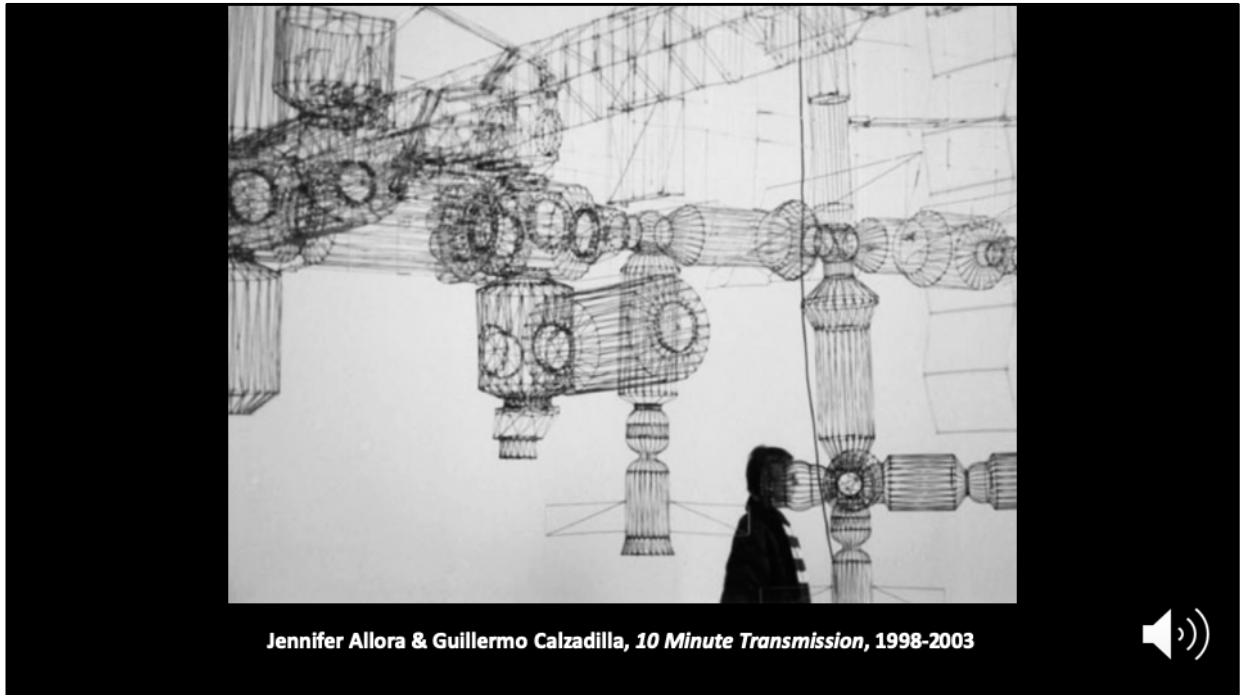
- Warhol began his career as a commercial designer in the advertising world so he was familiar with the conventions and techniques of mass marketing. These techniques were used to package and sell Marilyn Monroe so what we see is the packaged product of the movie star. This is not a rejection of mass marketing but a comment on it. Warhol said, **'Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art.'**
- If we look more closely we see that although the images on the left initially look the same they are all slightly different. Warhol hand printed the images and changed the registration of each colour. In the right panel, he has blurred and faded the images suggesting the star's death. The contrast between the bright colours of a star's life and the fading monochrome of her death creates a secular altar to consumerism and a reminder that we created a star called Marilyn Monroe but a person called Norma Jeane Mortenson died.

Notes

- Tate caption: Marilyn Monroe died on 4 August 1962, having overdosed on barbiturates. In the following four months, Warhol made more than twenty silkscreen paintings of her, all based on the same publicity photograph from the 1953 film *Niagara*. Warhol found in Monroe a fusion of two of his consistent themes: death and the cult of celebrity. By repeating the image, he evokes her ubiquitous presence in the media. The contrast of vivid colour with black and white, and the effect of fading in the right panel are suggestive of the star's mortality.
- Andy Warhol (1928-1987) was born in Pittsburgh and his name was originally 'Warhola'. His father emigrated from Slovakia before he was born and worked in the coal mines. As a child Warhol developed St. Vitus' Dance and he became a hypochondriac and a fear of hospitals and doctors. He was often bedridden and was an outcast at school. In bed he drew and collected pictures of movie stars which helped establish his personality and preferences. When he was 13 his father died in an accident.
- He moved to New York in 1949, aged 21, and became a successful commercial artist working for titles such as *Harper's Bazaar* and *Glamour*. He was awarded the Art Directors' Club Medal in 1957 for his shoe advertisements. His first one-man exhibition of drawings was in 1952 and he started create paintings based on newspaper title pages in 1960. In 1962 he started to use silkscreen printing to produce 'Campbell's Soup Cans', 'Coca-Cola Bottles', portraits of Marilyn Monroe, Elizabeth Taylor, Elvis Presley, Jackie Kennedy, and later also car crashes, the electric chair, flowers and so on, sometimes with rows of repeated images.
- Warhol appreciated intense Hollywood glamour. He once said: **'I love Los Angeles. I love Hollywood. They're so beautiful. Everything's plastic, but I love plastic. I want to be plastic.'**
- He is one of the most influential artists of the post-war period and has produced

232 works. He is the most famous proponent of Pop-Art which he used to depict consumer goods and iconic people in order to explore his fascination with celebrity and mortality. Although most famous for his silkscreen prints he often used photography and created some ground-breaking films. The highest price ever paid for a Warhol painting is \$105 million for a 1963 canvas titled *Silver Car Crash (Double Disaster)*. In his will Warhol said that his entire estate — with the exception of a few modest legacies to family members — would go to create a foundation dedicated to the 'advancement of the visual arts'. Warhol had so many possessions that it took Sotheby's nine days to auction his estate after his death; the auction grossed more than \$20 million.

- Marilyn Monroe was born Norma Jeane Mortenson in 1926. She made three films in 1953, the Technicolour *Niagara*, the most overtly sexual of all her films, *Gentlemen Prefer Blondes*, a satirical musical comedy and *How to Marry a Millionaire*. She made thirty films in her career and was married three times to James Dougherty, Joe DiMaggio and Arthur Miller. She died at the age of 36 on August 5, 1962 from an overdose of barbiturates at her home in Los Angeles. Although the death was ruled a probable suicide, several conspiracy theories have been proposed in the decades following her death. She had recently been fired by 20th Century Fox.
- In 2004, in *The Guardian*, the painting was named the third most influential piece of modern art in a survey of 500 artists, critics, and others.



Jennifer Allora & Guillermo Calzadilla, *10 Minute Transmission*, 1998-2003

- This is *10 Minute Transmission* by Jennifer Allora and Guillermo Calzadilla. The other work we will look at in a minute is by James Rosenquist. Both deal with complex cultural, historical and political issues using art that functions at many levels from the material to the conceptual.
- This work above us is made from hundreds of metal wire hangers and forms a replica of the International Space Station. The Space Station travels round the world every 90 minutes and when it is overhead this device attempts two-way communication for ten minutes although the signal is only powerful enough twice a day. This is done using a ham radio and a computer program that dials the space station every 90 minutes. Two-way voice communication with the astronauts is now rare and needs to be requested in advance. Between these transmissions it receives other ham, FM and AM radio signals that are made audible.
- Calzadilla said, '**For us it is very important that a work does not make sense**'. It must make sense emotionally but not be subject to reason and rational explanation. Allora stressed the importance of language and said, '**The way meaning attaches to things is at the core of what we do**'.
- According to the artists it is a reference to a Vladimir Tatlin's *Monument to the Third International*, a gigantic radio tower designed in 1919. It was designed as a

towering symbol of modernity that would have dwarfed the Eiffel Tower and was a monument to international communism and scientific progress. It was never built but models were built. The International Space Station and Tatlin's tower both use the term 'international' to refer to a handful of powerful nations. But there is another aspect to the work. It is made from a universal cast-off material, the metal hanger, that represents our disposable society and its impact on the environment. So, the work is commenting on the way in which a few powerful nations are ruining our environment while claiming to represent everyone in the name of scientific progress.

- Allora was born in Philadelphia and Calzadilla in Havana, Cuba and they met while studying in Florence in 1995 and have worked together ever since. They now work in Puerto Rico and their work combines sculpture, photography, performance art, sound and video and has featured in solo exhibitions at many major art galleries around the world. In 2011 they represented America at the 54th Venice Biennale which included an immense inverted military tank with a treadmill on top, a large pipe organ, a working cash machine and a tanning bed. Another earlier work highlighted the work of activists whose activity managed to shut down an American weapon testing facility.

Notes

- Jennifer Allora (b. 1974) and Guillermo Calzadilla (b. 1971) are a collaborative pair of visual artists from Puerto Rico who represented America at the 2011 Venice Biennale. Allora was born in Philadelphia and Calzadilla in Havana, Cuba and they met while studying in Florence in 1995.
- The International Space Station was launched in 1998. It holds a crew of six and is expected to operate until 2030. It is the largest human made object in low earth orbit and is visible to the naked eye. It is about 108 by 78 metres.

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James Rosenquist (1933-2017), *Skull Snap*, 1989, 151.1 cm diameter

- This is *Skull Snap* by James Rosenquist and it shows the design on the US one cent coin of the profile of Abraham Lincoln and the motto 'In God We Trust' magnified and stylized. It looks like a map of the world and suggests the global power of the US dollar.
- The Lincoln one cent (called a 'penny') was released in 1909 to celebrate Abraham Lincoln's 100th birthday and is the longest-running design in US mint history. Abraham Lincoln was the first historical figure on a US coin and there was concern at the time that it placed too much emphasis on an individual as can happen in a monarchy. It was also the first cent to include the words 'In God We Trust' which became the motto of the US in 1956. This has been seen as in conflict with the First Amendment regarding the establishment of religion although the Supreme Court ruled that US institutions presuppose a Supreme Being and that this encompassed all religions.
- This work is part of a series called *Welcome to the Water Planet* that expresses Rosenquist's concern about what is happening to our planet as a result of depletion of resources and global warming. The series consists of lithographs printed on giant sheets of handmade paper. The different shapes were made from paper pulp, a technique that was used by other artists at the time including David

Hockney.

- Rosenquist trained as an artist but his first job was painting bill boards, first along highways in the mid-west and then in Broadway, New York. He developed a reputation as '**Broadway's biggest artist**' and his job influenced his art. He was intrigued that when you got up close to these gigantic billboards the forms were abstract but from a distance, they became people and places. His popularity grew and he exhibited alongside other well-known pop artists such as Andy Warhol and Roy Lichtenstein. Rosenquist differed from these other artists as he worked on complex ideas that involved oddly juxtaposed fragments whose purpose was not always clear, but which were often oddly pleasing.
- He worked on many projects and remained one of the leading artists in New York until his death in 2017 aged 83. He once said, '**To be creative is to be accepting, but it's also to be harsh on one's self. You just don't paint colors for the silliness of it all.**' In other words, behind all his attractive images there is always a complex series of ideas.

Notes

- James Rosenquist (1933–2017, aged 83) was an American artist and one of the leaders of the pop art movement. Born in North Dakota to a family of Swedish descent with a mother who was a painter. He was encouraged to paint and studied art at university, first in Minnesota and then New York. He spent a number of years as a billboard painter around Times Square until a friend was killed falling from a scaffold while painting. Like other pop artists he adopted the language of advertising and pop culture. He married twice, in 1960 and 1987, and one child by each marriage.
- His best-known work is *F-111*. It was painted in 1965 and is over 83 feet and spans 23 canvases. Its vast scale evokes his work on billboards, and it shows a life-sized image of the F-111 Aardvark aircraft used in the Vietnam war with broken light bulbs, a cake and spaghetti. It was intended to cover all four walls of a gallery in Manhattan. The work brought him international acclaim.
- The Lincoln one cent ('penny') was released in 1909 to celebrate Abraham Lincoln's 100th birthday and is the longest-running design in US mint history. Abraham Lincoln was the first historical figure on a US coin and there was concern at the time that it was too monarchical. The Lincoln penny was the first U.S. cent to include the words 'In God We Trust' which became the motto of the US in 1956, replacing *E Pluribus Unum* ('out of many, one') which is currently on the reverse of the one cent coin. It has been argued that the motto does not violate the First Amendment as it is intended to refer to all religions. The phrase does not appear in the Bible although a similar sentiment is in Psalm 91:2 but it appears in the Quran twice as "In God the believers shall trust".
- US First Amendment "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of

speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.”

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Pablo Picasso (1881-1973),
Bust of a Woman, 1944

Pablo Picasso (1881-1973), 'Bust of a Woman', 1944

- This is *Bust of a Woman* by Pablo Picasso painted in 1944 in Paris during the final months of Nazi occupation [5 May]. It is semi-abstract, and the face is painted white with a pink cheek with the left side painted grey suggesting shadow. The background is purple and red striped suggesting wallpaper and the woman is sitting on a metal framed chair with what could be a rattan open-weave back. The woman's dress is green, and she is wearing a green hat.
- His model was the photographer Dora Maar who had collaborated with him on the painting of *Guernica* seven years before. The structure of the face is similar to that of *Weeping Woman* (1937) which was also modelled by Maar and is also in the Tate and was one of nine paintings of weeping women inspired by *Guernica*. This painting was produced in the same studio where he had painted *Guernica*.
- Dora Maar was a successful surrealist photographer when Picasso met her just before the start of the Spanish Civil War [in 1936]. By 1942 the relationship between them had become strained and was exacerbated by the war and its effect on their friends, many of whom had left. A friend described Maar's '**grave, tense countenance**' and her '**look that was so fixed and attentive it was sometimes disquieting.**'

- In 1944, aged 63, he began an affair with Françoise Gilot aged 23. Dora Maar famously said, 'After Picasso, only God' and when he left her in 1946 she became a Roman Catholic. Their split was painful and Picasso found ways to inflict pain but she outlived Picasso and continued to paint into the 1990s and was still exhibiting two years before she died aged 89.
- I am puzzled by the yellow hair as Maar and Gilot had dark hair. His only lover with blond hair was Marie-Thérèse Walter but he had left her in the late 1930s.
- This was a difficult time to live in Paris although Picasso was protected by his international reputation. As the power of the Nazi regime deteriorated repression increased and three months before he painted this work two of his friends were arrested, the Surrealist Robert Desnos and the poet Max Jacob. Both died in Germany. Despite the repression, a few weeks after they were arrested, Picasso and some of his friends, including Dora Maar, staged a play written by Picasso called *Desire Caught by the Tail*. It could be that the play escaped censorship as it is generally regarded as incomprehensible.
- Both Marr and Gilot were artists whose careers were framed by their relationship with Picasso, a common problem for female artists. Let us look at another woman artist who managed to overcome this problem.

Notes

- Pablo Picasso (1881–1973) was a Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright who spent most of his adult life in France.
- Regarded as one of the most influential artists of the 20th century, he is known for co-founding the Cubist movement, the invention of constructed sculpture, the co-invention of collage, and for the wide variety of styles that he helped develop and explore.
- Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (1907), and *Guernica* (1937), a dramatic portrayal of the bombing of Guernica by the German and Italian air forces.
- Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner through his childhood and adolescence. During the first decade of the 20th century, his style changed as he experimented with different theories, techniques, and ideas.
- After 1906, the Fauvist work of the slightly older artist Henri Matisse motivated Picasso to explore more radical styles, beginning a fruitful rivalry between the two artists, who subsequently were often paired by critics as the leaders of modern art.
- Exceptionally prolific throughout the course of his long life, Picasso achieved universal renown and immense fortune for his revolutionary artistic accomplishments, and became one of the best-known figures in 20th-century art.
- Interesting Facts:
 - His full name was Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Martyr Patricio

- Clito Ruíz y Picasso (1881-1973, aged 91). Picasso was his mother's name.
- His father is an artist who is said to have given up painting when he saw a work Picasso produced when he was 13.
 - He became a celebrity in his own lifetime. By 1932 he was wealthy, established and part of the establishment.
 - He curated his first ever retrospective in 1932. In the 1930s a retrospective exhibition of a living artist was unusual and for an artist to curate their own was almost unheard of.
 - He was a fast-paced painter. It is thought *Nude Woman in a Red Armchair* was painted in a day.
 - He was more than just a painter. He was a committed sculptor all his life. He was also the author of two plays although he was never seen reading.
 - He was one of if not the most prolific artist who has ever lived. His catalogue raisonné is 33 volumes (for most artists it one or two).
 - He was a great animal lover. He loved animals all his life, particularly birds and dogs. His best-known pet was Lump the dachshund.
 - He had sexual fantasies about Princess Margaret and her sister.
 - Picasso's periods:
 - Blue Period (1901–1904),
 - Rose Period (1904–1906),
 - African-influenced Period (1907–1909),
 - Analytic Cubism (1909–1912), and
 - Synthetic Cubism or Crystal Period (1912–1919).
 - Picasso's lovers:
 - Pablo Ruiz y Picasso (Málaga 25 Oct 1881 - April 1973) made his first trip to Paris in 1900. His friend Carlos Casagemas (1881-1901) travelled with him and in Paris fell in love with Germaine. She rejected him and as a result he shot himself after failing to kill Germaine.
 - In 1904 Picasso met Fernande Olivier, a bohemian artist who became his mistress. Picasso left Olivier for the frail and enigmatic Eva Gouel, who called herself Marcelle Humbert when she arrived in Paris, and he was devastated when she died of tuberculosis or cancer in 1915 aged only 30.
 - After the loss of Eva Gouel, Picasso had an affair with Gaby Depeyre (later Lespinasse) and, in 1918, he married the respectable and elitist Ukrainian ballet dancer Olga Khokhlova and they had a child Paulo.
 - In 1927 Picasso met 17-year-old Marie-Thérèse Walter and began a long affair and fathered a daughter Maya. To avoid splitting his estate he never divorced and was married to Khokhlova until her death in 1955.
 - In the 1930s and 40s the artist Dora Maar (born Theodora Marković) was a constant companion and lover and she documented Guernica. In 1944, aged 63, he began an affair with Françoise Gilot aged 23. Dora Maar famously said, 'After Picasso, only God' and when he left her in 1946 she

became a Roman Catholic. Their split was painful and Picasso found ways to inflict pain but she outlived Picasso and continued to paint into the 1990s and was still exhibiting two years before she died aged 89. When Picasso grew tired of Dora Maar he and Gilot began to live together. They had two children: Claude, born in 1947 and Paloma, born in 1949. She described his abusive treatment and many affairs including Geneviève Laporte. Although Picasso had promised to look after their children after she published a best-selling biography he broke off any relationship with the children.

- He met Jacqueline Roque (1927-1986) in 1953 when he was 72 and she was 26. She became his second wife in 1961 until 1973 when she killed herself by gunshot aged 59 shortly after Picasso died. He created over 400 portraits of her, more than any of his other loves.



Sonia Delaunay (1885-1979), '*Triptych*', 1963



Sonia Delaunay (1885-1979), '*Triptych*', 1963

- This is *Triptych*, a name which usually implies it has three panels. In this case, the artist, Sonia Delaunay, explained she called it *Triptych* as it combines or resolves three artistic problems she was working on. She had been working on the themes on the left and right for some time experimenting with different combinations. In addition, she wanted to try to create a white area in the centre of the painting and use this to unite the themes. She had intentionally set herself a difficult problem artistically as a large white area could easily separate the two sides, but she solves the problem by using these circular forms that keep the two sides united.
- This technical challenge she set herself was nothing compared with the challenge she faced as a woman artist. She worked in Paris as an artist in the early part of the twentieth century and in 1910 she married a famous artist called Robert Delaunay. She wrote in her autobiography that as a woman she was at first described as his muse and then, later in life, as his collaborator until she lived long enough for critics to finally admit that she was an artist that existed in her own right. For sixty years Sonia Delaunay created ground breaking work and experimented with colour and abstraction. She produced this work called *Triptych* in 1963 when she was 78 and she lived to be 94. The year after she produced this work she became the first

woman artist to have a retrospective exhibition at the Louvre.

- Over the years Delaunay worked in a wide range of media including textiles and it is interesting to hear how she approach this. She said, **'About 1911 I had the idea of making for my son, who had just been born, a blanket composed of bits of fabric like those I had seen in the houses of Russian peasants. When it was finished, the arrangement of the pieces of material seemed to me to evoke cubist conceptions and we then tried to apply the same process to other objects and paintings.'** In other words, the practical, and in some circumstances mundane, task of making a baby's blanket has become the inspiration for a new direction in her painting and this is typical of her body of work with one medium inspiring and informing another. She designed interiors, furniture, costumes, stage sets and so on. As she said, **'I have done everything. I have lived my art.'** For her there was no difference between a baby's blanket and a fine art painting. She said that for her abstract art was not an intellectual exercise but a marriage between the abstract and the sensuous. When asked if her abstract shapes had some cosmic significance she said, **'No, no, no. I'm too earthy'**, they are sensuous experiment in colour and form.

Notes on Sonia Delaunay (1885-1979), 'Triptych', 1963

- Sonia Delaunay (née Terk, 1885-1979) was a Ukrainian-born French artist who spent most of her life working in Paris. She was born Sarah Stern, but her name changed to Terk when she was adopted by her wealthy aunt and uncle. Her drawing skills were noted at school and so she was sent to study in Germany and then Paris. At this time, she was influenced by Van Gogh, Gauguin and Henri Rousseau and the Fauvres including Henri Matisse. She married an art dealer the first year she was in Paris possibly to gain her independence and for him to disguise his homosexuality. She met Robert Delaunay the following year, obtained a divorce and married in 1910. She made a patchwork blanket for her first child which inspired her to use cubist ideas. She and Robert studied the colour theory of Michel Eugène Chevreul which explains how colours are 'mixed' in the eye. In 1913, Guillaume Apollinaire, coined the term Orphism to describe the Delaunays' version of Cubism. They moved to Spain and then Portugal and she designed costumes for Sergei Diaghilev. She also designed furniture and haute couture textiles. In 1941 Robert died of cancer. After the war she continue to work, and she and Braque have the honour of being **'the only living painters to have been shown at the Louvre'**. Her autobiography *We Shall Go Up to the Sun* was published in 1978 and she died the following year aged 94. Her son Charles opened the first jazz club in France and became a jazz critic.

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Umberto Boccioni (1882-1916), *Unique Forms of Continuity in Space*, 1913

- This is Umberto Boccioni's *Unique Forms of Continuity in Space* of 1913. It is clearly a person but distorted by speed. The ankles have what could be wings, like the Roman god Mercury [the Greek god Hermes], and the distortions of the body look like muscles suggesting power and energy.
- This is an example of an art movement called Futurism [founded in 1909 by Filippo Tommaso Marinetti]. It was an Italian art movement whose followers were enthusiastic about speed, power, new inventions and the modern world. They were worried that Italy was falling behind in the modern world and they wanted to break with the art of the past and praised the wonders of the new technological age. They loved fast cars, trains and mechanical devices that exhibited speed, power and progress.
- This is an example of a Futurist sculpture and Boccioni said he was inspired by a footballer running to intercept a pass. The body is deformed by speed as it strides into the future and it foresees mechanised, robotic bodies as well as suggesting the 'superman' of the philosopher Friedrich Nietzsche [published 30 years before]. The face is abstracted into a cross and the head is like a helmet suggesting a soldier of the future. This is appropriate as the Futurists also supported war and

destruction. They held meetings calling for riots to upset the current social order and they supported the destruction of art galleries and museums and the complete and violent overthrow of the past.

- When the First World War started, Boccioni enlisted but in 1916 he was thrown from his horse and trampled, and he died the next day aged only thirty-three. He was a leading artist in the Futurist movement, and he produced many well-known works including this masterpiece in plaster in 1913. After his death, the plaster was hacked to pieces by workman clearing his studio but his friends collected and reassembled the pieces and it was cast in bronze several times over the years. This version is one of the two cast in 1972 when it was purchased by the Tate.

Notes on Umberto Boccioni (1882-1916), *Unique Forms of Continuity in Space*, 1913, bronze

- Umberto Boccioni (1882–1916) was an influential Italian painter and sculptor. He was one of the principal figures of the Futurism movement and painted many works of which the most famous is *La città sale* or *The City Rises*, 1910, a huge (2m by 3m) painting, which is considered his turning point into Futurism. *Unique Forms of Continuity in Space* is considered his masterpiece. It was produced in 1912 and exhibited in 1913 in plaster and it was the fourth in a series of striding figures. The figure was originally inspired by the sight of a football player moving on to a passed ball. After his death, the plaster was hacked into pieces by workman but the pieces were saved by fellow Futurists and stuck together again. Two copies were cast in bronze in 1931, again in 1949 and again in 1972, of which one is this one. Another eight were cast from one of the 1949 bronzes in 1972. Boccioni was drafted into the army in 1916 and was thrown from his horse and trampled and he died the next day aged thirty-three.
- In Italy, in the early 1900s, a group of young writers and artists were frustrated by Italy failure to industrialize and join the modern world. They believed that the new machine age would bring about a new world order. The leader of this group, Filippo Tommaso Marinetti, called the movement Futurism. Marinetti published the 'Futurists Manifesto' on the front page of *Le Figaro* in 1909. He criticized all existing tradition and called for the destruction of museums and libraries. He said the aim should be to embrace modernity and extol the beauty of speed, movement, and industrial development.
- The Futurists held meetings where they agitated the crowd believing that riot and destruction would end the status quo and bring about a stronger Italy. Their beliefs led them to support the coming war and Boccioni and many other Futurists enlisted. After the war, the Futurists' intense nationalism led to an alliance with Benito Mussolini and his National Fascist Party.
- Friedrich Nietzsche (1844-1900) developed the idea of the Übermensch or Superman in his 1883 work *Thus Spoke Zarathustra*. The book tells the parable of the death of God and sets the goal for humanity of becoming Übermensch.

Zarathustra was an ancient Iranian prophet whose teachings developed into Zoroastrianism.

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Constantin Brâncuși (1876-1957), 'Maiăstra', 1911, bronze on limestone base, purchased 1973

- This is *Maiăstra* (pronounced 'My-astra') by Constantin Brâncuși (pronounced 'Bran-cue-see') or, closer to the Romanian, 'Bruncoosh').
- **Physical.** This work is bronze on a limestone base and is believed to have been cast from a plaster mould taken from the first marble bird he produced the previous year. He removed some material from the left side of the head giving this bronze version the appearance of turning slightly to the right. It was then known as the Golden Bird and was sold to an admirer for five hundred dollars. Brâncuși installed it in the buyer's garden on a different stone base on top of a square wooden pillar. This version is thought to be Brâncuși's earliest polished bronze sculpture. He made another two versions the following year which are now in Minneapolis and Venice.
- **Legend.** The name *Maiăstra* refers to a magic golden bird in Romanian folklore that can foretell the future, cure the blind and make the old young again. The Russian form of this legend inspired Stravinsky to write the *Firebird*. Brâncuși worked again and again on the theme of birds and developed over 28 completed birds over the following 23 years. The series is known as *Bird in Space*.

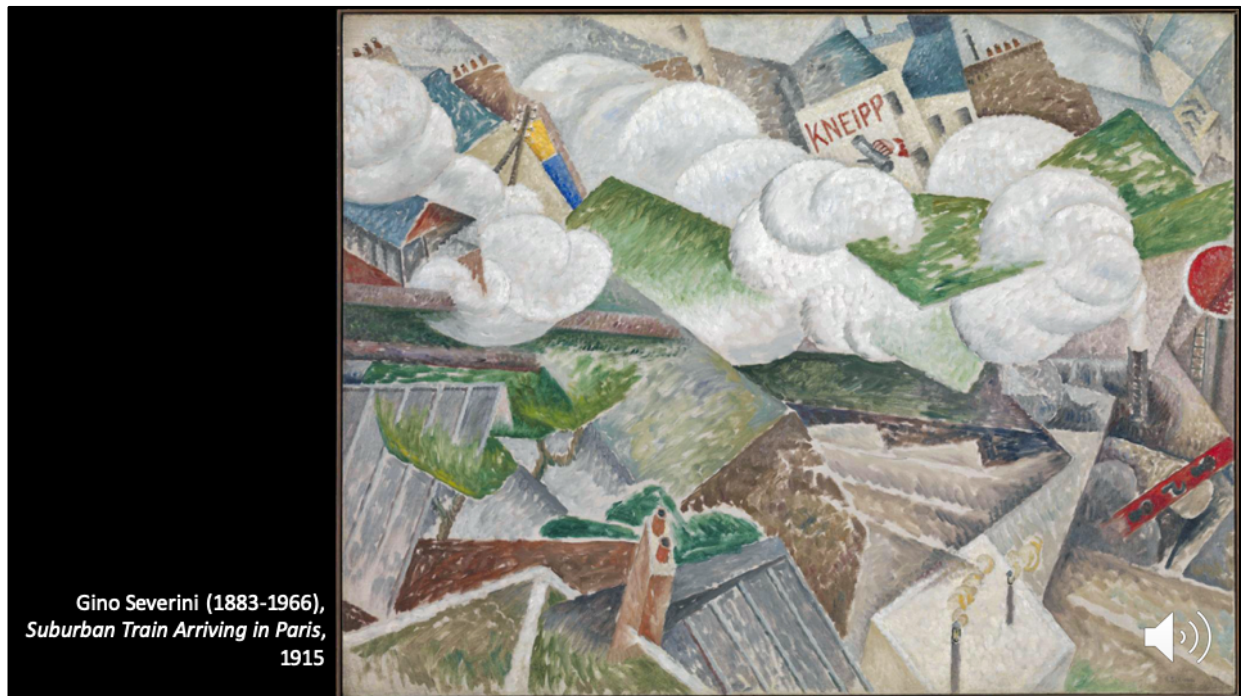
- **Abstraction.** Over the years the birds became more and more abstract and one of these birds was the subject of a famous lawsuit after US Customs refused to allow the sculpture to be admitted as a work of art. The court ruled it was a work of art thus establishing the principle that art does not have to involve a realistic representation of nature, and that it was legitimate for it to simply represent an abstract concept. Brâncuși later said, **“There are idiots who define my work as abstract; yet what they call abstract is what is most realistic. What is real is not the appearance, but the idea, the essence of things”.**

Notes

- Constantin Brâncuși (February 19, 1876 – March 16, 1957) was a Romanian sculptor, painter and photographer who made his career in France. Considered a pioneer of modernism, one of the most influential sculptors of the 20th-century, Brâncuși is called the patriarch of modern sculpture. He was born in a poor peasant family and herded the family’s flock of sheep from the age of 7. He showed an early ability to carve wood and ran away from home to escape his father’s bullying. He had various jobs but it was not until he was 18 that an industrialist was so impressed by a violin he had made by hand from scrap materials that he sent him to art school. From there he entered the Bucharest School of Fine Arts where he distinguished himself. He went from there to Munich and then Paris where he entered the studio of August Rodin but he left after two months saying **“nothing can grow under big trees”**. He then began to develop his revolutionary new style with his first steps towards abstraction in order to show **“not the outer form but the idea, the essence of things”**. He began carving when most of his contemporaries were modelling in clay or plaster and then casting in metal.
- One of his most controversial works was *Princess X* (1915-16) which was removed from the Salon des Indépendants, in Paris, for its apparent obscene content, as some thought it looked like a penis. After having his art taken off display, Brâncuși was shocked. He declared the incident a misunderstanding. He had created *Princess X* not as a sculpture depicting a more masculine subject, but the object of feminine desire and vanity. It was based on the French princess, Marie Bonaparte, the great-grand niece of the emperor Napoleon Bonaparte who was said to be so vain she placed a hand mirror on the table at meal times so she could gaze at herself.
- One of his major groups of sculptures involved the *Bird in Space* — simple abstract shapes representing a bird in flight. The works are based on his earlier *Măiastra* series. In Romanian folklore the Măiastra is a beautiful golden bird who foretells the future and cures the blind. Over the following 20 years, Brâncuși made multiple versions of *Bird in Space* out of marble or bronze. Athena Tacha Spear's book, *Brâncuși's Birds* (1969), first sorted out the 36 versions and their development, from the early *Măiastra*, to the *Golden Bird* of the late teens, to the

Bird in Space, which emerged in the early 1920s and which Brâncuși developed throughout his life. One of these versions caused a major controversy in 1926, when photographer Edward Steichen purchased it and shipped it to the United States. Customs officers did not accept the Bird as a work of art and assessed customs duty on its import as an industrial item. After protracted court proceedings, this assessment was overturned, thus confirming the Bird's status as a duty-exempt work of art. The ruling also established the important principle that "art" does not have to involve a realistic representation of nature, and that it was legitimate for it to simply represent an abstract concept – in this case "flight". By 1933 he had achieved worldwide fame.

- Quotes by Brâncuși:
 - “There are idiots who define my work as abstract; yet what they call abstract is what is most realistic. What is real is not the appearance, but the idea, the essence of things.”
 - “What my art is aiming at, is above all realism; pursue the inner hidden reality, the very essence of objects in their own intrinsic fundamental nature: this is my only preoccupation.”
 - “Work like a slave; command like a king; create like a god.”

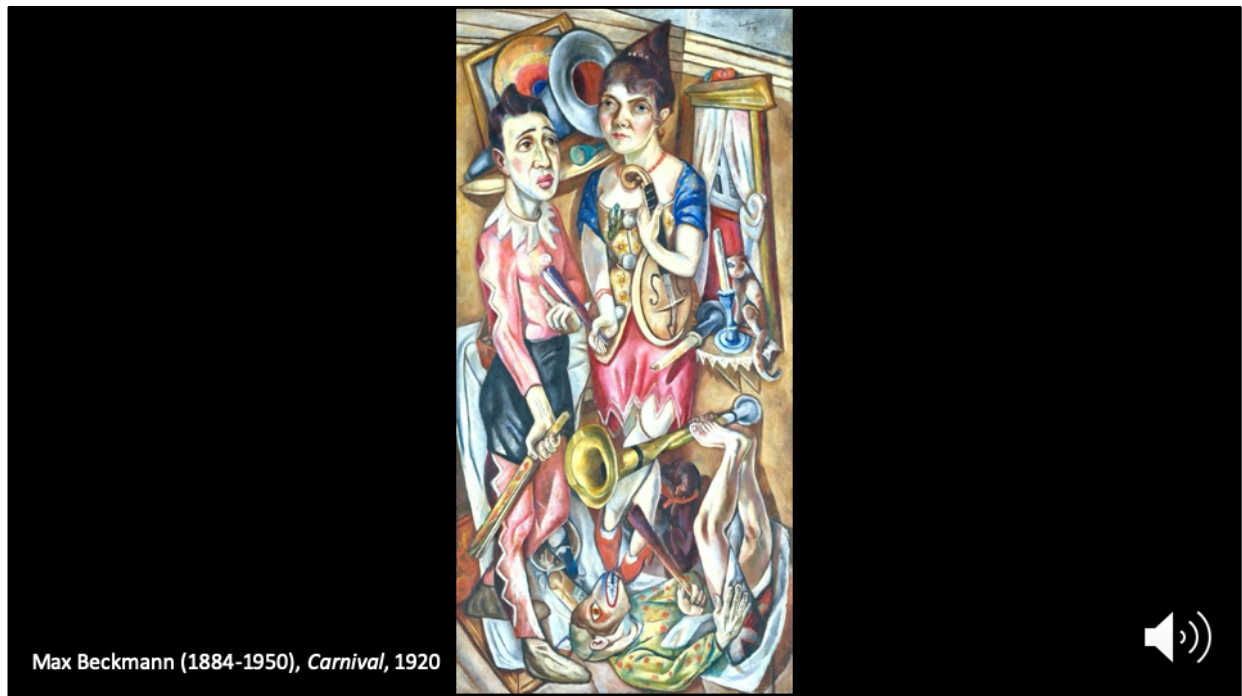


Gino Severini (1883-1966), *Suburban Train Arriving in Paris*, 1915

- The painting is by the Futurist artist Gino Severini. It is all jagged lines and billowing smoke and is called *Suburban Train Arriving in Paris*. As I said just now, the Futurists were interested in modern technology and speed. Here we see a train represented as fractured, interpenetrating forms to express movement and energies. Like all the Italian Futurists, Severini was inspired by modern machinery and was enthusiastic about the idea of war. In June 1915, he stayed for some weeks just outside Paris where the sight of trains passing close by day and night laden with munitions, soldiers or wounded prompted the creation of this work.
- Severini has flattened the perspective and we see the houses from various angles and the train appears to emerge from the tracks surrounded by steam. He has incorporated elements of Cubism, a style that had been developed by Picasso and George Braque in Paris a few years previously.
- Severini was from a poor family and was expelled from the entire Italian school system when he was caught stealing exam papers. He was then helped to study art by a wealthy patron, but his education stopped after two years when his patron announced, '**I absolutely do not understand your lack of order**'. Severini settled in Paris in 1906 and knew Umberto Boccioni who introduced him to other artists in

Paris at the time such as Pablo Picasso, George Braque and the Italian artist Amedeo Modigliani.

- By the way, the word 'KNEIPP' in the painting is an advertisement for a popular malted drink and adds an air of normality to the fragmented, feverish scene. The Kneipp Malt Food Company produced a coffee substitute for health reasons. There were many fears about the effect of coffee at this time and the company's slogan was '**It will give the cheer without the poison**'.
- This painting is unusual for Severini as he was not as fascinated by machines as other Futurists and he often chose to paint dancers.



Max Beckmann (1884-1950), *Carnival*, 1920

- This is *Carnival* by Max Beckmann, a German artist who painted it in 1920.
- He served as a medical orderly during the First World War and the horrors he witnessed led to his mental breakdown. He was discharged in 1915 and was looked after by his friend, the painter Ugi Battenberg, and the figure on the right in this painting is his wife Fridel Battenberg holding a violin.
- The figure on the left is I. B. [Israel Ben] Neumann, an art dealer and friend who was one of the first to recognise Beckmann's significance and the first to exhibit his work. Neumann is holding a clapper or slap stick.
- The figure on the floor is Beckmann disguised as a clown in a monkey mask and wielding a trumpet with his bare feet. The musical instruments are because it is Carnival time, a period before the start of Lent. In Germany, the Carnival [or *Fastnacht*] was a time of fancy-dress parties, masked balls, celebration and street processions.
- 1920 was the year that dissent began in the form of strikes and riots, there were food shortages and the mark had started to decline. It was the first year that a paramilitary group [called Marine Brigade Erhardt] started to use the swastika as its emblem. The German **authorities banned the Carnival that year as they feared**

riots and this could be why we see the **celebration taking place indoors**.

Beckmann could be representing the **madness beginning in German society** and in general terms this image of carnival may be a metaphor for the world as a madhouse.

- The interior space is **claustrophobic, chaotic and in danger of collapse** which could also be a comment on his society. It is a marked change from the open scenes he painted before the war and has been seen as representing his fear of the open, horrific landscapes he saw during the war. Beckmann said he wanted **'to protect myself from the infinity of space'**.
- Beckmann's work, with its grotesque and distorted figures, epitomised what the Nazis later called 'degenerate' art. In 1933, Beckmann was dismissed from his teaching post in Frankfurt and several of his works were included in the Nazi's 1937 Degenerate Art [or 'Entartete Kunst'] exhibition, prompting him to leave Germany for Amsterdam. After the war, he moved to the United States where he taught art. Although rejected by the Nazis [Today his large paintings regularly sell for over \$1 million and the record price was \$22.5 million in 2001.]

Background Notes on Max Beckmann (1884-1950), *Carnival*, 1920

- Max Beckmann (1884–1950) was a German painter, draftsman, printmaker, sculptor, and writer. Although he is classified as an Expressionist artist, he rejected both the term and the movement. He was born in Leipzig and his traumatic experiences in World War I changed his art from academically correct to distortions of figures, forms and space. In the 1920s, he was associated with the New Objectivity (Neue Sachlichkeit), an outgrowth of Expressionism that opposed its introverted emotionalism. He is known for the many self-portraits he painted throughout his life. He was well read in philosophy and literature and influenced by mysticism and theosophy. He enjoyed great success and was honoured by the Weimar Republic.
- Tate "This work represents the climax of Carnival, a season of fancy-dress parties, masked balls and street processions with wild music and dancing. The two figures are based on close friends of the artist, who is possibly represented by the masked clown. Beckmann's work, with its grotesque and distorted figures, epitomized what the Nazis considered to be 'degenerate' art. He was dismissed from his teaching post in Frankfurt in 1933. Several of his works were included in the 1937 Degenerate Art show, prompting him to leave Germany for Amsterdam."
- Beckmann suffered from his harrowing experience as a hospital orderly during World War I and had a breakdown in 1915. After this his painting took on a harsh realism in which he created a complex and mysterious symbolism to express his tragic view of human nature. This was painted at the beginning of the 'Weimar Republic' (see below).
- Tate website, "The German title of 'Carnival' is 'Fastnacht' which refers to the climax of the Carnival season of fancy dress parties, masked balls and street

processions with wild music and dancing, which take place in Catholic countries between mid-January and the beginning of Lent on Ash Wednesday (46 days before Easter, between 4 February and 10 March). Fastnacht thus traditionally symbolises the vanity and futility and transience of the world. The fact that this carnival scene is taking place indoors maybe related to the fact that in 1920 the Frankfurt police banned all public festivities on grounds of extravagance.

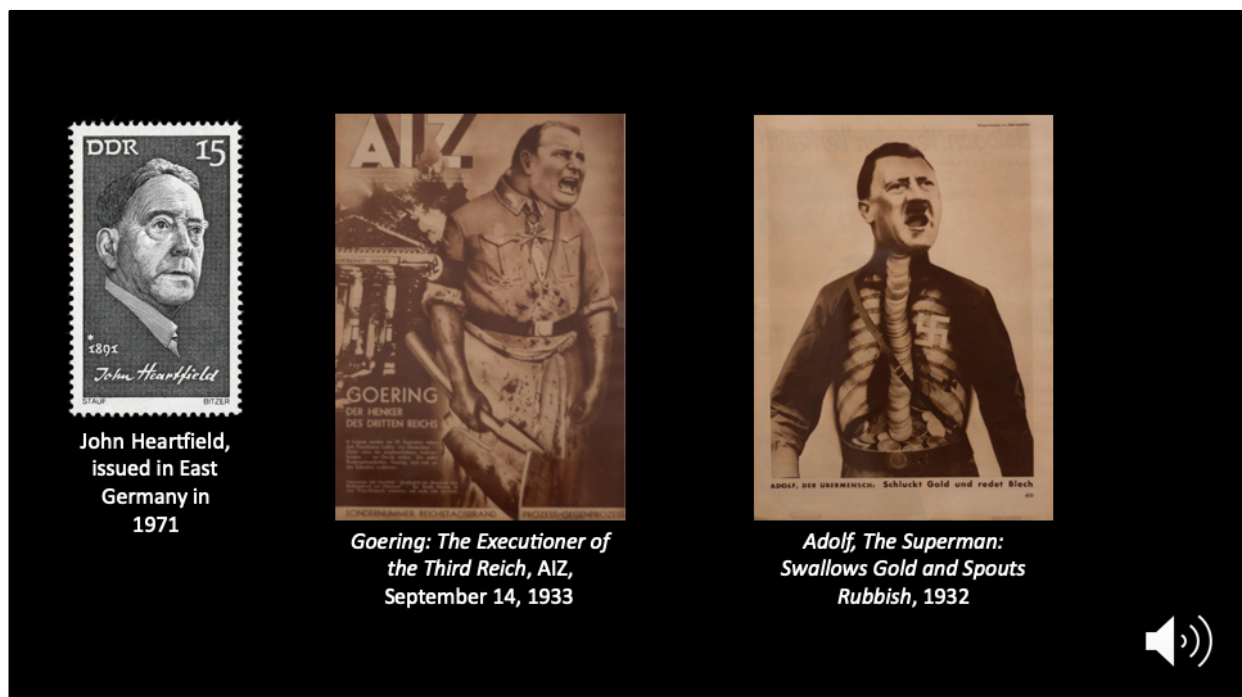
- Unlike several of his avant-garde contemporaries, Beckmann rejected non-representational painting; instead, he took up and advanced the tradition of figurative painting. He greatly admired not only Cézanne and Van Gogh, but also Blake, Rembrandt, and Rubens, as well as Northern European artists of the late Middle Ages and early Renaissance, such as Bosch, Bruegel, and Matthias Grünewald. His style and method of composition are partially rooted in the imagery of medieval stained glass.
- The Weimar Republic is the unofficial name of the German state between 1919 and 1933 when Adolf Hitler became Chancellor. It faced numerous problems including hyperinflation, political extremism and a difficult relationship with the victors of WWI. The people of Germany blamed the Weimar Republic rather than their wartime leaders for the country's defeat and for the humiliating terms of the Treaty of Versailles. However, the Weimar Republic government successfully reformed the currency, unified tax policies, and organized the railway system. Weimar Germany eliminated most of the requirements of the Treaty of Versailles and negotiated repayment down or away.
- Beckmann's fortunes changed with the rise to power of Adolf Hitler, whose dislike of Modern Art quickly led to its suppression by the state. In 1933, the Nazi government called Beckmann a "cultural Bolshevik" and dismissed him from his teaching position at the Art School in Frankfurt. In 1937 the government confiscated more than 500 of his works from German museums, putting several on display in the notorious Degenerate Art exhibition in Munich. The day after Hitler's radio speech about degenerate art in 1937, Beckmann left Germany with his second wife, Quappi, for The Netherlands. For ten years, Beckmann lived in self-imposed exile in Amsterdam, failing in his desperate attempts to obtain a visa for the United States. In 1944, the Germans attempted to draft him into the army, although the sixty-year-old artist had suffered a heart attack. The works completed in his Amsterdam studio were even more powerful and intense than the ones of his master years in Frankfurt. They included several large triptychs, which stand as a summation of Beckmann's art. After the war, Beckmann moved to the United States. During the last three years of his life, he taught at the art schools of Washington University in St. Louis.
- Israel Ben Neumann (1887-1961) championed progressive living artists, including Wassily Kandinsky, Max Beckmann, Paul Klee, and Georges Rouault. His wife, Elsa Schmidt, was a well-known artist who worked in mosaics. In addition to being an art dealer, Neumann was an art critic, author, lecturer, and publisher. He moved to

New York in 1923 and opened a successful gallery.

- Today Beckmann's large paintings regularly sell for over \$1 million and the record price is \$22.5 million in 2001.

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- <http://www.tate.org.uk/art/artworks/beckmann-carnival-t03294>



John Heartfield (1891–1968), *AIZ*, 1924-1933

- These are all photomontages by the artist John Heartfield who produced them for the magazine *AIZ* (*Arbeiter-Illustrierte Zeitung*, or *The Workers' Illustrated Newspaper*) an anti-Fascist, Communist newspaper produced between 1924 and 1933 in Berlin. These covers are produced by cutting out photographs and sticking them together and printing the resulting photo montage.
- As an example, this image is called '*Adolf, The Superman: Swallows Gold and Spouts Rubbish*' and it shows an X-ray of Adolf Hitler and we can see his vertebrae are made of gold coins. He wears the insignia of the Nazi party, a swastika over his heart. Hitler gave speeches that supported the working classes but Communists like Heartfield wanted to expose Hitler's hypocrisy as his real interest was in his personal wealth and power.
- You may be wondering about his name as it sounds English. He was born Helmut Herzfeld and he anglicised his name in 1916, in the middle of the First World War, to John Heartfield in protest against the anti-British fervour sweeping Germany.
- In 1920 Hitler founded the National Socialist German Workers Party [Nationalsozialismus], or Nazi Party and he achieved full political power in 1933 when he became Chancellor. He was assisted by Hermann Goering who became

the second-most powerful Nazi leader.

- In this second cover dated 1933, we see Goering presented as '*The Executioner of the Third Reich*'. In the background, we can see the fire in the Reichstag, the Parliament building. This was started by a young Dutch communist and the resulting purge of Communist politicians led to the Nazi Party coming to power.
- Goering founded the Gestapo which was part of the Schutzstaffel [literally 'Protection Squadron'] or SS. The same year the SS broke into Heartfield's room in Berlin and he escaped by jumping from his balcony and hiding in a rubbish bin. He walked to Prague in Czechoslovakia and became the fifth most wanted man by the Gestapo. John Heartfield was on the run from the SS when his portrait of Goering appeared on the cover *AIZ*. The montage is a history lesson as well as a masterpiece of political art.
- *AIZ* continued to be published in Prague until 1938 when Heartfield was forced to flee to England. Sadly, he was interned as an enemy alien and his health deteriorated. His brother was refused a British residency permit and left for America. After the war, Heartfield moved to East Berlin but was treated with suspicion because of his lengthy stay in England.
- He was an artist and a pioneer in the use of art as a political weapon. He was born in Germany and his father was a socialist writer. He with his brother and two sisters were abandoned by his parents in a wood and were brought up by their uncle.

Notes John Heartfield, *AIZ*, 1924-1933

- John Heartfield's (born Helmut Herzfeld; 1891–1968) father was a Socialist poet who was convicted of blasphemy. To avoid jail, he fled with his wife and Helmut aged 9, Hertha aged 6, Wieland aged 3 and Charlotte aged 18 months. They all hid in an abandoned hut in the woods in Austria in 1896 and one day, so the story goes the four children woke to find their parents missing. It was four days before they were discovered and they were put into foster care and he grew up anxious, troubled and quick-tempered. He became an artist and a pioneer in the use of art as a political weapon.
- When he was 26 he founded a publishing house with his brother. In 1920 he started to create images by pasting photographs together, a form of art later known as photomontage. He studied art in Munich and later moved to Berlin. He became a member of Berlin Club Dada and in 1918 he joined the newly formed German Communist Party.
- He became a German Dadaist and disrupted public art meetings and ridiculed the participants as they branded all traditional art as trivial and bourgeois. In 1924 he met Bertolt Brecht and designed stage sets for him. He produced the first political photomontages and worked for a number of publications of which the best known is the weekly *Arbeiter-Illustrierte-Zeitung* (*AIZ*).
- In February 1933, the German Reichstag had been set on fire by a young Dutch

communist called Marinus van der Lube. The Communist Party was outlawed and thousands of its leaders arrested and interned. As a result, many Communist parliamentary delegates lost their seats enabling the Nazi party to come to power.

- In 1934 he montaged four bloody axes tied together to form a swastika to mock the "Blood and Iron" motto of the Reich (AIZ, Prague, March 8, 1934).

References

- https://en.wikipedia.org/wiki/John_Heartfield



Cindy Sherman (b. 1954),
Untitled #126, 1983

Cindy Sherman (b. 1954), *Untitled #126, 1983*

- This work is by Cindy Sherman who has spent her artistic life taking self-portraits that draw attention to the way that women are represented in the media. She uses herself as model and takes the photograph and she uses wigs, makeup, clothes and the scene to create a persona that mirrors or mocks a particular female stereotype. This is a photograph of Cindy Sherman wearing a fashionable costume and posed with one foot on a cane chair. Sherman never titles her work and this is called *Untitled #126*.
- It is one of four groups of fashion photographs produced between 1983 and 1984. This is from two 'fashion shoots' Sherman undertook, one for French *Vogue* and the other for an American retail entrepreneur [for a magazine called *Interview*]. She was supplied with top of the range clothes including international designers such as Jean- Paul Gaultier and her aim was to create the antithesis of the glamorous world of fashion.
- So here we see Sherman stylizing herself as a model who **looks angry, exhausted, abused, grimy** and even psychologically disturbed. In her notebook, she wrote: '**Attack clothes ... ugly person (face/body) vs. fashionable clothes**' and '**pseudo-fashion shots ... stupid looking model types.**' She said that she was '**trying to**

make fun of fashion. I'm disgusted with how people get themselves to look beautiful. I'm much more fascinated with the other side.'

- Sherman typically uses herself to parody stereotypes of women in the media. She said, '**Obviously, I'm trying to make someone feel bad for having a certain expectation**'. When we look in fashion magazines we expect to find attractive women modelling the clothes. Sherman has used makeup and lighting to subvert this expectation. She has a mirror by the camera and thinks herself into the role she is playing which is often an abused, disturbed or violated woman.
- Although she always retains a critical stance and an element of irony her work reinforces the idea that our public identity lies in appearance rather than reality. All forms of media create an identity by crafting and manipulating the appearance of the selected person using costume, hair, makeup, accessories and posture as well as choosing the person's location and surroundings.

Notes Cindy Sherman (b. 1954), *Untitled #126*, 1983 (Room 4)

- Cindy Sherman is an American photographer who takes portraits of herself in various scenarios and with various costumes and face styles to parody stereotypes of women in the media. She has parodied female types used in old movies, television soaps and magazines. She rose to fame in the 1980s with a series of 'film stills' mimicking stars such as Sophia Loren and Marilyn Monroe. She explores the sensual as well as the horrific and old age. In the 1990s she caricatured characters through art history sometimes using grotesque costumes and makeup.
- *Untitled #126* belongs to a group of photographs relating to fashion photography produced between 1983 and 1994.

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Guerrilla Girls, *'These Galleries Show No More Than 10% Women Artists Or None At All'*, 1985

- This is one of a series of posters produced by the Guerrilla Girls to expose sexual and racial discrimination in the art world. The group's members protect their identity by wearing gorilla masks and by assuming pseudonyms of famous female figures such as the writer Gertrude Stein (1874-1946) and the artist Frida Kahlo (1907-54). The group was formed in 1984 shortly after the Metropolitan Museum of Art held a survey exhibition of the 1970s in which only 10% of the artists shown were women.
- Their term 'Guerrilla' is a play on the word for a group that takes part in irregular fighting against a regular, much larger force and it also sounds like the most masculine of the great apes.
- Since they were formed in 1984 the Guerrilla Girls have been working to expose sexual and racial discrimination in art. They call themselves '**the conscience of the art world**' and they use the visual language of advertising, especially fly-posting to get their message across quickly and effectively.
- This poster was originally commissioned by the Public Art Fund in New York as a billboard, but it was rejected on the grounds of not being clear enough. The

Guerrilla Girls said, **'we then rented advertising space on NYC buses and ran it ourselves, until the bus company cancelled our lease, saying that the image ... was too suggestive and that the figure appeared to have more than a fan in her hand.'** It is never easy to change the way people think.

- The image shown here is based on the famous painting by Jean-Auguste-Dominique Ingres (1780-1867) entitled *La Grande Odalisque* (1814, Louvre, see Visual Aids). The poster's sub-title says, **'less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female'**. This refers to the Modern Art section of the Metropolitan Museum of Art. The Met has art going back to 2000 B.C. and it is in the Modern Art section that you would expect to see women artists better represented. It is not just the Met; the Guerrilla Girls have shown that most modern art galleries and exhibitions display predominantly male artists. The work is dated 1989 and you may be wondering if things have improved. Well, a quick count I made recently showed that just over 8% of the works on display are by women artists so little has changed.
- To emphasize this the Guerrilla Girls held an exhibition at the Whitechapel Gallery in London in 2017 with the title "Guerrilla Girls: Is it even worse in Europe?". The poster outside explains that of the 383 European Museums asked about diversity only a quarter replied. I am pleased to say that the Tate replied and 50% of the featured artists in Tate Modern are women. It is true that only about 36% of the artists on display are women but this is because, as Tate Modern female Director, Frances Morris said **'You can rewrite history, but you can't reinvent it. We are highlighting the great contributions of women but there is an imbalance in the history.'** I am pleased to be able to add a footnote, in 2019 Tate Britain added a section called '60 Years' which shows British art from 1960 to the present day in which all the artists are women.

Notes Guerrilla Girls, *Do Women Have To Be Naked To Get Into the Met. Museum?*, 1989

- Guerrilla Girls are an anonymous group of female artists devoted to fighting sexism and racism within the art world. The group formed in New York City in 1985 with the mission of bringing gender and racial inequality in the fine arts into focus within the greater community. The members hid their identity by wearing masks and by adopting pseudonyms based on the names of famous female figures, such as Gertrude Stein and Frida Kahlo. They were formed in 1984 after a survey exhibition at the Museum of Modern Art (MoMA, New York) included 169 artists of which fewer than 10% were women artists. Female artists played a major role in the 1970s but in the 80s their presence in galleries diminished.
- They were formed in 1984 in response to a survey exhibition held at the Museum of Modern Art in New York which included fewer than 10% women artists. Female artists had played a central role in experimental American art of the 1970s but by the 1980s they had been written out of retrospectives of the period. In 1985, the

year this poster was produced, they began a poster campaign that targeted museums, dealers, curators, critics and artists who they felt were actively responsible for, or complicit in, the exclusion of women and non-white artists from mainstream exhibitions and publications

- They appropriated fly-poster format to get their message across. They listed galleries that showed under 10% women and male artists who refused to boycott galleries that shows little work by women. They produced stickers for gallery windows and put flyers in books in a galleries bookstore. the Guerrilla Girls use wit and irony to point a critical finger at double standards prevalent in the art world and elsewhere.
- Maria Balshaw confirmed as new Tate director, succeeding Sir Nicholas Serota. Frances Morris was appointed director of Tate Modern in 2016. Fifty percent of the solo rooms are by women artists and 36% of the works on display. Solo rooms include works by the Polish artist Magdalena Abakanowicz, South African sculptor Jane Alexander, American artist Louise Nevelson, French-American artist Louise Bourgeois and Indian artist Sheila Gowda.
- The Tate has a portfolio of thirty posters produced by the Guerrilla Girls which is number twelve in the edition of 50.
- Women artists of the pop art movement include Pauline Boty (1938-1966), Yayoi Kusama (b. 1929), Evelyne Axell (1935-1972), Rosalyn Drexler (b. 1926), Elaine Sturtevant (1924-2014), Marjorie Strider (1931-2014) and Marisol Escobar (1930-2016).

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Cildo Meireles (b. 1948), *Babel*, 2001

- This is a tower of hundreds of radios, each just audible and tuned to stations of different languages. It was produced by a Brazilian artist called Cildo Meireles and it suggests the Tower of Babel in the Bible. In the Bible story, [Genesis 11:1-9,] everyone spoke the same language until they built a tower to reach heaven. As punishment for their pride God destroyed the tower, scattered everyone across the Earth and created all the different languages so they could no longer communicate.
- Meireles' tower of radios suggests that the pursuit of a common world society is futile. He is a conceptual artist, installation artist and sculptor. He is noted especially for his installations, many of which express resistance to political oppression in Brazil.
- He was born in Rio de Janeiro and showed a keen interest in drawing from a young age. His father travelled round Brazil in the Indian Protection Service and Meireles visited many tribes. There are about 180 languages spoken in Brazil and the diversity of mutually incomprehensible languages must have influenced him. Other events had a strong influence on his artistic career. When he was seven or eight he saw an indigenous tribesman, who built a small but perfectly formed hut in the

forest and disappeared the following day. Meireles described this as the **'was perhaps the most decisive thing for the path [he] followed in life...The possibility one has of making things and leaving them for others'**.

- Why radios? It has been pointed out [by the author Paul Herkenhoff] that the tower of radios has autobiographical meaning for Meireles, as radio was a common method of widespread communication in Brazil during the artist's youth. Meireles said, **'Radio allows you to dream ... when I was a kid I listened to a radio in a dark room ... so a radio is a kind of magic object'**. He is against any kind of nationalism, he said, **'an artist should have no country'**.
- The radios have another significance, Meireles cites Orson Welles' 1938 radio broadcast 'War of the Worlds' as one of the greatest works of art of the 20th century because it **'seamlessly dissolved the border between art and life, fiction and reality.'** Recreating the same total audience involvement was an important artistic goal of Meireles that is seen throughout his body of work.
- The work also relates to globalization. Meireles parallels the unity of humanity before the fall of the Tower of Babel with the present-day unity which has resulted from globalization despite numerous language barriers.

Notes on Cildo Meireles (b. 1948), *Babel*, 2001

- Cildo Meireles (b. 1948, pronounced 'sildo mer-ellis') showed a keen interest in drawing from an early age and this was encouraged by his father. In the late 1960s, Meireles discovered the work of Hélio Oiticica and Lygia Clark, thereby introducing him to the Brazilian Neo-Concrete movement. He is now one of the leading Brazilian conceptual artists.
- Paul Herkenhoff points out that *Babel* has an autobiographical meaning for Meireles, as radio was a common method of widespread communication in Brazil during the artist's youth. The work also speaks to globalization. Meireles parallels the unity of humanity before the fall of the Tower of Babel with the present-day unity which has resulted from globalization despite numerous language barriers.
- In the late 1960s, Meireles discovered other Brazilian artists concerned with blurring the boundary between what is art and what is life and responding to current political situations within their pieces. Meireles has stated that drawing was his main artistic medium until 1968, when he altogether abandoned expressionistic drawing in favour of designing things that he wanted to physically construct.
- The Tower of Babel is from Jewish mythology, Genesis 11:1-9. It explains the origin of different languages. Following the Great Flood everyone spoke the same language. They migrated east until they reached a land where they decided to build a tower tall enough to reach heaven. God regarded this as disrespectful and as punishment made them speak different languages and scattered them across the Earth.
- Orson Welles radio broadcast is said to have scared the nation who believed we

were being invaded by Martians. However, recent research shows that although there was a newspaper headline “Radio Play Terrifies Nation”, no one filled the streets, no one jumped off buildings and few listened to the broadcast. It was fake news.

- He had a team collecting and repairing secondhand radios and he then mounted each one on a steel column and tuned it to a different station to create a cacophony of sound. Old valve radios from the 1920s make up the lower layers and small mass-produced electronic radios are at the top. There are about 1,000 radios altogether. The noise produced by *Babel* is constant but the precise voices and music are always changing so no two experiences are ever the same. ‘Radios are interesting because they are physically similar and at the same time each radio is unique.’
- Meireles has two other works on display, *Insertions into Ideological Circuits*, *Coca-Cola Project* and the *Banknote Project*. They explore the notion of circulation and exchange of goods, wealth and information as manifestations of the dominant ideology. For the *Coca-Cola Project* Meireles removed Coca-Cola bottles from normal circulation and modified them by adding critical political statements, such as ‘Yankees Go Home’, or instructions for turning the bottle into a Molotov cocktail, before returning them to the circuit of exchange.

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Luis Camnitzer (b. 1937), *Leftovers*, 1970

- This is *Leftovers* by Luis Camnitzer ('pronounced 'lewis cam-nit-ser'). It consists of eighty cardboard boxes each wrapped in surgical bandages and with 'LEFTOVER' stencilled on the outside. All but six boxes also have a number in Roman numerals stencilled on it. The boxes have red stains on them simulating blood and there are two pools of simulated blood on the floor. The blood suggests the boxes may contain body parts and that is the intention. Camnitzer is making a political statement about the torture that took place in Uruguay between 1968 and 1970 when this work was produced. The military took over in 1973 and the dictatorship continued until 1985.
- Camnitzer was born in Germany in 1937 and his parents fled the Nazis and he grew up in Montevideo in Uruguay. When he was 27, in 1964, he moved to New York and four years later Uruguay was placed under martial law. Dissidents were arrested and tortured, and this work was produced during the dictatorship. A few years later he made the *Uruguayan Torture Series* consisting of 35 photographs of apparently harmless objects with violent associations like a piece of wire tied round a finger. He was brought up in Uruguay but he has now spent more time in New York and so he describes himself as a citizen of memory and awkwardly

placed in both worlds.

- Both Camnitzer and the last artist we saw, Cildo Meireles were South American Conceptual artists. Conceptual art is concerned with the message behind the work rather than the skill used to produce it. It emerged in the late 1960s, so this is an early example.
- The boxes were white but have turned yellow. The Tate was concerned but he said the **'blood plasma patina'** of the boxes **'makes them stronger'**. Originally there were 200 boxes so the numbers run up to 200. Sixty of the original boxes were damaged or destroyed and the rest divided in two separate works the other in New York [Yeshiva University Museum].

Notes on Luis Camnitzer (b. 1937), 'Leftovers', 1970

- Luis Camnitzer (b.1937) is a German-born Uruguayan artist and writer who moved to New York in 1964. He was at the vanguard of 1960s Conceptualism, working primarily in printmaking, sculpture, and installations. Camnitzer's artwork explores subjects such as repression under systems of power, pedagogical norms, and the deconstruction of familiar frameworks. His humorous, biting, and often politically charged use of language as art medium has distinguished his practice for over four decades.
- He is concerned that he has lived in the US for a long time now and was in America during the military dictatorship in Uruguay. He said, **'I was raised and educated in Uruguay. It is something I am repeating more and more lately, to myself and others, because I am afraid of forgetting it. This month I am approaching the critical moment after which I will have spent more time in the U.S. than in my original cultural milieu.'** He describes himself as a 'citizen of memory' with its distortions.
- Camnitzer wrote, **'In order to survive ethically we need a political awareness that helps us to understand our environment and develop strategies for our actions. Art becomes the instrument of our choice to implement these strategies.'**
- He rejected the privileged object within art and sought to make it accessible to a mass audience. He developed the idea of the FANDSO (Free Assemblage Nonfunctional, Disposable, Serial Object).

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Nam June Paik (1932-2006), *Victrola*, 2005

- This is an old phonograph or record player. It is called a Victrola, which is the name of the piece, and the device was first launched in 1906 to replace the old photographs with the gigantic horns. It was therefore, in its day, a state of the art device and a radical improvement in the technology. The Victrola continued to be sold until the 1920s and the name was used until the late 1960s.
- The artist is Nam June Paik a Korean American artist who is regarded as the founder of video art. He produced this work in 2005 and on the modern plasma screen above the Victrola we see an early performance [1980s] of Paik breaking a vinyl record. A small pile of broken vinyl records by a variety of artists is spread on the floor. The doors of the cabinet are open revealing a few brightly coloured abstract patterns and figurative shapes painted inside. The patterns also appear on the outside.
- Paik has always wanted to humanise technology and the video of Paik breaking the old vinyl records shows the relationship between old technology and the new and the changing relationship between the technology and human need. The Victrola was introduced in 1906 and became very popular with a range of models available. This is one of the more expensive models, yet the graffiti shows it has been

neglected and the plasma screen shows how rapidly technology changes. The broken records signify the end of one form of technology which in a few years has become useless.

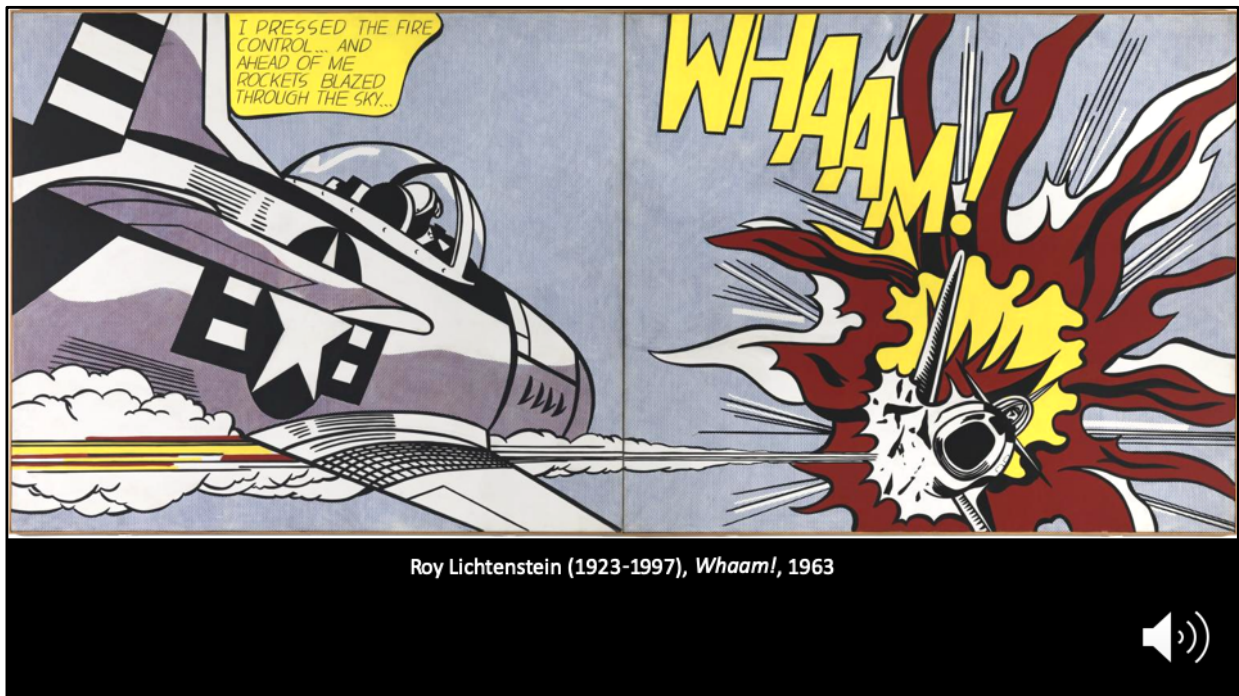
- This transition also mirrors Paik's career. He was born in South Korea and was trained as a classical pianist. He graduated in Japan and moved to Germany where he orchestrated musical compositions between 1958 and 1963. During this period, he worked with many knowledgeable engineers and the latest electronic equipment and this inspired him to 'start a new life'. He put his library into storage and only read and practised electronics. His work started to make use of televisions and other electronic equipment and he is credited with being the first person to use the term '**electronic superhighway**' [later '**information superhighway**'].

Notes Nam June Paik (1932-2006), *Victrola*, 2005 (Room 10)

- Nam June Paik (pronounced 'Nam June Pack') was a Korean American artist who is considered the founder of video art. He was born to a wealthy industrialist in South Korea and was brought up as a classical pianist. Paik and his family had to flee Korea during the Korean War. They first moved to Hong Kong and then Japan and he graduated from the University of Tokyo where he wrote a thesis on Arnold Schoenberg. He studied music in Germany and participated in the Neo-Dada art movement Fluxus which was inspired by John Cage. He worked with Karlheinz Stockhausen and Joseph Beuys. He came to prominence in 1963 with a video work that used magnets to distort the picture on multiple televisions. In 1964 he moved to New York and started to work with video, music and performance. In 1965, Sony released the first portable video and audio recorder that inspired Paik and led to his international fame. He is credited with first using the term 'electronic superhighway' which became the 'information superhighway'. From the 1970s he participated in numerous exhibitions around the world and his work is held by many galleries. Paik was a lifelong Buddhist who never smoked or drank alcoholic beverages, and never drove a car. In 1996, Paik had a stroke, which paralyzed his left side. He used a wheelchair the last decade of his life.
- Victrola, The Victor Talking Machine Company trademark for a brand of wind-up phonograph introduced in September 1906. It was the first to hide the horn inside a cabinet. This was done to improve the appearance and make it look like furniture rather than electrical equipment. These internal homes machines were trademarked Victrola and were an instant hit. They sold well until the end of the 1920s and the tradename was used until the late 1960s.

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Roy Lichtenstein (1923-1997), *Whaam!*, 1963

- This is *Whaam!* By American Pop artist Roy Fox Lichtenstein. He was a leading figure in the 1960s alongside James Rosenquist and Andy Warhol whose work we saw earlier. Lichtenstein used the comic strip convention to parody fine art and to remove the distinction between fine art, decorative art and commercial art.
- *Whaam!* is one of his most famous works. It consists of two panels, a diptych, with an American fighter plane in the left panel firing a rocket that hits a second plane in the right panel. It is based on an image from *All American Men of War* published by DC comics the year before [in 1962]. Throughout the 1960s, Lichtenstein frequently drew on commercial art sources such as comic images or advertisements, attracted by the way highly emotional subject matter could be depicted using detached techniques. Transferring this to a painting context, Lichtenstein could present powerfully charged scenes in an impersonal manner, leaving the viewer to decipher meanings for themselves. **'Wars were being waged at the push of a button'**.
- In this work he employs his usual comic-book style consisting of stereotyped images in bright primary colours with black outlines, coupled with imitations of mechanical printer's Ben-Day dots. The use of these dots, which were invented by

Benjamin Day to simulate colour variations and shading, are considered Lichtenstein's 'signature method'.

- He has been accused of copying the comic book images, but he said, **"My work is actually different from the comic strips in that every mark is really in a different place, however slight the difference seems to some. The difference is often not great, but it is crucial."** Lichtenstein liked the idea of turning a short-lived event into a permanent stylish icon. It was produced when the USA was heavily involved in the Vietnam War.

Notes on Roy Lichtenstein (1923-1997), *Whaam!*, 1963

- Roy Fox Lichtenstein (1923–1997) was an American pop artist. During the 1960s, along with Andy Warhol, Jasper Johns, and James Rosenquist among others, he became a leading figure in the new art movement. His work defined the premise of pop art through parody. Inspired by the comic strip, Lichtenstein produced precise compositions that documented while they parodied, often in a tongue-in-cheek manner. His work was influenced by popular advertising and the comic book style. He described pop art as **"not 'American' painting but actually industrial painting"**.
- Lichtenstein was born in New York to an upper-middle-class Jewish family and studied art at Ohio State University. He studied before and after serving in the United States Army during World War II. He practiced anti-aircraft drills during basic training, and he was sent for pilot training, but the program was canceled before it started. Among the topics he tackled after the war were romance and war. He depicted aerial combat in several works. In 1961, Lichtenstein began his first pop paintings using cartoon images and techniques derived from the appearance of commercial printing. This phase would continue to 1965 and included the use of advertising imagery suggesting consumerism and homemaking.
- *Whaam!* is one of the earliest known examples of pop art, adapted from a comic-book panel drawn by Irv Novick in a 1962 issue of DC Comics' *All-American Men of War*. It has the form of a religious diptych. It was first exhibited in 1963 and purchased by the Tate in 1966. *Whaam!* and *Drowning Girl* are regarded as Lichtenstein's most famous works. His most expensive piece is *Masterpiece*, which was sold for \$165 million in January 2017.
- In America artists like Lichtenstein and Warhol reacted against the painterly approach of the Abstract Expressionists and their spiritual message and elitist assumptions. Although, as we have seen, Rothko was concerned about his paintings adorning the walls of a restaurant for the rich and elite he still produced large paintings in the tradition of fine art. Artists such as Lichtenstein and Warhol wanted to remove the distinction between fine art and popular art. Although, in the UK there were discussions and seminars and deep thought about the anthropological implications, in the US Pop Art was simply a reaction against the fine art industry. A slap in the face rather than a reasoned argument.

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Evelyne Axell (1935-1972), *Valentine*, 1966, 133 × 83 cm, oil paint, zip-fastener and helmet on canvas

- Evelyne Axell was a well known Belgian theatre and film actress who turned to painting in 1964. She took lessons with a family friend René Magritte (1898-1967). Her husband was a film director Jean Antoine who had just completed a film on American pop artists and he introduced her to the British pop artists Patrick Caulfield, Pauline Boty, Peter Blake, Allen Jones and Joe Tilson. In 1966 Antoine was preparing to make a film about the Soviet cosmonauts.
- She was inspired by pop art and produced provocative works that glorified female sexuality and fantasies. Here she has selected Soviet cosmonaut Valentina Tereshkova. Axell shows a fantasy silhouette on a gold background with a zip-fastener running all the way down the front. Nearby is a toy helmet donated by her son that signifies the scientific side of Tereshkova. Critics at the time saw Axell's work as part of a 'sexual revolution' that linked women's emancipation with female eroticism.
- In 1969 she won the Young Belgian Painters Prize, a significant achievement for a female artist at that time. She organized a few illicit 'happenings' as she continued to make increasingly erotic paintings. She died tragically in a car crash on 10

September 1972, aged 37.



André Fougeron (1913-1998), *Atlantic Civilization*, 1953, 380 x 559 cm

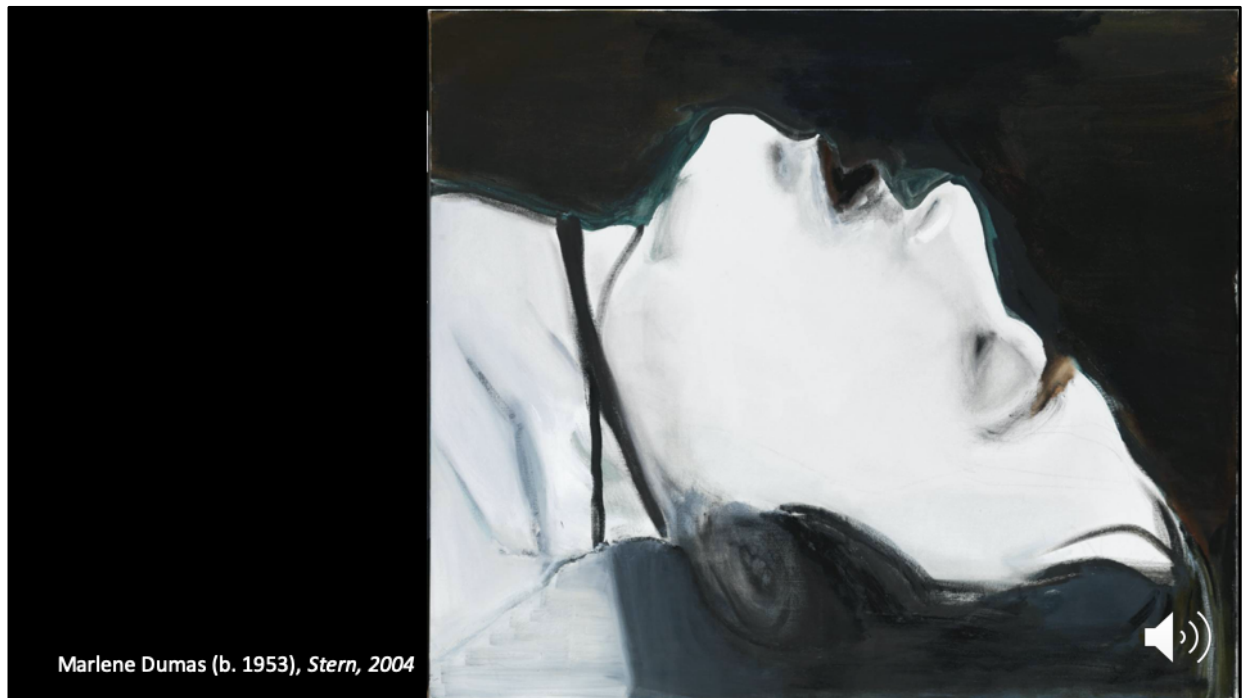
- This is *Atlantic Civilization* by the French artist André Fougeron. It is caricaturing the Americanization of Europe in the post-war period. He is deliberately using a simplified style to mimic the comic-book culture he is criticizing. It is a work of Communist Party propaganda that is criticizing corruption, capitalism, colonialism and class. The posters on the building refer to the French colonial wars in Indo-China and the returning coffins with the women mourner is shown below an Asian Woman with a dead child. An image taken from Pablo Picasso's *Guernica*. The child shoe-shine and the Algerian immigrants sheltering under corrugated iron refers to the subjugation of black Africa. The breakdown of family life is indicated by the old couple abandoned on the bench, the mother and child living in a tent and the circle of children engulfed by industrial pollution. That this is all based on class is shown by the two middle-class children in the camouflaged air-raid shelter and the shoe-shine boy in a vest next to a pet dog in a smart coat.
- The root cause of this corruption according to Fougeron is American capitalism and militarism. At the centre, is a huge American car flanked by a G.I. with his feet up on a French café table reading a soft-porn magazine and a fat businessman. The second soldier shooting across the car makes it clear that American culture is

being labelled as fascist as the soldier is wearing a German soldier's helmet with the 'SS' of the Nazi storm-troopers on the side. On a pedestal is an electric chair used by the Americans to execute Ethel and Julius Rosenberg, in June 1953, on charges of 'conspiracy with the aim of espionage'. As they were accused of passing nuclear secrets to the USSR out of conscience rather than financial gain, they exemplified - according to the political left - a principled peace movement.

- The principles of Socialist Realism ensured that all these references were made clear to his audience. The corruption of France through engagement with America was shown, according to the political left, by the opening of NATO headquarters in Paris the year before (1952). The membership of West Germany was actively being debated (they were admitted in 1954) as divided Germany stood for the Cold War divisions that the Communist Party opposed.
- The painting was criticized by both left and right when it was exhibited. The left thought the themes were valid, but the caricature was too 'hasty, coarse, contemptuous' and crude. The real reason might have been that Picasso was championing a more personal modernism and was a better-known artist whose support the Communist Party embraced and Fougeron was the loser in the struggles within the party.

Notes on André Fougeron, *Atlantic Civilization*, 1953

- André Fougeron (1913-1998) was born to a working-class family and was trained as a metallurgist at a Renault factory. Like many left-wing intellectual Fougeron welcomed the 'Maison de la Culture' which was founded after the riots of February 1934 and whose aim was to make art accessible to the people. His work at this time was influenced by Andre Masson, German expressionism and Pablo Picasso. He joined the Communist Party and during the war printed clandestine journals criticizing Hitler and the concentration camps.
- After the war Fougeron became the official Communist Party artist. In 1953, he exhibited *Transatlantic Civilization*, a massive canvas exhibited only once at the Salon d'Automne which marked both his apotheosis and downfall. The Communist Party realized that Picasso and Leger were its keys to intellectual acceptance and Fougeron tumbled from grace. The painting is dominated by an electric chair used to execute the Soviet spies Julius and Ethel Rosenberg. A dialogue between left and right, male and female, good and evil, joy and despair, new life and death revolves around a blue American car. Fougeron specifically tries to connect American capitalism and the Nazi occupation of France. In the background, the American NATO building in Paris is plastered with recruitment posters for the Korean war; French mothers mourn their dead babies, children play in polluted fields, pensioners sit on a bench after being evicted while an American soldier lounges reading a salacious magazine.



Marlene Dumas (b. 1953), *Stern*, 2004

- This is a death portrait of Ulrike Meinhof, a [Red Army Faction] terrorist who committed suicide or was murdered in her prison cell. It is called *Stern* after the German newspaper in which a photograph appeared. A photograph which the artist Marlene Dumas used as the basis of this painting. It is nearly square and shows a deathly white face in profile. The black lips and the black line around her neck confirm that she is dead. She was found hanging by a strip of towel that had left black burn marks on her neck and Dumas has transformed into a rope.
- Dumas is interpreting the original photograph in the light of another artist called Gerhard Richter who used the same photograph as the basis of three of fifteen images he produced of the terrorist gang entitled *October 18, 1977* (1988), this was the day two terrorists were found dead in their German prison cell and a third died shortly after of a gunshot wound. Ulrike Meinhof was a member of the same gang, all of whom had been arrested in 1972, and she was found hanged in her cell [in May 1976] the year before the three died.
- Dumas's painting was first exhibited in 2004 as a part of a group of paintings [called *The Second Coming*] of figures lying down asleep, dead or in sexual ecstasy. Three are of dead figures, this one, *Lucy*, and *Alpha*. Dumas bases many of her

paintings on second-hand sources such as photographs from magazines and polaroids she has taken. Some are current events such as the death of a terrorist and others, such as *Lucy* is about the horrific death of a Saint Lucy in 304 CE as interpreted by the artist Michelangelo Caravaggio (1571–1610) in *The Burial of St Lucy* (1608).

- Her work, she has said, is about the relationship between the source material and her metaphysical imagination. She said, **'The way a person is lying there [that] fills me with melancholy ... apart from the political, whether she's good or bad. ... But a painting is about your own mortality.'**
- In an age of fake news, she said, **'It's not the artists' subject matter that's under fire, but their motivation that's on trial. Now that we know that images can mean whatever, whoever wants them to mean, we don't trust anybody anymore, especially ourselves.'**

Notes on Marlene Dumas (b. 1953), *Stern*, 2004

- Marlene Dumas (b. 1953, pronounced Mar-LANE doo-MAH) was born in South Africa and raised on her family's farm. She studied painting in Cape Town and was influenced by the photography of Diane Arbus (1923-1971). She moved to Amsterdam to continue her work and produced collages containing photographs, text and gestural drawings. She experimented with painting the human figure at its extremes, such as the nude, new-born babies and executed criminals as she explored issues of racial, sexual and social identity. She began to work almost exclusively from photographs, her own and images from news media. She would change and manipulate images using her limited palette of greys, blues and reds. Her mother died in 2007 and she painted a varied set of works of mourning and weeping women, including *Dead Marilyn* (2008). Her work explores sex, love, death and shame often through popular culture and current affairs. She had a major retrospective at the Tate in 2015.
- Dumas said, **'Death can't be seen, it has to be touched. Images don't care. Images do not discriminate between sleep and death. We do. We have to.'**
- She has also commented, **'Looking at images does not lead us to the truth. It leads us into temptation. It's not that a medium dies. It's that all media have become suspect.'**
- **'Second-hand images,'** she has said, **'can generate first-hand emotions.'**
- Dumas's source image for this work was a catalogue of an exhibition at the Museum of Modern Art, New York, of Gerhard Richter's painting of the image from *Stern* of a police photograph of Meinhof.

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Peter Doig (b. 1959), *Ski Jacket*, 1994

Peter Doig (b. 1959), *Ski Jacket*, 1994

- This is *Ski Jacket* by Peter Doig, one of the most famous figurative artists working today. It is a diptych but this one has unequal panels. He was drawn to the subject almost by chance when he saw a black and white image of a busy Japanese ski resort in a Toronto newspaper. He enlarged the grainy newsprint and abstracted the features to capture the epic grandeur of the mountains juxtaposed with the stumbling figures of people learning to ski.
- Doig said, '**Ski Jacket ... is about the fumbling and awkwardness when learning to ski, how when you start skiing you slip all over the place, yet over a period of time you learn to cope and eventually manage to ski.**' Doig compared the way beginners learn to ski with the way artists learn to paint. At first, fumbling around and making mistakes and later it becomes natural and subconscious. We just do it. He was attracted by the sense of awkwardness conveyed by the photograph and he also wanted to convey the way you can feel warm when the weather is freezing and how the light is extreme and the way the scene is modified by the different coloured ski goggles we wear. He accentuated the colours in the painting to emphasize this unnatural way of seeing, '**to the extent that they appear seemingly psychedelic**'. The cotton candy pink of the painting reflects the rose-tinted goggles

worn by the skier.

- Doig has made several paintings of snow scenes inspired by Claude Monet. He has said: **'I often paint scenes with snow because snow somehow has this effect of drawing you inwards and is frequently used to suggest retrospection and nostalgia and make-believe'** He spent most of his childhood in Quebec where snow sports were common.
- Doig is a Scottish painter who grew up in Quebec before moving to London and attending the Chelsea School of Art. He now lives and works in Trinidad with his friend and fellow artist Chris Ofili. An art critic [Jonathan Jones] said about him, **'Amid all the nonsense, impostors, rhetorical bullshit and sheer trash that pass for art in the 21st century, Doig is a jewel of genuine imagination, sincere work and humble creativity.'** His work has become very expensive to buy, a recent work sold for over \$25 million and unusually he was sued [in 2013] for denying he painted a particular work of art. The court ruled it had been painted by someone with a similar name and this reduced its value from \$10 million to virtually zero.

Notes on Peter Doig (b. 1959), *Ski Jacket*, 1994 (Room 11)

- Peter Doig (b. 1959) is a Scottish painter and one of the most renowned living figurative painters. In 1962 his family moved to Trinidad for four years and then to Quebec in Canada where he grew up. He moved to London in 1979 to train at the Wimbledon School of Art and then Chelsea School of Art. He had had many major exhibitions and since 2000 has worked in Trinidad with his friend and fellow artist Chris Ofili. He also became professor at the Fine Arts Academy in Düsseldorf, Germany. In 2015, His magical landscape paintings have earned millions – last year, *Swamped*, a painting of a moonlit white canoe, sold at auction for nearly \$26m. Art critic Jonathan Jones said about him, **'Amid all the nonsense, impostors, rhetorical bullshit and sheer trash that pass for art in the 21st century, Doig is a jewel of genuine imagination, sincere work and humble creativity.'**
- An unusual lawsuit was brought against him in 2013 when he was sued for denying he produced a painting owned by Robert Fletcher. Doig had to prove he was elsewhere when it was claimed he painted the work in a correctional centre in 1976 when he was 16. In 2016, a Chicago court ruled he did not paint the picture, previously valued at \$10 million and that it was painted by Peter Doige, someone with a similar name.
- In 1993, Doig won the first prize of £20,000 at the John Moores exhibition with his painting *Blotter* (a boy on an icy pond). The notification letter was the last one he opened after all the bills he could not pay including one asking him to cut up his credit card. The prize brought public recognition, reinforced in 1994, when he was nominated for the Turner Prize. From 1995 to 2000, he was a trustee of the Tate Gallery. His figurative work has always been outside the abstract and conceptual work of many other artists such as the YBA (Young British Artists).
- Doig is a truly international painter. He said, 'When I was growing up, I never felt

that I belonged anywhere because we never lived in a house for more than three months. That's all I knew, and that's why I don't really belong anywhere.'

- When the work was first exhibited at Basle Art Fair it was not liked and when it was one of the works submitted as part of the Turner Prize it was acquired by the Tate. In a recent survey of the top 100 paintings in London it came in a number seventeen.

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