

# A STROLL THROUGH TATE BRITAIN



This two-hour talk is part of a series of twenty talks on the works of art displayed in Tate Britain, London, in June 2017.

Unless otherwise mentioned all works of art are at Tate Britain.

## **References and Copyright**

- The talk is given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- My sponsored charities are Save the Children and Cancer UK.
- Unless otherwise mentioned all works of art are at Tate Britain and the Tate's online notes, display captions, articles and other information are used.
- Each page has a section called 'References' that gives a link or links to sources of information.
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## A STROLL THROUGH TATE BRITAIN

- The Aesthetic Movement, 1860-1880
- Late Victorians, 1880-1900
- The Edwardians, 1890-1910
- The Great War and After, 1910-1930
- The Interwar Years, 1930s
- World War II and After, 1940-1960
- **Pop Art & Beyond, 1960-1980**
- Postmodern Art, 1980-2000
- The Turner Prize
- Summary



West galleries are 1540, 1650, 1730, 1760, 1780, 1810, 1840, 1890, 1900, 1910

East galleries are 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000

Turner Wing includes Turner, Constable, Blake and Pre-Raphaelite drawings

### Agenda

1. A History of the Tate, discussing some of the works donated by Henry Tate and others.
2. From Absolute Monarch to Civil War, 1540-1650
3. From Commonwealth to the Start of the Georgian Period, 1650-1730
4. The Georgian Period, 1730-1780
5. Revolutionary Times, 1780-1810
6. Regency to Victorian, 1810-1840
7. William Blake (1757-1827) and his Influence
8. J. M. W. Turner (1775-1851)
9. John Constable (1776-1837)
10. The Pre-Raphaelite Brotherhood, 1840-1860
11. The Aesthetic Movement, 1860-1880
12. The Late Victorians, 1880-1900

13. The Edwardians, 1900-1910
14. The Great War and its Aftermath, 1910-1930
15. The Interwar Years, 1930s
16. World War II and After, 1940-1960
17. Pop Art and Beyond, 1960-1980
18. Art in a Postmodern World, 1980-2000
19. The Turner Prize
20. Summary

## POP ART & BEYOND: 1960-1980

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- Abstract Expressionism
- Pop Art
- Op Art
- Minimalism
- Conceptual Art
- Video Art
- Installation Art
- Performance Art



I shall be strolling through the final six rooms in two talks as we covered this period in detail last year.

This week I cover Pop Art, Op Art and Minimalism between 1960 and 1980 and next week I cover the remaining period from 1980 to the present day.

As Tate Britain does not have

## ABSTRACT EXPRESSIONISM ACTION PAINTING



Jackson Pollock (1912–1956), *Summertime: Number 9A*, 1948, oil paint, enamel paint and commercial paint on canvas, 84.8 x 555 cm, Tate



Hans Numuth, Jackson Pollock, photograph

Jackson Pollock (1912–1956), *Summertime: Number 9A*, 1948, oil paint, enamel paint and commercial paint on canvas, 84.8 x 555 cm, Tate  
Hans Numuth, Jackson Pollock, photograph

- Abstract expressionism is a post–World War II art movement in American painting, developed in New York in the 1940s. It was the first specifically American movement to achieve international influence and put New York City at the centre of the western art world, a role formerly filled by Paris. The movement's name is derived from the combination of the emotional intensity and self-denial of the German Expressionists with the anti-figurative aesthetic of the European abstract schools such as Futurism, the Bauhaus, and Synthetic Cubism. Additionally, it has an image of being rebellious, anarchic, highly idiosyncratic and, some feel, nihilistic. Pollock's energetic "action paintings", with their "busy" feel, are different, both technically and aesthetically, from the violent and grotesque Women series of Willem de Kooning's figurative paintings and the rectangles of colour in Mark Rothko's Colour Field paintings (which are not what would usually be called expressionist, and which Rothko denied were abstract). Abstract expressionism has many stylistic similarities to the Russian artists of the early 20th century such as Wassily Kandinsky.

- Why did it become popular? The McCarthy era after World War II was a time of artistic censorship in the United States, but if the subject matter were totally abstract then it could be seen as apolitical, and therefore safe. Or if the art was political, the message was largely for the insiders.
- The style was proclaimed by the art critic and Trotskyite Clement Greenberg and ironically it was also supported by the CIA as an anti-Communist movement as it demonstrated the freedom in America to call anything art.
- Abstract Expressionism can be roughly divided into:
  - Action Painting and Jackson Pollock
  - Colour Field and Mark Rothko

### **Bio:Pollock**

#### **Jackson Pollock (1912-1956)**

- During his lifetime, Pollock enjoyed considerable **fame and notoriety**; he was a major artist of his generation. Regarded as **reclusive**, he had a **volatile personality**, and struggled with **alcoholism** for most of his life. In 1945, he **married** the artist **Lee Krasner** (1908-1984), who became an **important influence** on his career and on his legacy. Pollock died at the **age of 44** in an alcohol-related single-car accident when he was driving. In December 1956, several months after his death, Pollock was given a memorial retrospective exhibition at the Museum of Modern Art (MoMA) in New York.
- Pollock was introduced to the use of liquid paint in 1936 at an experimental workshop in New York City by the Mexican muralist **David Alfaro Siqueiros**.
- In 1999, physicist-artist Richard Taylor used computer analysis to show similarities between Pollock's painted patterns and fractals (patterns that recur on multiple size scales) found in natural scenery. A recent study which used **fractal analysis** as one of its techniques achieved a **93% success rate distinguishing real from fake Pollocks**. Cognitive neuroscientists have shown that Pollock's fractals induce the same stress-reduction in observers as computer-generated fractals and Nature's fractals.
- Pollock's most famous paintings were made during the **"drip period" between 1947 and 1950**. He rocketed to fame following an August 8, 1949 four-page spread in *Life* magazine that asked, "Is he the greatest living painter in the United States?" At the peak of his fame, **Pollock abruptly abandoned the drip style**. After 1951 he worked in darker colours including his **'Black pourings'**. He later returned to using colour and figurative elements and **started numbering** his works. Lee Krasner became more and more influential on his work and she became the only judge he could trust. John Bernard Myers, a noted art dealer, was once quoted to say that **"there would never have been a Jackson Pollock without a Lee Pollock"**, whereas Fritz Bultman, a fellow painter, had **referred to Pollock as Krasner's "creation, her Frankenstein"**. Pollock struggled with alcoholism and had an **affair with Ruth**

**Kligman.** One morning in 1956 he was died in a single car crash while driving under the influence less than a mile from home. One passenger was also killed and the other, Ruth Kligman, survived. For the rest of her life his wife, Lee Krasner, maintained his reputation.

- The abstract painter **Agnes Martin** said, “there is abstract painting, free of environmental elements and even relationship to the environment. . . and that is a much broader sort of feeling. You can really go off when you get out into the abstract!” She described Pollock’s work as “**about complete freedom and acceptance**” and she said “Rothko’s painting is pure devotion to reality”.

### References

- [https://en.wikipedia.org/wiki/Jackson\\_Pollock](https://en.wikipedia.org/wiki/Jackson_Pollock)



Mark Rothko, *Seagram Murals*, Rothko room, Tate Modern

- **Four Seasons.** These nine paintings are by Mark Rothko and are known as the *Seagram Murals*. They were originally painted for the Four Seasons restaurant in New York in 1958 but after spending eight months producing them Rothko decided he would not supply them to the restaurant and returned the money he had been advanced. There is disagreement about the reason for this. Rothko's wife said he never knew it would become a restaurant but Philip Johnson, the building's internal designer said he always knew.
- **Why did he stop?** By chance Rothko discussed the commission with a passenger on a transatlantic journey and the passenger wrote notes of the chat which he later published. Rothko told him he was painting large canvases for an expensive restaurant in the Seagram building, '**a place where the richest bastards in New York will come to feed and show off**'. He went on to say, '**I accepted this assignment as a challenge, with strictly malicious intentions. I hope to paint something that will ruin the appetite of every son of a bitch who ever eats in that room.**' He never said this to his friends and it is possible he was exaggerating when talking to a stranger.
- **Creates a mood.** Rothko painted the panels three times before he was happy with



the result. He wanted an oppressive effect, darker and more sombre than anything he had tried before. He was always interested in his paintings creating a certain contemplative mood in the viewer and he felt this would never happen in the restaurant and so refused to supply the paintings.

- **Medici Library.** Rothko was influenced by Michelangelo's staircase walls leading to the Medici Library in Florence, as they make the viewer feel they are trapped in a room where all the windows and doors have been bricked up. To create this feeling Rothko never wanted his pictures to be brightly lighted. In addition, he never wanted them to be shown with other pictures. He always wanted a room.
- **Tate bequest.** Rothko first mentioned the possibility of making a gift to the Tate in 1965 and discussed it with the Director Sir Norman Reid many times in the course of the next four years before making up his mind. While he had a deep affection for England, he was concerned that the work would not be appreciated in London. The decisive factor which influenced him in the end was the thought that the pictures would be in the same building as Turner. His intention was that the works should form a homogeneous group and be seen alone in a space of their own. The final selection was made towards the end of 1969 in his studio in New York, when he and Sir Norman chose a further eight paintings to accompany the one he had presented earlier in 1968. He planned the arrangement himself with the aid of a mock-up of the space they were to occupy and even cut a sample of the wall colour from the studio. However, by a sad irony the pictures arrived in London on the very day of his death, and he was never able to see them in position.

### **Bio:Rothko**

- **Mark Rothko** (1903-1970) was **Jewish artist** who was **born in Russia** but fearing conscription his **father emigrated** to America and Marcus and his mother joined him in 1913. He died a few months later leaving the **family destitute**. His mother worked as a cashier and he sold newspapers. He did well at school and learned his fourth language, English. He was passionate about **workers' rights and women's rights** and became an **expert orator**. He received a **scholarship to Yale** and worked to fund himself. He **found it racist and elitist and dropped out** after the second year. He enrolled **art college** where one of his tutors was Arshile Gorky. After art school he started painting but taught to supplement his income until 1952.
- In 1958, he received a commission from the **Four Seasons** restaurant in the **Seagram Building on Park Lane**.
- Rothko was very bright but a **manic depressive**. He got a place at Yale, married, divorced and married again, separated in 1969. He **committed suicide** using a razor and taking anti-depressants aged 66. He returned to Europe where he saw Michelangelo's Laurentian Library. He was moved by the feeling of enclosure.
- Rothko **hated** people saying his **paintings are beautiful** as he wanted something more than that. There are 12 layers of paint built up on bare canvas and painted very slowly with the help of two studio assistants. The painting technique enables

the viewer to see faint under layers and shapes. He saw Michelangelo's Laurentian Library stairs with their blank windows.

- They provide a windows into a spiritual world. Rothko's work had become massively successful **and sold for very high prices which he didn't like**. He was a Russian Jew whose parents were middle-class intellectuals. Because of the anti-Jewish feeling in Russia and the fear that his sons were about to be conscripted into the army his father fled to America.
- The Seagram Murals were painted in the decade after the Second World War. They were created as a space, an environment, a place of contemplation. The colours Rothko uses are darker than those he has used previously ... blacks, maroons, dark reds. He said that he feared the day '**the black swallows the red**.' The murals are Rothko's first series. For a series to be a series there needs to be a common theme to unite them and here it is the floating frame. The edges are soft and blurred and this fraying and feathering gives a feeling of the frames expanding and contracting, gently and breathing. For Rothko they weren't about the colours or technique but about feelings, such as tragedy, doom and ecstasy.
- One critic has seen letters of the Hebrew alphabet in the paintings. Rothko was Jewish, born in Dvinsk, Russia, (now Latvia), spoke Hebrew, Yiddish, Russian and English. He could be difficult but had a good deal of integrity. In New York in 1958 Rothko won a major commission to provide murals for the luxury Four Seasons Restaurant in the iconic Seagram Building (architect Mies van der Rohe). He was given a \$7,000 advance and produced some 30 works. He was delighted and set to work with real enthusiasm. Then he and his wife Mell dined in the restaurant and he withdrew the paintings and returns the advance. He said, '**no one who eats that kind of food for those kind of prices will ever see a painting of mine**.' There are several stories but basically it seems it was a question of artistic integrity. The Four Seasons was not the right home for his paintings.
- What then was the right home? What was the right destination? Rothko had a **deep affection for Turner** and so he donated them to the Tate with certain specific conditions, such as the low light, the wall colour and being next to the Turners. On the day in February 1970 that the paintings were being unpacked at Tate came the news that Mark Rothko had committed suicide in New York. He had cut open his veins in the wrist and elbow.

## **References**

<http://www.tate.org.uk/whats-on/exhibition/rothko/room-guide/room-3-seagram-murals>

<http://www.tate.org.uk/whats-on/exhibition/rothko/room-guide/room-1-seagram-murals-between-new-york-and-london>

<http://www.theguardian.com/culture/2002/dec/07/artsfeatures>

[https://en.wikipedia.org/wiki/Mark\\_Rothko](https://en.wikipedia.org/wiki/Mark_Rothko)

## POP ART



Peter Blake (born 1932), design of the Beatles *Sgt. Pepper's Lonely Hearts Club Band* album cover, 1967

Peter Blake (born 1932), design of the Beatles *Sgt. Pepper's Lonely Hearts Club Band* album cover, 1967

- *Sgt. Pepper's* album cover was designed by the pop artists Peter Blake and Jann Haworth from an ink drawing by McCartney.[199] It was art-directed by Robert Fraser and photographed by Michael Cooper. The front of the LP included a colourful collage featuring the Beatles in costume as the *Sgt. Pepper's Lonely Hearts Club Band*, standing with a group of life-sized cardboard cut-outs of famous people.
- The final grouping included singers such as Bob Dylan and Bobby Breen; the film stars Marlon Brando, Tony Curtis, Marlene Dietrich and Marilyn Monroe; the artist Aubrey Beardsley; the boxer Sonny Liston and the footballer Albert Stubbins. Also included were the comedians Stan Laurel and Oliver Hardy (as well as comedian W.C. Fields) and the writers H. G. Wells, Oscar Wilde, Lewis Carroll and Dylan Thomas.
- The cost of the cover was £3,000 when an album cover typically cost £50.

### Peter Blake

- Peter Blake went to the Royal College of Art and currently lives in Chiswick. During

the 1950s he became one of Britain's best known pop artists. His paintings included advertisements, musical hall entertainment and wrestlers. In the 'Young Contemporaries' exhibition of 1961 he exhibited alongside David Hockney and R.B. Kitaj. He won the (1961) John Moores junior award for *Self Portrait with Badges*. He came to wider public attention when, along with Pauline Boty and others he featured in Ken Russell's Monitor film on pop art, *Pop Goes the Easel*, broadcast on BBC television in 1962. From 1963 Blake was at the centre of swinging London and came into contact with leading figures of popular culture.

### **Pop Art**

- Pop Art is a movement that developed separately in the US and the UK. In the US it was a reaction against abstract expressionism and it was a return to the hard-edged representational style. In the UK it was an academic movement involving discussion groups and thought about the US pop culture and social changes as seen from afar. Pop Art also has links to earlier movements such as Dada and some of the work of Pablo Picasso, Picabia, Marcel Duchamp and Kurt Schwitters.
- Pop Art in the UK started in the mid-1950s and in the US in the late 1950s and 60s. The exhibition *This is Tomorrow* was in 1956 and Andy Warhol's famous soup cans were shown in 1962.
- In the UK the Independent Group at the ICA in 1952 was a very early precursor to Pop Art. The Independent Group was founded by Eduardo Paolozzi (1924-2005), John McHalle (1922-1978) and others and led to the *This is Tomorrow* exhibition in 1956. Other early pop artists were Richard Hamilton (1922-2011), Peter Blake (b. 1932), Patrick Caulfield (1936-2005), Pauline Boty (1938-1966), Bridget Riley (b. 1931), Anthony Caro (1924-2013) and David Hockney (b. 1937).
- In the US early pop artists were Robert Rauschenberg (1925-2008), Jasper John (b. 1930), Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997).
- Pop art was heavily involved with advertising, found objects and is seen by some as an early example of postmodernism.

### **Notes**

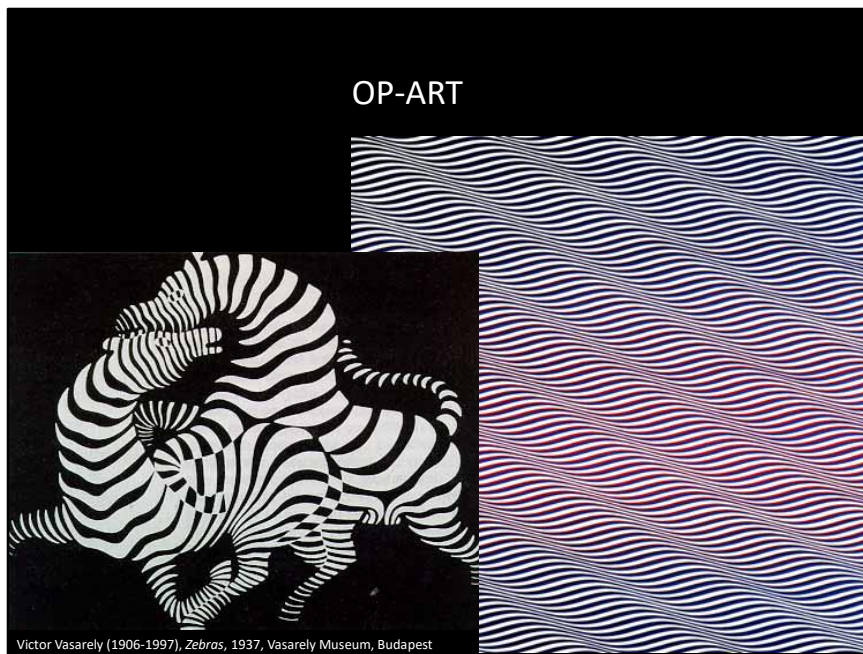
- Pop art blurred the previously clear-cut distinction between high and low art. This rejection of any hierarchy in art meant that now art could borrow from any source.
- Pop art, particularly in America, was a reaction against the search of Abstract Expressionists for a way to directly represent the deepest human traumas and passions. Pop artists recognised that there is no single, simple direct line to the truth as everything is interconnected and everything has value.
- Abstract Expressionist artists were passionate and directly involved with their creation. Pop artists were ambivalent and cool. Whether this was an endorsement of capitalism and popular culture or a dispassionate observation is still being debated.
- Pop art recognised that it was part of the capitalist system and was creating works

about the system that were themselves within the system as they were tradeable commodities, often with a very high value. Andy Warhol said, '**Business art is the step that comes after art. I started as a commercial artist, and I want to finish as a business artist. Being good in business is the most fascinating kind of art. During the hippie era people put down the idea of business. They'd say "money is bad" and "working is bad". But making money is art, and working is art - and good business is the best art.**' Many Pop artists began as commercial artists, Andy Warhol was a magazine illustrator and graphic designer.

- British pop art was more of an intellectual conclusion of an early debate centred largely around the artistic value and relevance of **popular mass culture** by Eduardo Paolozzi (1924-2005), Richard Hamilton (1922-2011) and John McHale (1922-1978) at the Institute of Contemporary Arts and the Independent Group.

***This is Tomorrow***, Group 2, 1956

- The exhibition launched pop in the UK. The best remembered exhibit was the room created by Group 2, comprising Richard Hamilton, John Voelcker and John McHale, though with help from Magda Cordell and Frank Cordell. It included the Op Art dazzle panels, collage Space modules, and pop art readymade of a Marilyn Monroe poster, the Van Gogh Sunflowers poster, a film advertising billboard of the Forbidden Planet, Robby the Robot, a Jukebox, the strawberry perfumed carpet, an endless reel of film depicting the Royal Navy Fleet at sea, large Guinness beer bottles, a Marlon Brando poster image and a 'CinemaScope' collage mural design, and the design of the Pop art collage poster that were all provided by John McHale.
- **Independent Group (IG)** was a radical group of young artists, writers and critics who met at the Institute of Contemporary Arts (ICA) in London in the 1950s, and challenged the dominant modernist and elitist culture dominant at that time, in order to make it more inclusive of popular culture. Artists included Richard Hamilton and Eduardo Paolozzi and in 1956 the IG held the ground-breaking *This is Tomorrow* exhibition.



Bridget Riley (born 1931), *Cataract 3*, 1967, British Council

Victor Vasarely (1906-1997), *Zebras*, 1937, Vasarely Museum, Budapest

- In **1964** *Time Magazine* coined the term **op art** to describe a form of **abstract art that uses optical illusions**. Works now described as "op art" had been produced for several years before Time's 1964 article. For instance,
  - **Victor Vasarely's** (1906-1997, Hungarian-French, pronounced 'vasar-elly') painting *Zebras* (1938) is made up entirely of curvilinear black and white stripes not contained by contour lines.
  - Also, the early black and white "dazzle" panels that **John McHale** installed at the *This Is Tomorrow* exhibit in 1956.
  - Op art perhaps derives from the constructivist practices of the **Bauhaus**. This German school, founded by Walter Gropius, stressed the relationship of form and function within a framework of analysis and rationality.

### **Bridget Riley**

- Born in **Norwood**, the daughter of a businessman. She spent her childhood in **Cornwall** and Lincolnshire and studied at **Goldsmiths' College** and the **Royal College of Art**. She began painting in a **semi-impressionist style and changed to**

**pointillism in 1958** until 1960 when she started painting Op-art and exploring the potential of optical phenomena.

- Around **1960** she began to develop her signature Op Art style consisting of black and white geometric patterns that explore the dynamism of sight and produce a disorienting effect on the eye.
- *The Cataract* series was a defining moment in her career and she was the first British artist and the **first woman artist to win the International Prize for Painting at the 1968 Venice Biennale**.



Carl Andre (b. 1935), *Equivalent VIII*, 1966, firebricks, 12.7 x 68.6 x 229.2 cm, Tate

- This is *Equivalent VIII* by Carl Andre commonly known as “the pile of bricks” and it caused a major controversy about forty years ago. It consists of 120 sand-lime fire bricks arranged in two six by ten layers. The idea came to him when he was sitting in a canoe on a still lake in New Hampshire, he was inspired by the flatness of the water and he used bricks to simulate it. It was originally part of eight different configurations of 120 bricks (see Visual Aids) arranged on the floor of a single gallery space. This means the interaction between the configurations and the resulting complexity and resonance between them has been lost. We are left with a work that draws attention to itself through its simplicity. Andre could find no buyers for the original work made using bluish-white bricks and returned all but 200 bricks. Later, in 1969, the brickworks had closed so he recreated the work using these sand-coloured bricks.
- It was purchased by the Tate in 1972 for £2,297 and *Equivalent V* was bought by the Museum of Modern Art in New York. When first put on display it provoked no criticism. Then, suddenly and unexpectedly three and a half years later a critical article in the *Sunday Times* [February 15th 1976] led to widespread criticism in the press. The most famous was the front page of the *Daily Mirror* which said, ‘**what a**



**load of rubbish'** (see Visual Aids). It so incensed the public that someone was moved to throw a pot of paint over it.

- The work was criticized for three main reasons. First, there was the familiar criticism, **"Anyone could do it"**. Raising the question of whether skill is a necessary part of producing art. Well, many people do get pleasure from the demonstration of artistic skill but surely that cannot be the only attribute of art? Second, the Tate was told by the press that it had been conned and the *Burlington Magazine* described it as **"showy work which may well be regarded in a few decades as trash"**. Well, forty years have passed and it is still on display and it is now regarded by most respected art authorities as one of the key works of the period and as an important example of Minimalism. Finally, the Tate was accused of wasting public money, well, the Tate paid £2,297 and a similar work by Andre recently sold for \$1 million so it appears like a wise purchase financially. Of course, practically the Tate does not sell its art [known as deaccessioning, unless it is a duplicate or the work is irretrievably damaged].
- So why did Andre assemble this work? The work is extremely simple in form and it draws attention to its simplicity yet it was one of eight variations. Andre takes us back to basics and to make the point more strongly he has used raw industrial materials, bricks, with their commonplace, unromantic associations. He was challenging and undermining the art market and the enormous financial value of most well-known works of art. He was also attacking what he regarded as the false emotion and pride of many other artists [particularly the Abstract Expressionists].
- Andre is famous for his grids and linear structures. He has been commissioned to produce large public works as well as small floor tiling for an exhibition space.
- In 1956 Andre was introduced to Constantin Brâncuși through whom he became re-acquainted with his former classmate, the artist Frank Stella. In 1960 he worked for four years as a railway brakeman and he often wore blue overalls and a blur shirt after that, even to formal events.
- In 1988, Andre was tried and acquitted for the death of his wife Ana Mendieta. Mendieta fell to her death from Andre's 34th story apartment window in 1985 after an argument with Andre. There were no eyewitnesses. A doorman in the street below had heard a woman screaming "No, no, no, no," before Mendieta's body landed on the roof of a building below. Andre had what appeared to be fresh scratches on his nose and forearm, and his story to the police differed from his recorded statements to the 911 operator an hour or so earlier. The police arrested him. Andre was charged with second degree murder. He elected to be tried before a judge with no jury. In 1988 Andre was acquitted of all charges related to Mendieta's death. Mendieta was a Cuban American performance artist and sculptor who produced over 200 works of art using earth.

## References

<http://www.theartstory.org/movement-minimalism-artworks.htm>



Donald Judd (1928–1994), *Untitled*, 1980, steel, aluminium and Perspex, 22.9 x 101.6 x 78.7 cm, Tate

“Judd began making stacks in the 1960s. Most consist of ten elements, although there is variation in the materials used. The stacks are all ordered according to strict principles: the gap between each unit, and between the first unit and the floor, should be equal to the height of a single unit. Since the units are all identical, their significance derives from this pre-determined geometric order rather than from any individual features. However, Judd's attention to the sensuous qualities of his materials prevents *Untitled* from being cold or clinical.” (Tate)

“Judd's works belong to the Minimalist movement, whose goal was to rid art of the Abstract Expressionists' reliance on the self-referential trace of the painter in order to form pieces that were free from emotion. To accomplish this task, artists such as Judd created works comprising of single or repeated geometric forms produced from industrialized, machine-made materials that eschewed the artist's touch. Judd's geometric and modular creations have often been criticized for a seeming lack of content; it is this simplicity, however, that calls into question the nature of art and that posits Minimalist sculpture as an object of contemplation, one

whose literal and insistent presence informs the process of beholding.”  
(theartstory.org)

“**Donald Judd** (June 3, 1928 – February 12, 1994) was an American artist associated with minimalism (a term he nonetheless stridently disavowed). In his work, Judd sought autonomy and clarity for the constructed object and the space created by it, ultimately achieving a rigorously democratic presentation without compositional hierarchy. It created an outpouring of seemingly effervescent works that defied the term "minimalism". Nevertheless, he is generally considered the leading international exponent of "minimalism," and its most important theoretician through such seminal writings as "Specific Objects" (1964).” (Tate Biography)

### **Bio:Judd**

- **Donald Judd** (1928-1994) was an American artist born in Missouri and who serviced in the Army from 1946 to 1947. He grew up on a farm and was a product of the Mid-West. On leaving the Army he was undecided whether he should become an artist or an architect and he also had an interest in philosophy. He obtained a degree in philosophy and a masters in art history and supported himself by writing art criticism. He bought a large run-down building in New York which became his home and his studio and he continued to renovate it over the next 25 years. His first solo exhibition in 1957 was of his abstract impressionist paintings. And he also explored woodcut. He increasingly became more abstract and he moved from carving organic shapes to straight lines and angles. By 1963, he had established his signature style of ‘stacks’, ‘boxes’ and ‘progressions’ which occupied him for the rest of his life. Humble materials such as metals, industrial plywood, concrete and colour-impregnated Plexiglas became his main materials. He wrote his manifesto ‘Specific Objects’ in 1964 and abandoned painting for sculpture although he refused to call the sculptures as he did not sculpt them but had them manufactured. In 1973 he moved to Marfa, Texas and bought a 60,000 acre farm and opened an art foundation. He also designed furniture which he kept distinct from his art as furniture is functional and ‘A work of art exists as itself’.
- In 1965, Judd began to make vertical pieces – the so-called ‘stacks’ – consisting of a number (usually 10, but variable according to the height of the room) of identical, projecting units hung one above the other on the wall. The intervening spaces have the same dimensions as the units, as does the space between the floor and the first unit, so that the boxes link the floor to the ceiling. These pieces are the first indication of his interest in integrating art with the architecture of the room. He shunned the work Minimalist and his work could be more accurately described as literalist as it does not allude to anything beyond its own physical presence.

## Conceptual Art



Joseph Kosuth (American, b. 1945), *One and Three Chairs*, 1965, wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair", chair 82 x 37.8 x 53 cm, photographic panel 91.5 x 61.1 cm, text panel 61 x 76.2 cm, Museum of Modern Art (MoMA)

Joseph Kosuth (American, pronounced 'ku-sue-th', b. 1945), *One and Three Chairs*, 1965, wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair", chair 82 x 37.8 x 53 cm, photographic panel 91.5 x 61.1 cm, text panel 61 x 76.2 cm, Museum of Modern Art (MoMA)

### Post-Modernism

- There is no clear definition but in all disciplines it is a clear break with the past at a fundamental level.
- One definition of postmodernism is "Weird for the sake of weird", Moe Szyslak
- I am using the term 'post-modern' to describe the most innovative British art since 1950. I therefore need to define the term 'post-modern' more clearly as not all the art since 1950 can be described in this way.
- Post-modernism is a broad development across all the arts and it is associated with a distrust of all ideologies and grand narratives. It is therefore often, tongue-in-cheek, self-referential, ironic and sceptical.
- It questions objective reality in the sense that all opinions, comments and descriptions are subjective so there is no absolute truth and ideas of a fixed human nature or progress of society are rejected. The Enlightenment gave us the

structure that there are truths that are absolute and independent of us and we are able to have objective knowledge of some of them through the application of reason. This process of acquiring knowledge will result in progress. Post-modernism maintains that all knowledge is the result of our social, historic and political systems. Our basic common sense ideas are constructs of our society that are taught from birth onwards.

- **Conceptual Art, Land Art, Installation Art, and Performance Art emerged as alternative propositions** aligned in spirit to social movements such as the equal rights movement and anti-war movements that **rejected ‘the establishment’**. A generation of **antiauthoritarian and anti-establishment artists** in the late 1960s and early 1970s **rejected art that could become traded as part of our consumer society** and **museums and galleries** that institutionalised such objects **and that represented the establishment**. These artists wanted to change society not create objects that would become tradeable commodities **bought by the rich as investment opportunities**. Because they wanted to change society they dealt with many taboo topics such as sex, death, violence and war. In this lecture series I have avoided showing work that is too extreme as the talks take place in a semi-public community centre. If you wish to explore further the works I have selected are a good starting point for further research.
- Kosuth – **“We don’t work with forms and colours, we work with meaning. How you make a work is far less important than why you make the work.”**
- We think of the world as clearly divided into objects, this chair, this table, the wall and so on but it is actually far more complex. The mind is presented with a swirling mass of colour patches, lights, sounds, feelings and emotions. From this we synthesize objects. Kant refers to the “synthesis of the manifold.” This chair is not just something ‘out there’ we learn to recognise, it is a product of our experience and the way we learn language and communication. There are no objects in the world; there are our concepts that are based on our conceptual activity and our sense data.
- Rene Descartes used the method of doubt. He doubted everything including the world around him as we might be dreaming or hallucinating. There is one thing we cannot doubt and that is doubt itself which is me thinking, so ‘I think, I am’. Could I be dreaming I exist, no because the thought itself shows me I am thinking and so that I am. Postmodernists disagree with Descartes, we do not know ourselves directly, we are constructed from concepts like the chair. They call this decentring, we do not have direct knowledge of ourselves. Our knowledge of ourselves is determined by our language, our beliefs and our ‘common sense’, that is our unquestioned assumptions about how we and others function and communicate.
- Jacques Derrida is famous for saying ‘everything is a text’. There is nothing outside the text. Language is a system of distinguishing, a system of recognising

differences. To recognise a chair we distinguish it from everything else, non-chairs. There can, of course, be vague boundaries, is a stool a chair? So all language does its to establish a structure. It cannot say nothing about what that structure consists of. There is therefore no direct link to reality and so there is no sharp distinction between fiction and non-fiction. There is no difference between describing and imaging. So there are no absolute truths particularly regarding race, class and identity. Reason is simply a tool used by empowered people to oppress people. Emotions and experiences are to be valued over rational argument. Postmodernists believe we must fight oppression by breaking free from reason and the past. Everything is a social construct.

- However, by the end it seems a false conclusion has been reached. Earthquakes are not social constructs although this sentence and any discussion of them is a social construct. Postmodernism itself has become so full of jargon it has become incomprehensible and therefore meaningless. Nietzsche said where there is no truth there is only power. If we disagree and there is no reason how do we settle out disagreement.
- W. V. O. Quine is a relativist and a sceptic but there is a lot to agree on. The world is basically, radically indeterminate. Imagine natives of a tribe whose language we do not understand says 'Gavagai' when there are rabbits around. Does it mean rabbit? It could mean part of a rabbit, living thing, white thing, living God, rabbithood or even food. How do we distinguish which it is? The same applies to our language. There is 'no place to stand' to judge the native's language, our language or any language.
- Postmodernism takes many different forms in literature, philosophy, history, economics and architecture but we will only be considering the visual arts.
- Postmodernism is often associated with deconstruction and post-structuralism.
  - Deconstruction maintains that all words establish their meaning by means of their role with respect to other words. Words do not refer to or point to anything outside of this linguistic system such as physical objects, feelings, ideas or sense data. Meaning is therefore never present but only created with respect to other words. A concept is understood by reference to its opposite such as male/female, normal/abnormal, being/nothingness.
  - The structuralists were philosophers who maintained that human culture can be understood in terms of a structure modelled on language and that this linguistic structure mediates in some way between physical reality and abstract ideas. Post-structuralists reject the idea of an absolute or fixed structure that links the world to ideas. One example of the consequences of this approach is in textual analysis. A post-structuralist will replace the author by the reader as the primary subject of interest. This is called destabilizing or de-centring the author and is described in Roland Barthes's essay 'The Death of the Author' (1967). Barthes argued that the author was

not the source of the work's meaning but that each reader constructed a meaning from the text and each was equally valid.

- In art, postmodernism was specifically a reaction against modernism which had dominated art theory and practice since the beginning of the twentieth century.
- **Post-modern art is self-referential, ironic and eclectic.**
- **Eclecticism** is a conceptual approach that does not hold rigidly to a single paradigm or set of assumptions, but instead draws upon multiple theories, styles, or ideas to gain complementary insights into a subject, or applies different theories in particular cases.



## Land Art



Richard Long (b. 1945), *A Line Made by Walking*, 1967, photograph, gelatin silver print on paper and graphite on board, 37.5 x 32.4 cm, Tate

Richard Long (b. 1945), *A Line Made by Walking*, 1967, photograph, gelatin silver print on paper and graphite on board, 37.5 x 32.4 cm, Tate

- **Land Art** Land art was part of the wider conceptual art movement in the 1960s and 1970s. The most famous land art work is Robert Smithson's *Spiral Jetty* of 1970, an earthwork built out into the Great Salt Lake in the USA. Land art is art that is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks or twigs.
- Richard Long kept silent about his work for a long time but issued a poem-like statement of which this is a part,
 

*I like the simplicity of walking,  
the simplicity of stones.  
I like common means given  
the simple twist of art.  
I choose lines and circles because they do the job.  
My art is about working in the wide world,  
wherever, on the surface of the earth.  
My work is not urban, nor is it romantic.*

*It is the laying down of modern ideas  
in the only practical places to take them.*

- He was allegedly irritated by being described as a romantic in the tradition of Rousseau, Wordsworth and Coleridge. His work is not about finding himself through walking either by refreshing himself through contact with nature or by discovering himself through nature. It is more about enjoying nature. He has also said,
  - “I feel I carry my childhood with me in lots of aspects of my work’, he remarked. ‘Why stop skimming stones when you grow up?’”
  - “...Walking - as art - provided a simple way for me to explore relationships between time, distance, geography and measurement. These walks are recorded in my work in the most appropriate way for each different idea: a photograph, a map, or a text work. All these forms feed the imagination.”
  - “My work really is just about being a human being living on this planet and using nature as its source. I like the intellectual pleasure of original ideas and the physical pleasure of realising them. A long road or wilderness walk is basically walking all day and sleeping all night. I enjoy the simple pleasures of wellbeing, independence, opportunism, eating, dreaming, happenstance, of passing through the land and sometimes leaving (memorable) traces along the way, of finding a new campsite each night. And then moving on.”.
- Richard Long RA CBE (b. 1945) is an English sculptor and one of the best known British land artists. Long was born in Bristol and between 1962 and 1965 he studied at the West of England College of Art, and then, from 1966 to 1968, at Saint Martin's School of Art in London, where he studied under Anthony Caro. Long is the only artist to have been short-listed four times for the Turner Prize. He was nominated in 1984, 1987 and 1988, and then won the award in 1989 for *White Water Line*. He currently lives and works in Bristol, the city in which he was born. *A Line Made by Walking* (1967). In 2009, a retrospective of Long's work entitled "Heaven and Earth," appeared at the Tate Britain. Long's *Whitechapel Slate Circle* (1981) brought a record price for the artist in 1989 when it sold for \$209,000 at Sotheby's in New York

## Video Art



Nam June Paik (1932–2006), *TV-Buddha*, 1974

Nam June Paik (1932–2006), *TV-Buddha*, 1974

### Video Art

- Nam June Paik (pronounced 'Nahm June PAKE') is a Korean artist with a major display at Tate Modern. Paik used television as an artistic medium from the early 1960s and developed a unique style of video art based on technological innovation and creative experimentation. Although art and technology were often seen as opposites, Paik paved a way to integrate them.
- "*TV Buddha* is one of Paik's best-known pieces. This sculpture centres on an eighteenth-century sculpture of a brassy Buddha posed with a tranquil meditation mudra (a symbolic hand gesture used in Buddhism). A video camera in front of him simultaneously records the statue and displays his reflection on a futuristic looking, sleek white television screen. In this closed circuit loop, the Buddha constantly faces his own projected image, caught in an eternal present tense and unable to transcend from his own physicality. The infinite play of the live electronics indicates that the Buddha is doomed to stay on the surface of reality forever caught in the dance between the mind and object reality. In its simplest reading, this installation highlights the juxtaposition between the East and the West, or the historical and the modern, But more complexly, it reveals some

fundamental issues brought up by technology, including the ambivalent position of religion, history, and images of our selves in contemporary society when viewed upon a screen, once removed from reality. As the media theorist Marshall McLuhan states, "It is the continuous embrace of our own technology in daily use that puts us in the Narcissus role of subliminal awareness and numbness in relation to these images of ourselves.'" (The Art Story: Nam June Paik)

### Notes

- Paik 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.

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Marina Abramović (b. 1946), *Rhythm 0*, 1974

- *Rhythm 0* (1974) was a six-hour work of performance art by Serbian artist Marina Abramović in Naples. The work involved **Abramović standing still while the audience was invited to do to her whatever they wished**, using one of **72 objects** she had placed on a table. These included a rose, feather, perfume, honey, bread, grapes, wine, scissors, a scalpel, nails, a metal bar, and a gun loaded with one bullet.
- The purpose of the piece, she said, was to find out **how far the public would go**: "What is the public about and what are they going to do in this kind of situation?"
- Her instructions were placed on the table:
  - There are 72 objects on the table that one can use on me as desired.
  - Performance.
  - I am the object.
  - During this period I take full responsibility.
  - Duration: 6 hours (8 pm – 2 am)
- Visitors were gentle to begin with, offering her a rose or a kiss.
- Art critic Thomas McEvilley, who was present, wrote:

- “It began tamely. Someone turned her around. Someone thrust her arms into the air. Someone touched her somewhat intimately. The Neapolitan night began to heat up. In the **third hour all her clothes were cut from her with razor blades**. In the **fourth** hour the same **blades** began to explore her skin. **Her throat was slashed** so someone could suck her blood. Various **minor sexual assaults** were carried out on her body. She was so committed to the piece that she would **not have resisted rape or murder**. Faced with her abdication of will, with its implied collapse of human psychology, **a protective group began to define itself** in the audience. When a **loaded gun was thrust to Marina's head** and her own finger was being worked around the trigger, **a fight broke out** between the audience factions.”
- As Abramović described it later: **“What I learned was that... if you leave it up to the audience, they can kill you.”** ... **“I felt really violated**: they cut up my clothes, stuck rose thorns in my stomach, one person aimed the gun at my head, and another took it away. It created an aggressive atmosphere. After exactly 6 hours, as planned, I stood up and started walking toward the audience. Everyone ran away, to escape an actual confrontation.”
- When the gallery announced the work was over, and Abramović began to move again, she said the audience left, unable to face her as a person.
- Abramović said the work "pushed her body to the limits." When she returned to her hotel room she found some of her hair had turned white.

### Notes

- As a child, Abramović's mother beat her. In an interview published in 1998, Abramović described how her "mother took complete military-style control of me and my brother. I was not allowed to leave the house after 10 o'clock at night till I was 29 years old. ... [A]ll the performances in Yugoslavia I did before 10 o'clock in the evening because I had to be home then. It's completely insane, but all of my cutting myself, whipping myself, burning myself, almost losing my life in the firestar, everything was done before 10 in the evening." The 'firestar' was *Rhythm 5* (1974) when she lost consciousness because of lack of oxygen in the centre of a star-shaped fire. Her life was saved when the audience realised what was happening.

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Joseph Beuys (1921-86), *Lightning with Stag in its Glare*, 1958-85, Tate

**Description.** This is called *Lightning with Stag in its Glare* by Joseph Beuys. The title is slightly misleading as it suggests we should find a realistic stag with antlers lit by a bolt of lightning. However, objects were not important to Beuys who wanted to represent the elemental forces of nature and our relationship to them. The large bronze object at the back is the lightning strike and, like lightning, it is powerful and potentially dangerous. The lightning is an elemental force and illuminates a group of creatures. The stag is the silver object which was originally made from an ironing board but Beuys remade it using cast aluminium to suggest the glare. Since childhood, Beuys had been interested in northern European folklore, in which certain animals are endowed with mystical power. The stag had particular significance for him as a spiritual guide that appears in times of distress and danger. Its annual shedding and regrowth of its antlers made it a symbol of rebirth and renewal. The cart represents a humble goat, one of the first animals to be domesticated and the lumps of bronze on the floor are primordial, blind worm-like creatures. The box with a small compass on top is mounted on a tripod and is called '**Boothia Felix**'. This is the northern most part of Canada as was named after Felix Booth and was the location of magnetic north – another reference, with the lightning flash itself, to the natural

energies of the earth

**Meaning.** To understand Beuys work it is necessary to know more about Beuys. He said that '**Everybody is an artist**' and what he meant was that the way we choose to live our lives is our artistic statement. He felt that all art is intrinsically revolutionary and he wrote '**The revolution is us**'. If we could pay attention to our relationship with nature, then it would transform society. Our lives all depend on vast forces of nature that are completely outside our control. If a tsunami hits our shores, or an earthquake destroys our buildings or a volcano erupts then we are powerless to control or resist it.

**History of this work.** In 1982, Beuys took part in an exhibition in Berlin, where he installed a huge mound of clay and surrounded it with sculptures as well as furniture and tools from his studio. Afterwards he made casts of some of the elements to create *Lightning with Stag in its Glare* 1958-85. The bolt of lightning itself was a bronze cast from a section of the clay mound, while the stag was cast in aluminium as if illuminated by a sudden flash of light. Made towards the end of Beuys's life, this major installation could be a scene from a primordial jungle or a nightmare future world. It addresses themes of finality and death, but also ideas of regeneration and the transformative power of nature.

**Influence.** Beuys is now regarded as one of the most influential artists of the second half of the twentieth century. He was one of the founders of the Green Party in Germany and he wants us to appreciate the interconnectedness between all life forms and so create a path towards an ecologically sustainable future. He founded the Organization for Direct Democracy which believes that all political decision should take place using referendums.

### Notes

- Joseph Beuys (1921-1986, pronounced like 'Boyce') was born in Germany in 1921 and so his teenage years were overshadowed by the rise of the National Socialist Party and Hitler youth. According to Beuys, when the Nazis burned books in his schoolyard he rescued Carl Linnaeus's *Systema Naturae*. In 1941 Beuys volunteered for the Luftwaffe as a radio operator and he later became a rear gunner and was shot down over the Crimea. This became a defining moment in his life as he claimed he almost died and was saved by the nomadic Tartars who covered him in fat and wrapped him in felt. Some people claim that although the pilot died shortly after the crash, Beuys was conscious, recovered by a German search team, and there were no Tatars in the village at that time. Nevertheless, the incident was traumatic for Beuys and was a defining moment in his life.
- After the war he had a nervous breakdown and dedicated his life to healing society as he had been healed. He turned himself into a work of art and was one of the earliest performance artists. He always wore blue jeans, a white shirt, a fishing vest covered in useful pockets and a felt trilby hat from Lock & Co of St James to insulate the two metal plates in his skull from extremes of temperature.



- From 1947 to 1951 he studied at the Düsseldorf Academy and was interested in Rudolf Steiner, Christianity, mythology, botany and zoology. This led him to evolve a rich and complex symbolism, including archetypal animal images of hares, sheep, swans, and bees. His first one-man exhibition was at the Städtisches Museum, Kleve in 1961. He moved from Kleve to Düsseldorf in 1961 and became professor of sculpture at Düsseldorf Academy. He participated in the Fluxus movement from 1962 and started in 1963 to give action-performances using such elements as dead hares, fat and felt. A conflict developed over his teaching methods and he was dismissed in 1972 leading to student strikes and widespread protests. Beuys said, **‘teaching is my greatest work of art’ and ‘Objects aren’t very important any more. I want to get to the origin of matter, to the thought behind it’.**
- Beuys was a member of Fluxus, an international network of artists, composers and designers in the 1960s. It was anti-commercial and anti-art and was influenced by John Cage. Cage said that the process of creating was more important than the finished product. Another important influence was Marcel Duchamp, a French artist who was active within Dada and whose 'ready-mades' influenced Fluxus.
- Beuys first public performance in 1965 was **‘How to Explain Pictures to a Dead Hare’**. He spent three hours explaining his art to a dead hare that he carried round the exhibition. Beuys wrote, **‘everyone consciously or unconsciously recognizes the problem of explaining things, particularly where art and creative work are concerned ... even a dead animal preserves more powers of intuition than some human beings with their stubborn rationality. The problem lies in the word “understanding” and its many levels which cannot be restricted to rational analysis. Imagination, inspiration, and longing all lead people to sense that these other levels also play a part in understanding ... my technique has been to try and seek out the energy points in the human power field, rather than demanding specific knowledge or reactions on the part of the public. I try to bring to light the complexity of creative areas’.** Beuys argued that social decision-making should be made by the people through referendums rather than elected political parties. It was this concept of ‘direct democracy’ that he explored in his Information Action at the Tate in 1972, from which three of the blackboards shown here are taken.
- Antony Gormley said, **‘he realized that art was about in a way understanding who we are, by understanding our roots’ and ‘we only understand who we are through the making of these otherwise useless objects that in someone chart our passage through time’.**
- The long date range of the piece is because it is based on ideas he started to develop in 1958. It is based on a work he produced for the 1982 exhibition Zeitgeist but in that exhibition he used a mound of clay and furniture from his studio. He cast the bronze representation of lightning from the clay he used and the rough texture of the clay can still be seen. The work is suspended from a girder and just touches the floor but is not resting on it. It represents elemental forces

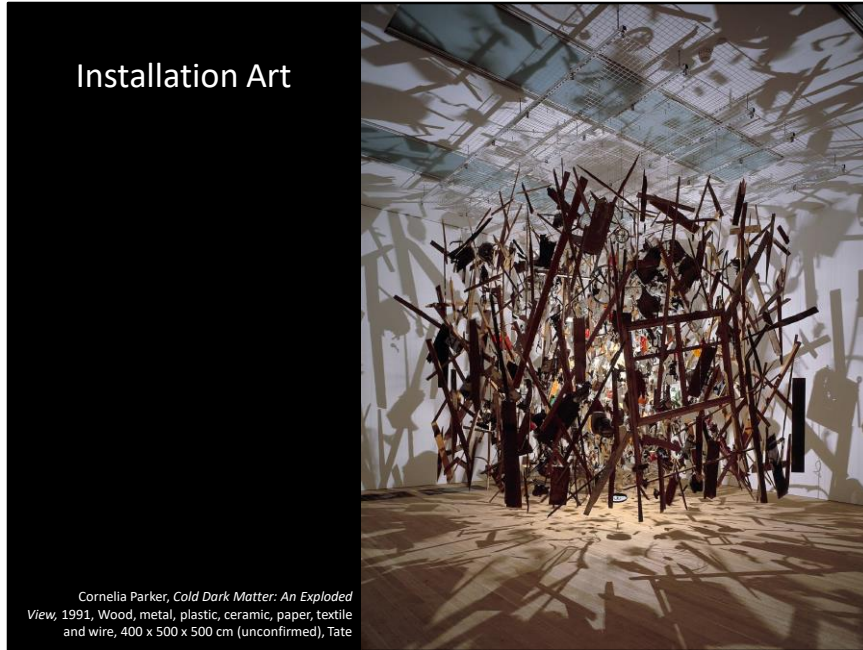
and energy. The aluminium structure represents the stag and was originally an ironing board. The stag is a symbol from Christian mythology and from shamanism, both areas of deep interest to Beuys. It represents the initiation of the hunter/gatherer, life itself and stag act as guides through the spirit world. The stag was also used as a symbol for Christ. Beuys said that when he was in trouble he was visited by a stag which gave him hope and inspiration. The lumps of clay represent primordial creatures, tools and the earth and civilization. Beuys wrote that the stag appeared '**in times of distress and danger**' bringing '**the warm positive element of life.**' He concurred with earlier Christian myths that it was '**endowed with spiritual powers and insight.**'

- On the left is a cart with a pick axe on top that is referred to by Beuys as a goat, one of our oldest companions and a source of food and clothing. The goat, for Beuys, represents technology and nature, which he believed must be balanced.
- On the far left is the Boothian Felix, a pile of earth on a tripod with a small compass on top. This represents elemental forces and the human part of the artist. Boothia Felix was named in honour of Sir Felix Booth the financier of an exhibition headed by James Ross in 1829. In 1831 Ross charted the location of the magnetic north pole on the west coast. It is now called the Boothia Peninsular and the magnetic pole has moved further north.
- Beuys was part of the Fluxus movement that involved the inter-relationship of music, art and literature with daily life.
- The Ja/Nein poster rejects the party state (he grew up in Nazi Germany) in favour of democracy through referendums. Another poster shows he stood as candidate for a political party, the Organisation for Direct Democracy.
- One of his last projects was the planting of 7,000 oak trees and there is a photo at the end of a pile of 7,000 stones which were moved when each tree was planted. The project took five years and the idea spread around the world. The myths associated with the artist, such as the Crimea/Tartar fat and felt myth should be treated as part of the identity of the artist rather than factual stories.

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## Installation Art



Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, Wood, metal, plastic, ceramic, paper, textile and wire, 400 x 500 x 500 cm (unconfirmed), Tate

Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, Wood, metal, plastic, ceramic, paper, textile and wire, 400 x 500 x 500 cm (unconfirmed), Tate

- Her best known work.
- This is a **garden shed that was blown apart** by Cornelia Parker at the Banbury Army School of Ammunition. She then picked up all the pieces and meticulously suspended them as if in mid-flight. She was **exploring cartoon deaths** at the time such as things falling off cliffs, things being run over by a steam roller, things being blown up, shot full of bullets, like Roadrunner or Tom and Jerry.

"The garden shed came about because I was trying to find something **universal and archetypal** and that we all **identified with** and that was **familiar** to us. It's not the house but it's this kind of attic-y private place at the bottom of the garden which we put all our left-over stuff in. And so it seemed like a depository rather than the place that you live.

The point of **suspending** it is to **rob it of its pathos**. After it was **blown up** and all the objects were **lying on the floor**, all **very distressed**, they **had a pathos** and somehow putting it back in the air where they were a little while before, it sort of re-animates them." (Cornelia Parker)

- It inspired an orchestral composition of the same name by Joo Yeon Sir.

- *Mass (Colder Darker Matter)* (1997), Parker suspending the charred remains of a church that had been struck by lightning in Texas.
- She wrapped Rodin's *The Kiss* sculpture in Tate Britain with a mile of string (2003).
- In 2016 she was the first female artist to be commissioned by the Metropolitan Museum of Art (the Met) in New York to create a work for its roof garden. *Transitional Object (PsychoBarn)* is a scaled down replica of the house from the 1960 Hitchcock film *Psycho*.

### **Notes**

- Studied at Gloucestershire School of Art and Wolverhampton Polytechnic. MFA from Reading University.
- Cornelia Parker was shortlisted for the Turner Prize in 1997 and was Artist in Residence at the Science Museum in 1998-99.
- She became a Royal Academician in 2010 and received three honorary doctorates in 2000, 2005 and 2008. She won Artist of the Year Apollo Award in 2016.

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## Installation Art



Rachel Whiteread, *Demolished*, 1996

Rachel Whiteread, *Demolished*, 1996

### Installation Art

- **Installation art** is an artistic genre of **three-dimensional works** that often are **site-specific** and designed to **transform the perception of a space**. Generally, the term is applied to **interior spaces**, whereas **exterior** interventions are often called **public art**, land art or intervention art; however, the boundaries between these terms overlap.
- Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and galleries, as well as public and private spaces. The genre incorporates a broad range of everyday and natural materials, which are often chosen for their "evocative" qualities, as well as new media such as video, sound, performance, immersive virtual reality and the internet.
- Some examples of **British installation art** are Tracey Emin's *My Bed* (1998), Cornelia Parker's *Cold Dark Matter: An Exploded View* (1991) and Rachel Whiteread's *EMBANKMENT* (2005).

**Rachel Whiteread (b. 1963), *Demolished*, 1996**

**Description.** The two works in this room are about the tower block in different social situations. The first is a set of twelve screen-prints of tower blocks being demolished in East London. The artist is Rachel Whiteread and she photographed each of three separate demolitions as a series of three stages from a single spot and, in addition, she took a single photograph of the context. The work is called *Demolished* and the photographs were taken between 1993 and 1995 [and the artwork is dated 1996].

**The artist.** Whiteread lived and still lives in East London, a historically poor area, and she was recording the destruction of people's homes just after the period known as Thatcher's Britain. It was a time of economic recession and there was a wave of rioting in 1991 and 1992 caused by high unemployment and social discontent.

**Memorial to the past.** Some of the photographs remind us of a war zone. However, the beauty of the screen-prints suggests a better future. Like her sculptural casts, they serve to record what she has referred to as '**something that is going to be completely forgotten ... the detritus of our culture**', creating a memorial to the past in the hope of generating something better for the future.

**Turner Prize.** Whiteread became the first woman to win the Turner Prize [of £25,000] for *House* [in 1993]. This was a concrete cast of the inside of a Victorian terraced house and, for the same work, she also won the £40,000 K Foundation art award presented to the 'worst artist of the year'. *House* symbolised the people who formerly lived there prior to the increasing gentrification of the area. She is well known as a sculptor who creates casts of the spaces inside, under or around many everyday objects such as baths, sinks and chairs.

**Can art change the world?** As a pragmatic artist Whiteread said, '**I don't think art changes the world in terms of stopping people dying of Aids or of starvation or being homeless. But for an individual ... it can enhance daily life, reflect our times and, in that sense, change the way you think and are.**' The images could be from any city and stand for social planning for the poor world-wide. I mentioned that some of these photographs remind us of a war zone. Let us turn to a work that represents an iconic tower block at the centre of a real war zone.

### **Bio:Whiteread**

- **Rachel Whiteread** (b. 1963) was born in Ilford, Essex and studied at Brighton Polytechnic and the Slade. She lives with the sculptor Marcus Taylor and they have two sons.
- Whiteread employs casting methods using plaster, rubber and resin which are typically used as part of the process of making sculptures rather than in the finished work. She makes sculptures of the spaces within, around and under everyday objects from baths and sinks to houses, so called 'negative spaces'. This draws our attention to the forgotten spaces around and within our everyday world and fixes them in time as public monuments. The spaces around objects are normally occupied by human beings and so the solidified spaces become symbols for our human presence while refusing us entry. By removing the object and

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

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

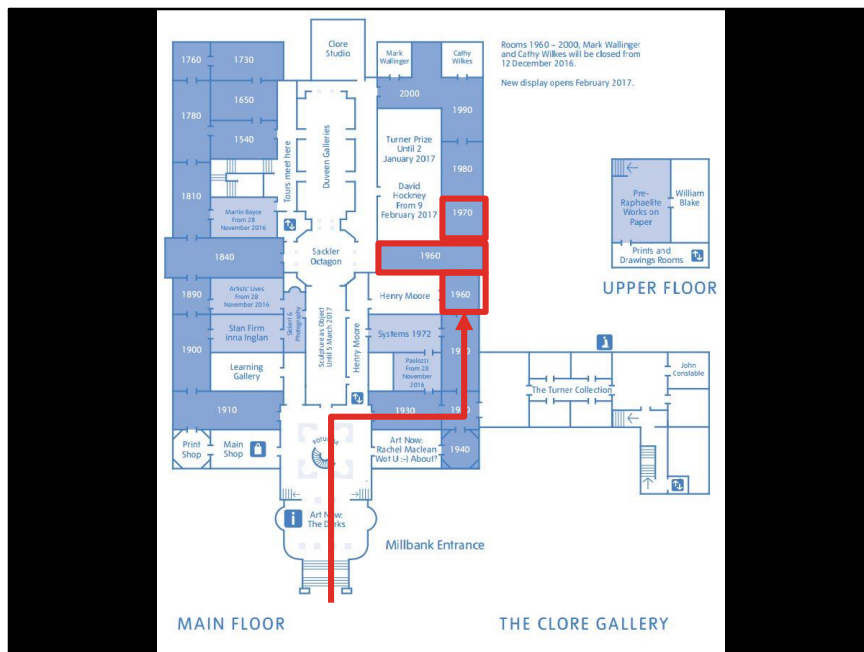
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<http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-rachel-whiteread-embankment/rachel-whiteread-0>

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## 1960

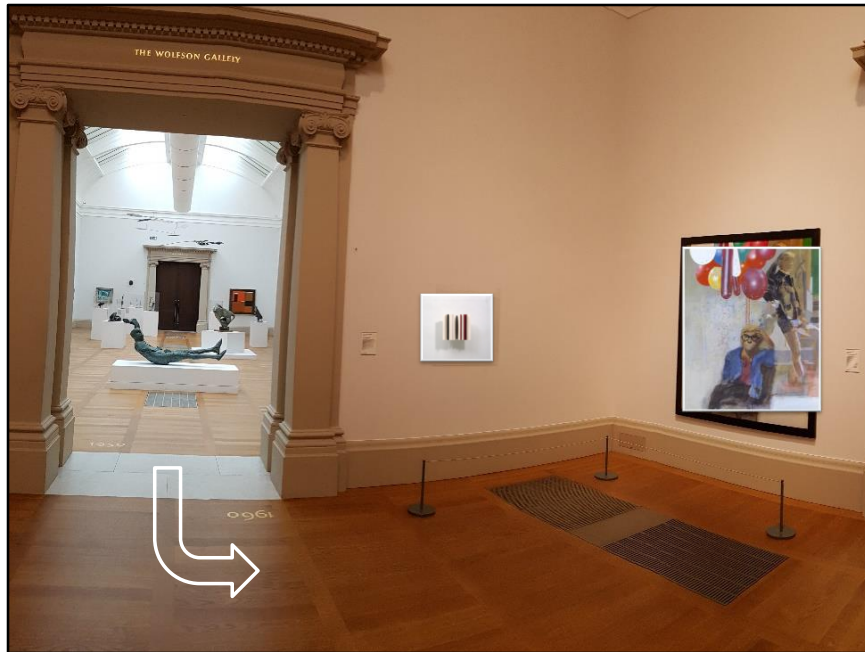
1. \*Sir Anthony Caro, 'Twenty Four Hours' 1960
2. Anthony Hill, 'Relief Construction' 1960–2
3. Derek Boshier, 'The Identi-Kit Man' 1962
4. \*Victor Pasmore, 'Relief Construction in White, Black and Maroon' 1962–3
5. \*Peter Blake, 'Portrait of David Hockney in a Hollywood Spanish Interior' 1965
6. \*Frank Bowling, 'Mirror' 1966
7. \*Bridget Riley, 'Late Morning' 1967–8

## 1970-80

1. \*Allen Jones, 'Chair' 1969
2. Margaret Harrison, 'Little Woman at Home' 1971
3. Linder, 'Untitled' 1976
4. Genesis P-Orridge, 'Venus Mound (from Tampax Romana)' 1976
5. \*Richard Hamilton, 'Fashion-plate' 1969–70
6. Margaret Harrison, 'Son of Rob Roy' 1971
7. NO IMAGE Genesis P-Orridge, 'Living Womb (from Tampax Romana)' 1976
8. Richard Hamilton, 'Homage à Chrysler Corp.' 1957
9. Joe Tilson, 'A - Aperture Card' 1969–70



10. Joe Tilson, 'B - Snow White and the Black Dwarf' 1969–70
11. Joe Tilson, 'C - Deaf and Dumb Alphabet' 1969–70
12. Joe Tilson, 'D - Desire' 1969–70
13. Joe Tilson, 'E - Erotic - Earth - Eyes' 1969–70
14. Joe Tilson, 'F - Front Page' 1969–70
15. Joe Tilson, 'G - Guillaume Apollinaire' 1969–70
16. Joe Tilson, 'H - Ho Chi Minh' 1969–70
17. Joe Tilson, 'I - He, She and It' 1969–70
18. Joe Tilson, 'J - James Joyce and Others' 1969–70
19. Joe Tilson, 'K - The Death of Martin Luther King' 1969–70
20. Joe Tilson, 'L - Letter from Jonathan Williams' 1969–70
21. Joe Tilson, 'M - Memorial Issue' 1969–70
22. Joe Tilson, 'N - Newsletter' 1969–70
23. Joe Tilson, 'O - Oracle' 1969–70
24. Joe Tilson, 'P - Prague Postcard' 1969–70
25. Joe Tilson, 'Q - Questions' 1969–70
26. Joe Tilson, 'R - Rhyme and Ritual' 1969–70
27. Joe Tilson, 'S - Semiologie' 1969–70
28. Joe Tilson, 'T - Tania la Guerillera' 1969–70
29. Joe Tilson, 'U - Unknown Systems' 1969–70
30. Joe Tilson, 'V - Vietnam Courier' 1969–70
31. Joe Tilson, 'W - Wittgenstein and Muhammed' 1969–70
32. Joe Tilson, 'X - Malcolm X' 1969–70
33. Joe Tilson, 'Y - Yes' 1969–70
34. Joe Tilson, 'Z - Ziggurat' 1969–70
35. NO IMAGE Genesis P-Orridge, 'Larvae (from Tampax Romana)' 1975
36. Rita Donagh, 'Reflection on Three Weeks in May 1970' 1971
37. Margaret Harrison, 'Dumped On' 1971
38. Margaret Harrison, 'Take One Lemon' 1971
39. Margaret Harrison, 'Good Enough to Eat' 1971
40. Gilbert & George, 'Cunt Scum' 1977
41. \*Margaret Harrison, 'Banana Woman' 1971
42. Genesis P-Orridge, 'It's That Time Of The Month (from Tampax Romana)' 1975
43. Gillian Wearing OBE, 'Self Portrait as My Sister Jane Wearing', 2003



1. Victor Pasmore (1908-1998), *Relief Construction in White, Black and Maroon*, 1962-3, 68.6 x 73.7 x 13.3 cm
2. Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm



Anthony Hill (b. 1930), 'Relief Construction' 1960–2, 110.5 x 91.4 x 4.8 cm, idealist abstract art planned using a precise mathematical formula using new mass-produced materials, in this case aluminium and plastic. Hill commented: 'Synthetic materials and other materials like glass and metal in their machine states gives the abstract artist a new and important group of media and it is with these materials that "Constructionist" conceptions can be realized and developed.'



1. Frank Bowling (b. 1936), *Mirror*, 1966, 310 x 216.8 cm



1. Sir Anthony Caro (1924-2013), *Twenty Four Hours*, 1960, 138.4 x 223.5 x 83.8 cm, 125 kg



1. Bridget Riley (b. 1931), *Late Morning*, 1967–68, 226.1 x 359.4 cm

Not discussed Derek Boshier (b. 1937), *The Identi-Kit Man*, 1962. This is one of a series of paintings in which Boshier refers to toothpaste. He was fascinated by the culture of commodities and the increasingly-evident process of Americanisation. Toothpaste, which was the first product advertised on British television, was seen to epitomise both.



1. Gillian Wearing (b. 1963), *Self Portrait as My Sister Jane Wearing*, 2003, 130.7 x 105.2 cm
2. Richard Hamilton (1922-2011), *Fashion-plate*, 1969–70, 74.9 x 65 cm



1. Allen Jones (b. 1937), *Chair*, 1969, 77.5 x 57.1 x 99.1 cm

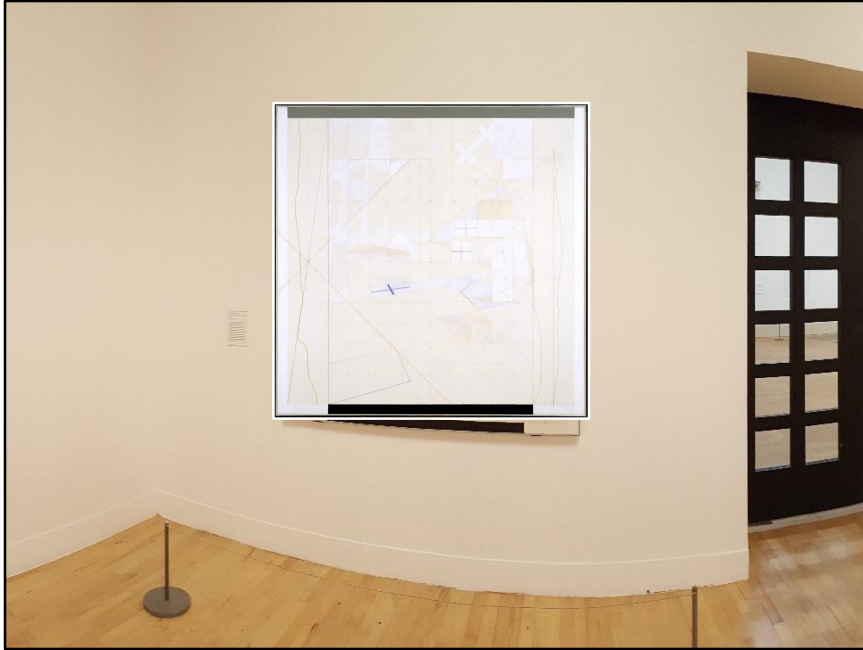
In the room on the left is Mark Leckey (b. 1964) *Dream English Kid*, a film collage of what Leckey calls 'found memories' made from sources such as adverts, TV programmes and music as well as reconstructions using props and models. He made the film after he found a recording on YouTube of a Joy Division concert he attended as a teenager and realised that many of our personal memories can now be found online. While acting as a form of self-portrait for the artist, the film also seeks to connect us all through shared memory and experience.

Not discussed, on the back wall Joe Tilson (b. 1928), *A-Z Box*, each framed image represents a letter of the alphabet, for example, *A - Aperture Card*, *B - Snow White and the Black Dwarf* ... *Z - Ziggurat*, all 1969-70, 74.7 x 50.2 cm, screenprint on paper. Joe Tilson is an English pop artist, sculptor and printmaker. He studied at St Martin's School of Art and the Royal College of Art where he received the Rome prize and spent a year in Italy in 1955. He was made an Academician in 1991.

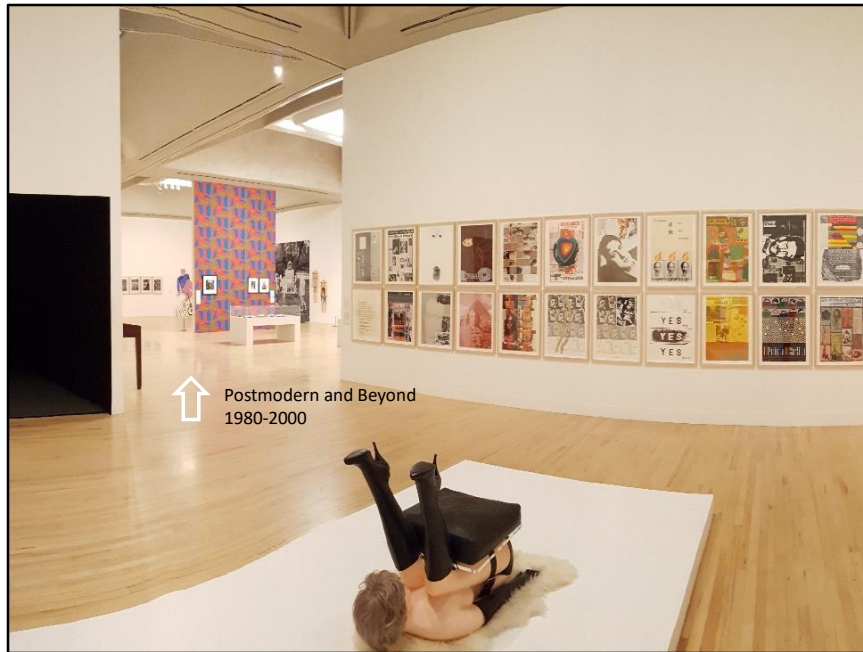




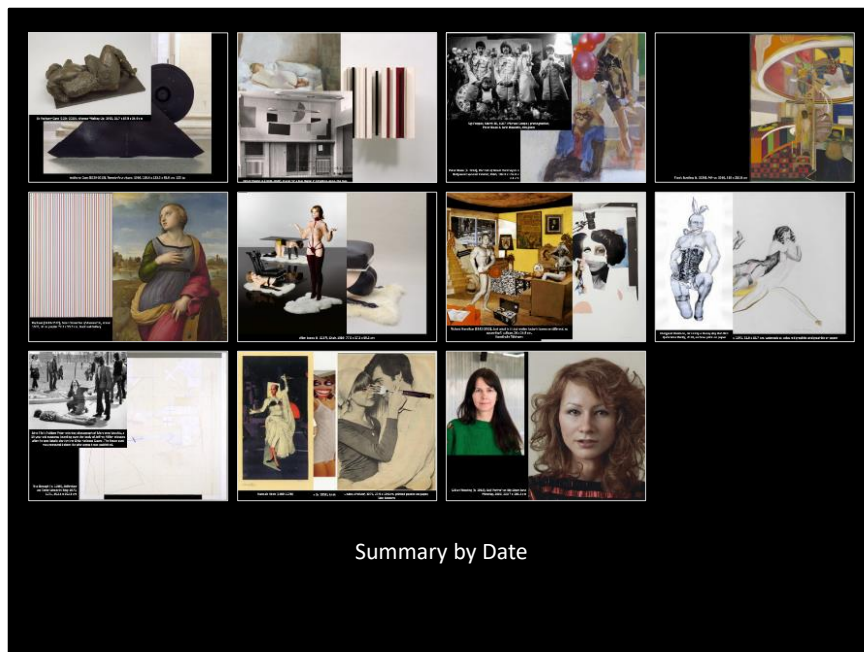
1. Margaret Harrison (b. 1940), *Banana Woman*, 1971, 51.8 x 63.7 cm



Rita Donagh (b. 1939, pronounced 'donna'), *Reflection on Three Weeks in May 1970, 1971*, 152.4 x 152.4 cm



Not discussed, on the back wall Joe Tilson (b. 1928), *A-Z Box*, each framed image represents a letter of the alphabet, for example, *A - Aperture Card*, *B - Snow White and the Black Dwarf ... Z - Ziggurat*, all 1969-70, 74.7 x 50.2 cm, screenprint on paper. Joe Tilson is an English pop artist, sculptor and printmaker. He studied at St Martin's School of Art and the Royal College of Art where he received the Rome prize and spent a year in Italy in 1955. He was made an Academician in 1991.





Sir Anthony Caro (1924-2013), *Twenty Four Hours*, 1960, 138.4 x 223.5 x 83.8 cm, 125 kg

Sir Anthony Caro (1924-2013), *Woman Waking Up*, 1955, 26.7 x 67.9 x 34.9 cm

- 'This is a seminal piece in the history of British art, as both Caro's **first abstract and first welded sculpture**. He abandoned the figure following a visit to the USA in 1959 where he was in close contact with the American art critic Clement Greenberg and such abstract painters as Kenneth Noland. Constructed from found pieces of steel, *Twenty Four Hours* reflects the impact of American art on Caro and belonged to Greenberg at one time.' (Tate display caption)
- It was made in the artist's garage at his home, 111 Frognal, Hampstead. He used a gas cutter and gas welder, to help him with the construction (he had no electric arc welder). The raw materials came from the scrapyards at Canning Town near the docks.
- After the large sections of welded steel had been bolted to one another the final ensemble was painted with ordinary gloss household paint, a mixture of Valspar Dark Oak and Valspar Black. Caro's reason for painting the sculpture were, he claims, to make it 'look straightforward: no art props, no nostalgia no feelings of

the preciousness associated with something because it's old bronze, or it's rusty encrusted or patinated. So I just covered it with a coat of paint'. The title was suggested by his wife and he doesn't remember how long the work took to make but he was working on this and two earlier pieces he destroyed from January to March 1960.

- Anthony Alfred Caro (1924-2013) was born in New Malden, Surrey to a Jewish family. He was educated at Charterhouse School and later earned a degree in engineering from Christ's College, Cambridge. During the war he served in the Royal Navy and on his return studied sculpture at the Regent Street Polytechnic and the Royal Academy School from 1947 to 1952. In **1951** Caro became **Henry Moore's part-time assistant** and *Woman Waking Up* (1955) is one of the **large, expressionistic figures** he made as a result of the partnership. In **1959** he was looking for a new approach and took a **trip to America** where he encountered the **abstract work of David Smith** and started to make **large-scale steel pieces**. *Midday* is one of his most important works from this period. Work such as *Woman Waking Up* resulted in art critics describing him as the best British sculptor since Henry Moore but works like *Midday* caused many to change their minds. "**It's very difficult today to imagine what a battle there once was over these ideas and how much we upset people,**" Caro says. "**Even over abstraction. Someone would always ask 'what's that sculpture for?' If you said it's not 'for' anything apart from looking at, there'd instantly be a big fight.**"

## References

- <http://www.tate.org.uk/art/artworks/car0-twenty-four-hours-t01987>



Victor Pasmore (1908-1998), *Relief Construction in White, Black and Maroon*, 1962–3, 68.6 x 73.7 x 13.3 cm

Victor Pasmore (1908-1998), *Reclining Nude*, 1942, 30.5 x 40.6 cm. Pasmore set up the **Euston Road School** with William Coldstream and Claude Rogers to teach traditional disciplines and although it closed in 1939 Pasmore continued the tradition. This is his wife Wendy who he married in 1940.

Victor Pasmore (1908-1998), mural for a bus depot in Kingston-upon-Thames

- ‘The three-dimensional forms of this work project colour into the room, reflecting Pasmore’s long-running concern with the expansion of the forms of a picture into real space. To this end, the transparency of the Perspex serves to create an ambiguity between the structure of the work of art and its surroundings. Holes in the top corners of the Perspex plane and photographs reveal that this relief was originally intended to be suspended from the ceiling.’ (Tate display caption)

### **Bio:Pasmore**

- **Edwin John Victor Pasmore** (1908-1998) was a **British artist and architect** who **pioneered abstract art** in Britain in the 1940s and 50s. He was **born in Surrey** and with the death of his father when he was 19 he was forced to take an

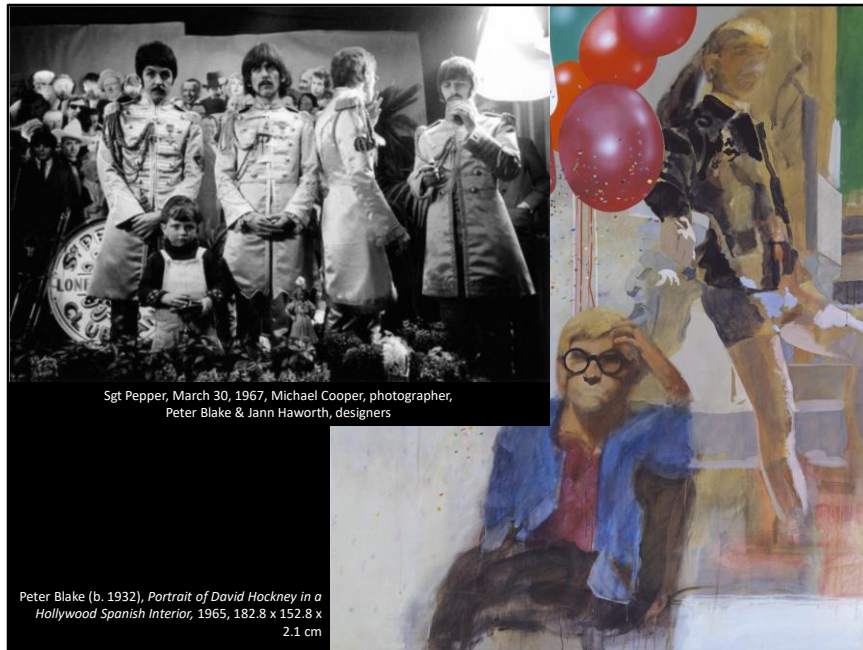
**administrative job** while he studied art part-time. He painted in a **figurative manner** in the style of Turner and Whistler and he was one of the **most talented figurative painters** of his generation. In the 1930s, he **helped found the Euston Road School** which emphasized working **directly from nature** and he was inspired by the work of **Walter Sickert**. In the Second World War, he was a **conscientious objector**. He was initially refused and was called up but refused to obey orders and was court martialled and imprisoned. This enabled him to appeal and he was then exempt from military duty. From **1943-49** he **taught at Camberwell School of Art** and he **promoted abstract art**. From **1947** he **pioneered abstract art in Britain** and he brought about a revival of interest in **Constructivism**. He was **influenced by Ben Nicholson** and Herbert Read described his new style as '**The most revolutionary event in post-war British art**'. In 1950 he was commissioned to design a **mural for a bus depot in Kingston-upon-Thames** and in 1951 he contributed a **mural to the Festival of Britain**. From **1954-61** he developed an **art course at Durham** inspired by the basic course of the Bauhaus. He began to synthesize sculpture and architecture and his '**Apollo Pavilion**' in Peterlee, County Durham proved controversial. He represented Britain at the **1961 Venice Biennale** and became a trustee of the Tate

- In 1954 he explained that he worked in relief because abstract works stress their own status as objects whereas representational works refer to other objects. In 1961, Pasmore added, '**Whereas in representational art the spectator is confined to a point which is always at a distance from the object, in abstract form he must handle, feel, move around and get into the work if he is to fully apprehend the intentions of the artist.**'
- In the 1950s and 60s his work was often assembled rather than moulded or carved which broke with the tradition established by Henry Moore and Barbara Hepworth.

## **References**

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Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm

Sgt Pepper, March 30, 1967, Michael Cooper, photographer, Peter Blake & Jann Haworth, designers

- 'This is based on a **photo by Michael Cooper** (a prominent 1960s photographer), showing **David Hockney** standing in front of **another Cooper photo called *Spanish Interior***. This is presumably the source of Blake's title; the setting is maybe a **Hollywood party**, synonymous with glamour and artificiality. The figure in tight shorts gives Cooper's original image homoerotic overtones, but Blake's addition of party balloons and glitter seems to lighten the mood. Michael Cooper is best known for his **photos of the Rolling Stones**. He also **collaborated with Blake** on the cover for the **Beatles' album Sgt Pepper's Lonely Hearts Club Band**. ' (Tate display caption)
- When Blake painted this portrait of his **long-time friend**, artist David Hockney (born 1937), **Hockney was already a famous figure**. Blake's painting of Hockney is based on a collage of different elements. The main image of Hockney, sporting his trademark blond hair and big spectacles, is painted from a photograph taken by prominent 1960s photographer Michael Cooper. Hockney is posed in front of

another Cooper photograph depicting a young man clad in short shorts, lingering in a stairway. The background provides the title 'Spanish Interior' but it is probably Los Angeles. Blake had first travelled to Los Angeles in 1963.

### **Bio:Blake**

- **Peter Blake** (b. 1932) was born in **Dartford**, Kent and educated at Gravesend Technical College and the **Royal College of Art**. In the late 1950s he became known as one of **the leading British Pop artists** and exhibited alongside David Hockney and R. B. Kitaj (pronounced ki-TIE). He often refers to the work of other artists in his work and is best known for designing the sleeve for Sgt. Pepper's Lonely Hearts Club Band with his wife Jann Haworth, the American-born artist whom he married in 1963 and divorced in 1979; they had two daughters, Liberty and Daisy. In 1969, Blake left London to **live near Bath**. His work changed direction to feature scenes based on **English folklore** and characters from Shakespeare. In the early 1970s, he made a set of **watercolour paintings** to illustrate Lewis Carroll's ***Through the Looking-Glass***. In 1979 he **returned to London** and working with popular culture. In 1980, Blake met fellow artist Chrissy Wilson, they married in 1987, and have a daughter, Rose. Blake became a **Royal Academician in 1981**, and a CBE in 1983: in **2002 he was knighted** as a Knight Bachelor at Buckingham Palace for his services to art. Retrospectives of Blake's work were held at the Tate in 1983 and Tate Liverpool in 2008.

### **Bio:Hockney**

**David Hockney** (b. 1937)

- Born in **Bradford**, went to Bradford Grammar School and Bradford College of Art. He was **born with synaesthesia** and sees colours in response to music. At the **Royal College of Art** he met R. B. Kitaj (pronounced ki-TIE).
- **1961 Young Contemporaries exhibition** announcing the arrival of **British Pop art**. His early work shows expressionist elements similar to some Francis Bacon. He exhibited alongside Peter Blake (born 1932), Patrick Caulfield and Allen Jones. He met Ossie Clarke and Andy Warhol.
- He featured in **Ken Russell's Pop Goes the Weasel with Pauline Boty** (pronounced 'boat-ee')
- Hockney had his **first one-man show** when he was **26 in 1963**, and by 1970 (or 1971) the Whitechapel Gallery in London had organized the first of several major retrospectives.
- He moved to **Los Angeles in 1964 to 1978, London 1968-73** and then **Paris 1973-75**. He produced 1967 paintings *A Bigger Splash* and *A Lawn Being Sprinkled*. **Los Angeles again in 1978** rented then bought the canyon house and extended it. He also bought a beach house in Malibu. He moved between New York, London and Paris before **settling in California in 1982**.
- He was openly gay and painted many celebratory works. It **1964 he met the model**

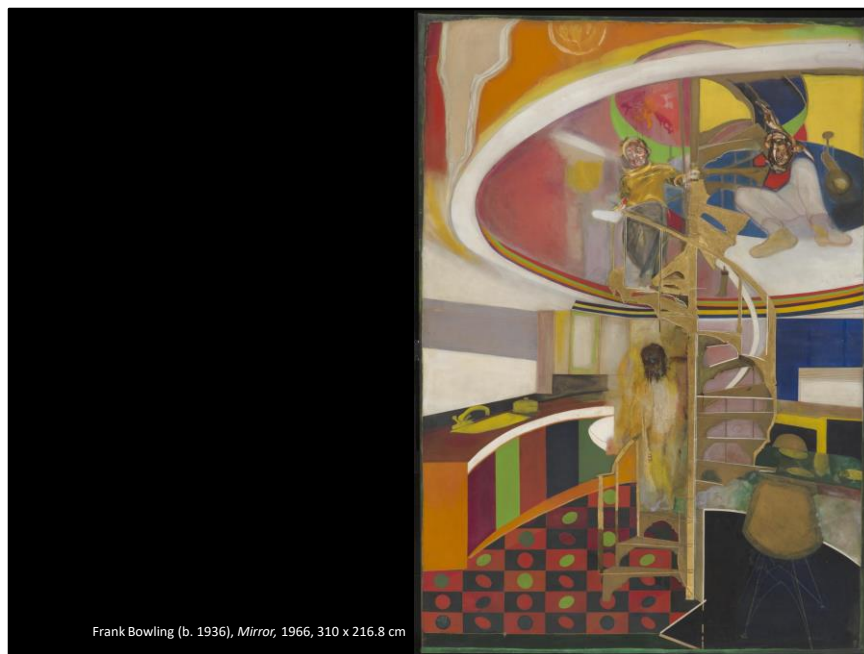
**Peter Schlesinger** and was romantically involved. In **California** he switched from **oils to acrylic** using smooth, flat and brilliant colours.

- He made prints, took photographs and **stage design work for Glyndebourne, La Scala and the Metropolitan Opera House** in New York.
- From 1968 he painted portraits of friends just under life size. David Hockney, *Mr and Mrs Clark and Percy*, 1970–71, Tate
- In the early 1980s he produced a series of photo collages which he called 'joiners'. First using Polaroid and then 35mm. An early work was a portrait of his mother. As he took photographs from different angles the resulting work is related to Cubism. He aim was to discuss the way human vision works.
- In 1976 he created a portfolio of 20 etchings based on themes in a poem by Wallace Stephens. In 1985 he designed the cover page for *Vogue*.
- In 1985 he used a computer program that enabled him to sketch directly on the screen.
- In the 1990s he returned to Yorkshire every three months to see his mother. Who died in 1999. From 1997 he started to capture the local surroundings, some from memory. By 2005 he was painting *en plein air*. He created large paintings from multiple smaller canvases, 9 or 15 placed together.
- In June 2007, Hockney's largest painting, *Bigger Trees Near Water*, which measures 15 feet by 40 feet, was hung in the Royal Academy's largest gallery in its annual Summer Exhibition. It uses 50 canvases painted over five winter months.
- In October 2006, the National Portrait Gallery in London organized one of the largest ever displays of Hockney's portraiture work, including 150 paintings, drawings, prints, sketchbooks, and photocollages from over five decades.
- Since 2009 he has painted hundreds of portraits of friends using iPad and iPhone *Brushes*.
- In 2011 he visited Yosemite to paint on his iPad.
- From 21 January 2012 to 9 April 2012, the Royal Academy presented *A Bigger Picture*, which included more than 150 works, many of which take entire walls in the gallery's brightly lit rooms. The exhibition was dedicated to landscapes, especially trees and tree tunnels. The exhibition attracted more than half a million visitors, making it one of the Academy's most successful shows ever.
- Notes from a talk by Ray Warburton:
  - *Tea Painting in an Illusionistic Style*, 1961, Hockney painted the series three years before Warhol's Brillo box (first exhibited 1964), but Hockney regarded the style as 'too barren'.
  - Walt Whitman was gay and to hide it he used code which Hockney also uses although Hockney never hide his gayness. For example, substituting initial letters for their place in the alphabet, Cliff Richards becomes 318.
  - Hockney decided to become versatile after seeing Picasso in 1960.
  - He was always a figurative artist which troubled him.

- *California Art Collectors*, 1964 shows Hockney poking fun at the pretentiousness of American art collectors.
- *Picture of a Hollywood Swimming Pool*, 1964, in America he switched from oil to acrylic.
- *Beverly Hills Housewife*, 1966
- *Art Collectors (Fred and Marcia Weisman)*, 1968, the woman's expression mimics the head on the totem pole. They disliked the painting.
- *Christopher Isherwood and Don Bachardy*, 1968
- Peter Schlesinger was his lover but they split up.
- *Still Life on a Glass Table*, 1971, shows objects owned by Schlesinger. Many critics described it as 'his masterpiece'.
- Many pool paintings are empty of people and things suggesting an inner loneliness even though he was a very sociable person.
- *Bigger Trees near Warter*, 1971
- *My Mother*, 1982
- *Homage to Picasso*, 1973 and *Artist and Model*, 1973, were painted when Picasso died.
- *Pool and Steps*, 1971 is Ray's favourite as it is so deep, desolate and 'heart breaking'.
- Hockney was a friend of Kitaj (pronounced 'Kit-eye') and he gave Hockney the advice 'just be yourself'.

## **References**

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Frank Bowling (b. 1936), *Mirror*, 1966, 310 x 216.8 cm

Frank Bowling (b. 1936), *Mirror*, 1966, 310 x 216.8 cm

- 'Bowling is a contemporary of Hockney and his early work was **influenced by Bacon**. This painting is about aspiration and inclusion. The **staircase is one at the Royal College of Art** and the rest of the scene combines contemporary interior design with fashionable art such as that of the op artist Victor Vasarely (1906-1997, Hungarian-French, pronounced 'vasar-ely'). **Bowling appears twice**, once poised at the top, and again arriving at the bottom of the stairs, a conflicted figure caught between two worlds. Despite early success, **Bowling had reason to feel excluded** and this work can be seen as an expression of the resulting frustration.' (Tate display caption)

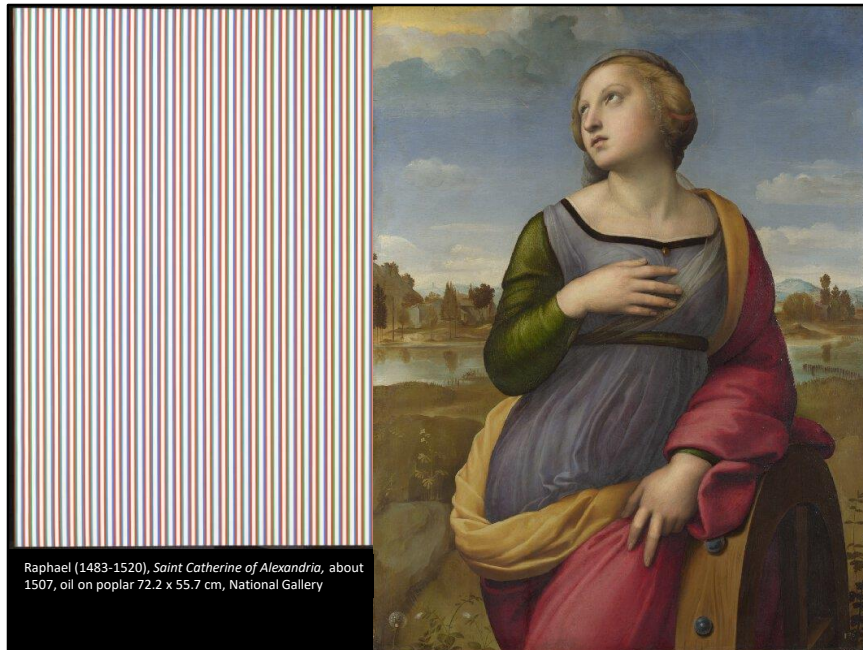
### Bio: Bowling

- **Richard Sheridan Franklin Bowling** (b. 1936) is a **Guyana-born artist** who moved to Britain when he was 15 to complete his education. After his national service he trained at the Chelsea School of Art and he won a scholarship to the **Royal College of Art** where he met David Hockney, Allen Jones and R. B. Kitaj. Hockney won the gold medal and **Bowling the silver**. He might he won the gold but his marriage to the Royal College Registrar relegated him to silver. He was frustrated by being

**pigeon-holed as a Caribbean/South American artists** and was expected to paint postcolonial protest art. Instead he went to New York in the mid-1960s and painted alongside Mark Rothko and Jackson Pollock. In 2005 he was elected to the **Royal Academy, its first black member**.

#### **References**

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Bridget Riley (b. 1931), *Late Morning*, 1967–68, 226.1 x 359.4 cm

Raphael (1483-1520), *Saint Catherine of Alexandria*, about 1507, oil on poplar 72.2 x 55.7 cm, National Gallery

- 'In 1967 Riley began to use pure colour in her paintings. She adopted a vertical stripe format to act as a neutral structure in which the rhythms of chromatic variation would bring the painting alive. Choosing careful sequences of colours, Riley explores the subtle effects of each upon the next. In *Late Morning* she was particularly interested in the effects of the warm and cold tones on white. This interaction creates an impression of pale yellow light radiating from the centre of the canvas.' (Tate display caption)
- She said, '**the only way anyone can enter my painting is by looking; there's no theory in them ... The very habit-ridden public, and I'm not blaming them, want something that looks like a painting.**'
- **Figure painter.** As a student she was such a good figure painter that she won a place at Goldsmiths College, but she rejected '**the direct depiction of people, which I had loved and enjoyed ... to find out about this new world**'.

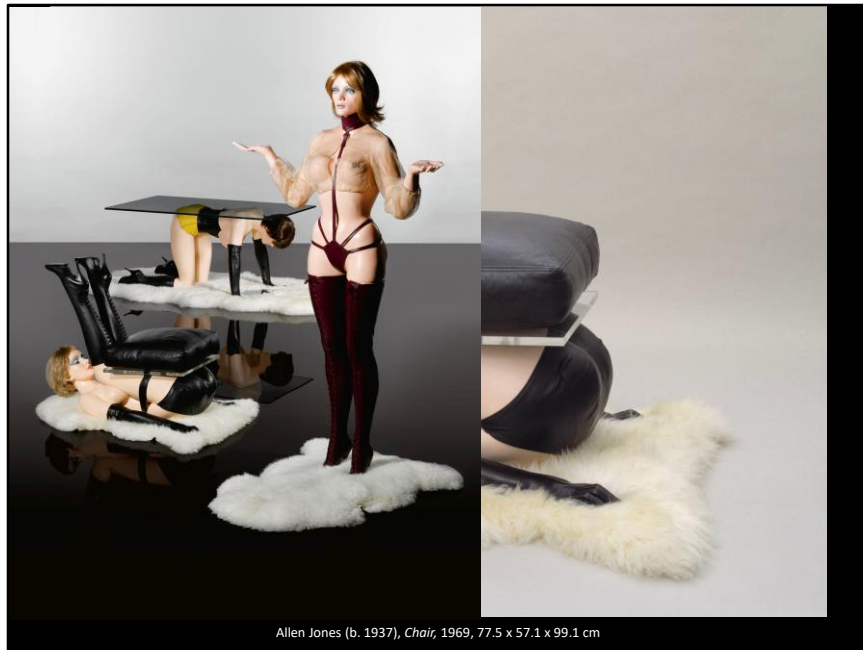
### Bio:Riley

- **Bridget Louise Riley** (born 24 April 1931 in **Norwood**, London) is an English painter who is one of the **foremost exponents of Op art**. She spent her early years in Cornwall, and studied in London at **Goldsmiths College** and the **Royal College of Art**. She first drew critical attention with the black-and-white paintings she made from 1961, and her international breakthrough came four years later in *The Responsive Eye* at MoMA, New York, which celebrated the Op art movement.
- In 1966 Riley began her explorations of colour and form through stripes or bands across the canvas, and more recently shorter units cut by vertical, diagonal or curved lines. Her reputation was further enhanced at the **1968 Venice Biennale** **when she became the first woman – and the first contemporary British painter – to win the International Prize for painting.**
- Although Riley's work is consistently abstract, it is founded in natural experience. As she has written: **'The eye should feel caressed and soothed, experience frictions and ruptures, glide and drift.'**
- She currently lives and works in London, Cornwall and the Vaucluse in France.
- She had an exhibition retrospective at the National Gallery in 2011 to celebrate her 80<sup>th</sup> birthday and she is still working at the height of her powers on new projects. This exhibition shows some of her own work with work she has selected from the National Gallery collection including Mantegna, Seurat and Raphael's St Catherine of Alexander. She often uses the blues and yellows of the Raphael and notes how the yellow lining of the saint's cloak leads the eye to a patch of yellow in the sky. "That yellow is the divine," Riley said, "the celestial light."

## References

- <http://www.tate.org.uk/art/artworks/riley-late-morning-t01032>





Allen Jones (b. 1937), *Chair*, 1969, 77.5 x 57.1 x 99.1 cm, cast number 6  
*Hatstand, Table and Chair*, edition of 6, sold at Sotheby's in 2012 for £970,850 on an estimate of £30,000-40,000

- 'Jones's provocative *Chair* is one of three 'furniture' works (alongside *Handstand* and *Table*) that show women wearing fetish clothing portrayed as objects. They caused controversy when they were first exhibited and have lost none of their power to provoke anger. Jones produced them at the time the Women's Liberation Movement became prominent and women artists critiqued the 'male gaze' (as in work by Margaret Harrison on display nearby). Jones said in 2014 'The sculptures are trapped in their time but hopefully people are robust enough to see them as playful, and regard them as another way you can look at humanity.'" (Tate display caption)
- The **breakthrough, and the controversy came in 1969** when he produced three female figures, each slightly larger than life size, called '**Hatstand**', '**Table**' and '**Chair**'. They were cast in fibreglass in editions of 6 by Gems Wax Models Ltd of Notting Hill, London, a firm of commercial sculptors who made (and make) **shop window mannequins** and sculptures for waxworks. Stylistically the figures are similar to those in Jones's paintings of c.1967–8. The ICA exhibition of his work

resulted in stink bombs, smoke bombs being thrown and when 'Chair' was shown at the Tate in 1986 **paint was poured over it**. In 1970, he received a phone call from Stanley Kubrick who was making *A Clockwork Orange* and he wanted Jones to design the furniture. Jones refused so Kubrick simply copied Jones's work.

- Jones wrote, "The **erotic impulse** transcends cerebral barriers and demands a **direct emotional response**. Confronted with an abstract statement people readily defer to an expert; but confronted with an erotic statement **everyone is an expert**. It seems to me a **democratic idea** that **art should be accessible to everyone** on some level, and eroticism in one such level. Jones considers that the three sculptures 'Hatstand', 'Table' and 'Chair' are the most radical statements that he has made." Jones, in interviews, claims to be mystified at what all the fuss is about. This implies he has no intention to objectify women or suggest they should really be used as chairs. He says: "**Women are not the object, they are the subject. Sculpture is the object.**" He has created sculptural objects to comment on women's place in society. He has also said, '**I am a feminist**' and '**They are not so much about representing woman but the experience of woman**'. In the context of his other work it is an ironic comment on the way women are treated in our society.
- This was produced at the same time as **second wave feminism**. First wave was female suffrage and second wave a radical call for fundamental social and cultural change so that women would be treated as **equal to men in all circumstances**. This work has always been controversial. At one level it is clearly presenting a **women as a sex object**. However, the **objectification is so blatant** that **Jones could be criticising a society** that treats women in this way.
- "Did second-wave feminists shoot the messenger? Or did he mangle the message? The debate is still open." (Zoe Williams, *The Guardian*)
- Jones wrote, "In a way the feminist critique is a total red herring. It's not what the work is about."
- In 1979, the art historian Lisa Tickner wrote, "The exploitation of already exploitative material cannot be seen as politically neutral."
- More recently, Jones has said, "I think of myself a feminist" and argued that his early work was "commenting on exactly the same situation that was the source of the feminist movement."

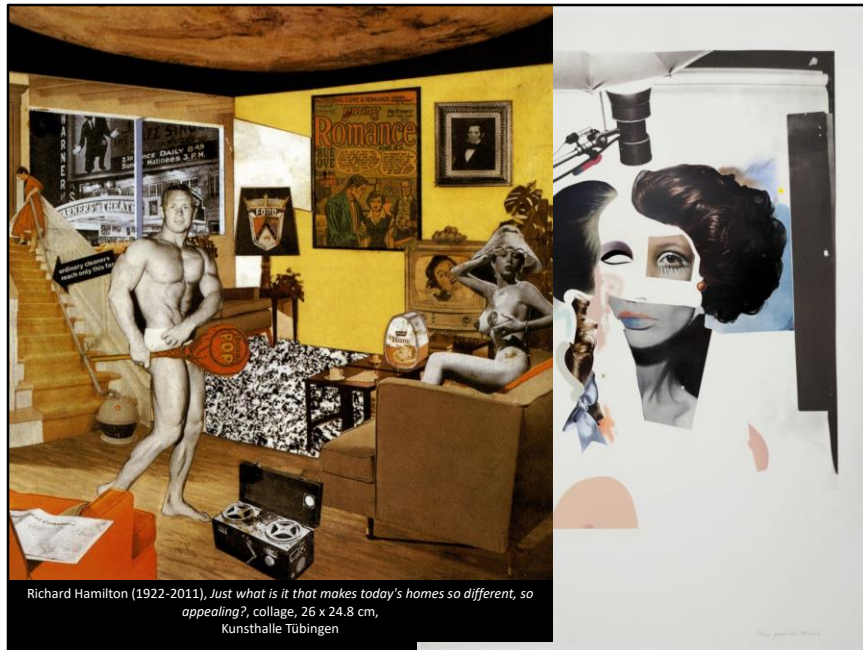
### Bio: Jones

- **Allen Jones** (b. 1937) was born in Southampton and was one of the **original pop artists**. He is now a **Senior Academician**. In an interview in 2014 he said "Abstract Expressionism had swept everything away. You couldn't go back to representing the figure through some moribund visual language". He never wanted to show the struggle in producing the work the way that Pollock and de Kooning did and he had to find a new way of representing the human figure.

- In 1959, he enrolled at the Royal Academy and with his colleagues Hockney, Kitaj and Peter Phillips he set out to find a way to combine mass culture and high art. His independence resulted in him being **expelled after one year**. He was excited by the ideas of Futurism, the speed and the movement. In 1964-65 he lived in New York and returned a fully-fledged Pop Artist.
- “Allen Jones has been **demonised**. In 1969 he made a group of **three sculptures of scantily-clad female figures**. They were **slightly larger than life and** arranged in positions that enabled them (with the addition of a glass top or padded seat) to be **turned into a table, a chair and a hat stand**. These super-mannequins were highly modelled, wigged and leather-booted, and unavoidably realistic. When first exhibited in 1970 they **provoked outrage** among the feminist community. Jones’s **1978** retrospective of graphic art at the ICA **caused a near riot** even though the sculptures weren’t shown. In **1986**, when the chair went on display, it had **acid thrown over it** by an incensed extremist.
- The price of being controversial is usually increased fame, but for Jones it has resulted in his **work being ostracised** in this country. His **last museum show** here was a selection of prints at the Barbican in **1995**. Before that, the most recent survey of his work took place at the Serpentine Gallery in 1979, which means that **he hasn’t had a proper retrospective** in Britain for 35 years. This is **scarcely believable**: Jones is a hugely popular and successful figure in Europe (particularly in Germany), and is featured in museums all over the world. He has worked extensively in America and China, and is widely celebrated for the part he played in the origins of Pop Art in the 1960s.” (Andrew Lambirth, *The Spectator*, 1 Nov 2014)

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Richard Hamilton (1922-2011), *Fashion-plate*, 1969–70, 74.9 x 65 cm

Richard Hamilton (1922-2011), *Just what is it that makes today's homes so different, so appealing?*, collage, 26 x 24.8 cm, Kunsthalle Tübingen. The first work of pop art to achieve iconic status. It was created for the catalogue and for posters for the 1956 exhibition *This is Tomorrow*. Hamilton collaborated with John McHale (1922-1978) to produce it and in 2006 McHale's son claimed his father was the true creator of the work even though he had never contested the authorship during his lifetime.

- '*Fashion-plate* is a print related to the series *Cosmetic Studies* in which Hamilton put together **fragments of photographs** of models from **fashion magazines**. They demonstrated Hamilton's fondness for re-using and re-defining recognisable images in a new context. Here, he used photographs of actress **Sophia Loren** taken from a magazine. In collaboration with photographer Tony Evans, Hamilton then shot **photographic studio equipment**. These frame the portrait and also emphasise the fashion and pop art imagery. Hamilton then built up collage elements and stencilling (pochoir) using actual cosmetics.' (Tate online caption)

### Bio:Hamilton

- **Richard Hamilton** (1922-2011) was born in **Pimlico**, London and educated at **Saint**

**Martin's School of Art** and the **Royal Academy School** (1938-40) just before WW2. During the war he studied at the Government Training Centre and worked as a jig and tool designer. After the war, he re-enrolled at the Royal Academy Schools but was expelled on grounds of 'not profiting from the instruction' and the loss of his student status forced him to carry out National Service. He attended the **Slade School of Art** from 1948 to 1951 and his first exhibition, of engravings, was in 1950. He participated in '**This is Tomorrow**' at the Whitechapel Gallery in 1956, for which he produced **his most well-known work, a collage entitled *Just what is it that makes today's homes so different, so appealing?*** for the poster and catalogue. He was a member of the Independent Group which contributed to the development of Pop Art and he was one of the main practitioners of the fine/pop art continuum. Hamilton wrote, '**all art is equal - there was no hierarchy of value. Elvis was to one side of a long line while Picasso was strung out on the other side ... TV is neither less nor more legitimate an influence than, for example, is New York Abstract Expressionism**'. He taught in London and in Newcastle and gave up teaching in 1966 and he reconstructed Marcel Duchamp's *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)* with Duchamp's guidance. He began to create computer-generated art in the 1980s and he was Britain's representative at the 1993 Venice Biennale.

### **References**

- <http://www.tate.org.uk/art/artworks/hamilton-fashion-plate-p07937>



Margaret Harrison (b. 1940), *Banana Woman*, 1971, 51.8 x 63.7 cm, watercolour, coloured graphite and graphite on paper

Margaret Harrison, *He's Only a Bunny Boy But He's Quite Nice Really*, 2010, archival print on paper

- 'Harrison was one of the founders of the Women's Liberation Art Group in 1970. She explores gender identity and stereotyping as well as broader issues affecting women such as equal pay, homeworkers' rights, domestic abuse and rape. In these works the artist uses humour to explore male preoccupations, the way the media portrays women, and pop art. Harrison describes them as 'anti-pornographic' because they were drawn by a woman. They were first shown in a solo exhibition in 1971 that was closed by police after one day for being 'indecent.' (Tate online caption)
- For her show in 2011, *I am a Fantasy*, Margaret Harrison re-created, as a limited edition, her infamous image of Hugh Hefner dressed as a bunny girl. Using a photo of the original painting, which was stolen, Harrison re-created this iconic image for the 40th anniversary of the original exhibition.
- Her outrageous first solo show in 1971, which featured works that **"tread the fine line between irony, sexuality, trans-gender, transvestism, power, masculinity,**

**objectification and exploitation**", was **closed down after only one day** by the police; who felt its contents were **too controversial** for exposure to the public. Highlights of the show included paintings such as 'Captain America', which depicted the American comic book icon, with large breasts, wearing stockings and stilettos, and an image of Hugh Hefner dressed as a Bunny Girl. The drawing, entitled 'He's only a Bunny Boy', was **stolen on the exhibition's one open day**; amongst rumours that the culprits may have been associated with Playboy. Harrison thought that with the English tradition of artists such as James Gillray and George Cruikshank and with the strong element of humour she brought to the work including her appearance wearing a pre-formed plastic chest would avoid accusations of indecency. However, it seems the police found the image of a near naked man 'offensive'. The gallery manager when asked what it was that people didn't like, said: **"It was the men. The images of women were OK, but they thought the male images were disgusting."**

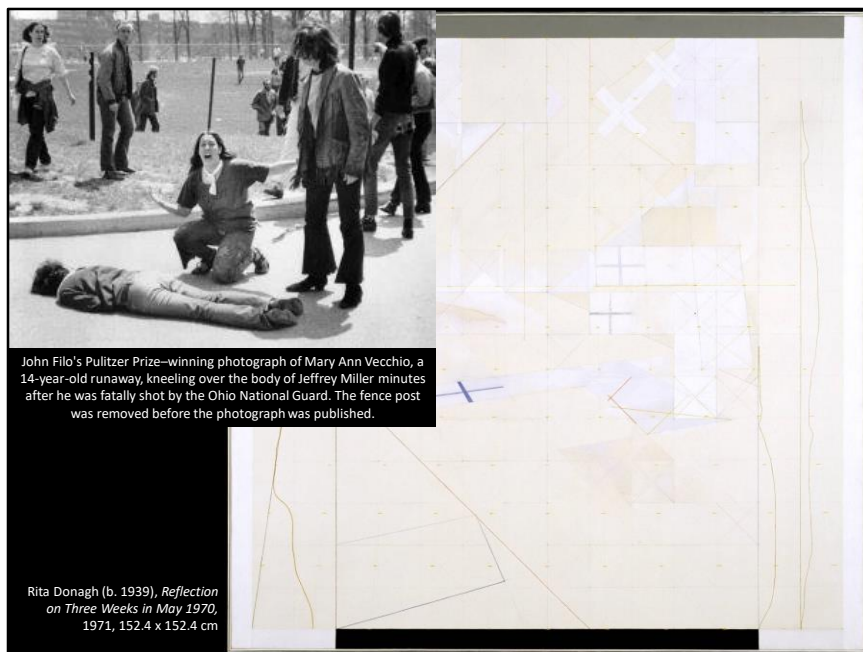
#### **Bio:Harrison**

- **Margaret Harrison** (b. 1940) was born in **Wakefield**, Yorkshire (as was Barbara Hepworth), and is an **English feminist and artist**. She studied at the Carlisle College of Art and then the **Royal Academy School** (1961-64) and graduated from the Perugia Fine Arts Academy in **Italy**. She founded the **London Women's Liberation Art Group** in 1970. A 1971 exhibition of her work that was **closed by the police** included a piece depicting **Hugh Hefner** as a naked Bunny girl. Between 1973 and 1975 she collaborated with artists Kay Hunt and Mary Kelly to conduct a **study of women's work in a metal box factory in Bermondsey**, London called ***Women and Work: A Document on the Division of Labour in Industry 1973-75***.

#### **References**

- <http://www.tate.org.uk/art/artworks/harrison-banana-woman-t12828>
- <http://www.studiointernational.com/index.php/margaret-harrison-interview-accumulations-middlesbrough-institute-of-modern-art>





Rita Donagh (b. 1939, pronounced 'donna'), *Reflection on Three Weeks in May 1970*, 1971, 152.4 x 152.4 cm

John Filo's Pulitzer Prize-winning photograph of Mary Ann Vecchio, a 14-year-old runaway, kneeling over the body of Jeffrey Miller minutes after he was fatally shot by the Ohio National Guard. The fence post was removed before the photograph was published.

- 'This painting charts Donagh's response to a **performance piece** by the students she taught at the **University of Reading**. At the time of this class project **four American students were killed by the National Guard at Kent State University during a protest against the Vietnam War**. Donagh incorporates references to the shooting into her work: the pink shape refers to a blood stain left on the floor from entrails used in the performance and to the killing of the student protestors. For Donagh the performance brought home the contrast between the relative safety of her group and the Kent State students.' (Tate display caption)
- Donagh spent three weeks teaching students at the University of Reading. The event set her thinking so much that she **took off the next year** to work through her ideas. The incident referred to in the title is the **killing of four students at Kent State University**, Ohio, in the first week of May 1970.



- The **grid in the centre** of this painting is a **plan of the workshop** in which she worked with the students. The **crosses** were marked on the floor as '**no go**' areas. The area **on the left and right** represent her personal experiences outside the workshop. On the left is the outline of the **back profile of a student** taken from another painting she produced at the time. On the right derive from **cross-section through a pond** drawn by **Henry David Thoreau** (1817-1862) an American essayist, poet, philosopher and naturalist best known for his book *Walden* a reflection on **simple living** in natural surroundings. The **red stain** is a perspective representation on the **floor of the workshop** resulting from a **student** who did a **performance involving 'a pig's head** in a bag and entrails all over the floor... It was very shocking, an intrusion'.

### Notes

- The Kent State shootings (also known as the May 4 massacre or the Kent State massacre) were the shootings on May 4, 1970 of unarmed college students by members of the Ohio National Guard during a mass protest against the Vietnam War at Kent State University in Kent, Ohio. **Twenty-eight guardsmen** fired approximately **67 rounds** over a period of **13 seconds**, **killing four students** and **wounding nine others**, one of whom suffered **permanent paralysis**.

### Bio:Donagh

- **Rita Donagh** (b. 1939, pronounced 'donna') studied at the University of Durham and taught at the **University of Newcastle** where she **met Richard Hamilton**. Hamilton was also **lecturing at Newcastle** where he had been **recruited by Victor Pasmore**. Donagh also taught at the **University of Reading**, the **Slade School of Art**, and **Goldsmiths**, University of London. Her first solo show was at the Nigel Greenwood Gallery in 1972. In the 1960s and 70s many works depicted the political situation in Northern Ireland. Donagh, who was widowed in 2011, lives and works in Oxfordshire where she and her husband had built a studio.

### References

- <http://www.tate.org.uk/art/artworks/rita-reflection-on-three-weeks-in-may-1970-t01687>



Linder (b. 1954), *Untitled*, 1976, 13.6 x 21 cm

Linder, *Untitled*, 1976, 27.9 x 19.6cm, printed papers on paper, Tate Modern. This is one of a group of *Untitled* photomontages Linder created in 1976-8 from women's fashion magazines.

- Linder collages pictures of cropped women's bodies and household objects into domestic interiors as a way to examine the stereotyped media representation of women in consumer culture. She said, **'I had two separate piles. One you might call women's magazines, fashion, romance, then a pile of men's mags: cars, DIY, pornography, which again was women, but another side. I wanted to mate the G-Plan kitchens with the pornography, see what strange breed came out.'** Linder was well-known on the Manchester punk scene, co-founding punk fanzine *The Secret Public* with Jon Savage (whose work is on display nearby).
- Linder produced a series of collages between 1976 and 1978 using images from women's fashion magazines. Linder has subverted the standard fashion magazine pose of the twisted body that emphasizes the hips and breasts by replacing her arm with a picture of an electric carpet sweeper aimed at a carpet on the ceiling. The cleaner becomes a surrogate head with large eyes and mouth. An Olympus camera replaces the dressing table mirror and the eyes look flirtatiously towards it.

A portable transistor radio appears to be coming out of the double bed.

### **Bio:Linder**

- Born **Linda Mulvey** in Liverpool, Linder grew up in Manchester where she studied Graphic Design at the Polytechnic (1974-7). Living with Howard Devoto, one of the founding members of the Manchester punk band, Buzzcocks, Linder's activities of the mid 1970s are intimately bound up with the activities of Buzzcocks and the spirit of punk which itself drew on the anti-establishment politics of Dada. She began making montages with photographic material in December 1976. Displaced mouths and eyes are a particular feature of Linder's collages of this period, which often combined images of naked women from pornographic magazines with elements from domestic interiors and the world of fashion.
- **Photomontage** is an **artform** exploited by the **Dada** group. In Berlin, the Dada artists, **George Grosz** (1893-1959), **John Heartfield** (1891-1968) and **Hannah Höch** (1889-1978) created collages using printed **images to attack Fascism** and the insanity of warfare. **Höch, a lone female figure in the Berlin Dada group**, created images presenting women whole, in parts, nude, in hybrids with masks and other ethnographic sculptures, challenging media presentation of stereotypes

### **References**

- <http://www.tate.org.uk/art/artworks/linder-untitled-t12500>



Gillian Wearing (b. 1963), *Self Portrait as My Sister Jane Wearing*, 2003, 130.7 x 105.2 cm

- 'Wearing's photographs explore how public and private identities of ordinary people are self-fashioned and documented. In her portraits and self-portraits she blurs the line between reality and fiction. For her series *Album 2003*, Wearing reconstructed **old family snapshots using silicone masks** fabricated with the help of experts from **Madame Tussauds**. By putting a version of someone else's face on hers she is metaphorically '**seizing**' **their identity**. Here Wearing wears a dress her sister wore in the 1980s. The only bits of Wearing that can be seen are her eyes and teeth.' (Tate online caption)
- In 2003-2006, Gillian Wearing recreated **photographs of her relatives** that were found in her family album. She created masks out of silicone of **her mother, her father, her sister, her uncle**, and a mask of herself with help from experts that were trained at Madam Tussauds in London. They start the mask in clay from a two-dimensional image into a three-dimensional object. In an article for *The Guardian* she explains that the **process takes four months per mask**, and how at first 'some people tried to direct me to use prosthetics, but I was adamant it had to be a mask, something that transforms me entirely, something that was not

grotesque but real, like a trompe l'oeil.' These **expensive silicone masks deteriorate** easily after use, turning the photo shoot into a **performative act** where the action is unrepeatable. This process becomes paradoxical because of the difficulties that are encountered while recreating these casual snapshots. This work references into the canonical work in the history of photography of **Cindy Sherman**, though Wearing has shifted the focus in to exploring her own persona and its underlying relationships as social construct. The works in *Album* then do not necessarily put the family members as the main focus; rather they capture Wearing's engagement with the family members.

### **Bio:Wearing**

- Gillian Wearing (b. 1963) was born in Birmingham and moved to Chelsea to study at the Chelsea College of Art. She is known for documenting everyday life through photography and video and for her concern with personal identity, both personal and private. She is an English conceptual artist, one of the Young British Artists, and winner of the Turner Prize, in 1997. In 2007 Wearing was elected a Royal Academician. She lives and works in London with her partner, the British artist, Michael Landy (b. 1963). He is best known for the performance piece installation *Break Down* (2001), in which he destroyed all his possessions. In 2008 he was elected an Academician.

### **References**

<http://www.tate.org.uk/art/artworks/wearing-self-portrait-as-my-sister-jane-wearing-p81099>



Mark Leckey (b. 1964), *Dream English Kid*, 1964 - 1999 AD, 2015, Video, projection, colour and sound (surround), 23 min, 2 sec

- ‘*Dream English Kid* is a collage of what Leckey calls ‘found memories’ made from sources such as adverts, TV programmes and music as well as reconstructions using props and models. He made the film after he found a recording on YouTube of a Joy Division concert he attended as a teenager and realised that many of our personal memories can now be found online. While acting as a form of self-portrait for the artist, the film also seeks to connect us all through shared memory and experience.’ (Tate online caption)

### **Bio:Leckey**

- **Mark Leckey** (born 1964) is a British artist, working with collage art, music and video. He was born in Birkenhead in the Wirral and grew up in a working class family. He left school with one O Level, in art, but he took A Levels later and went to Newcastle from 1987-90. He moved to New York for two years and on his return to London made *Fiorucci Made Me Hardcore* (1999). He formed a band and later was a professor of film studies in Germany. In 2008 he made *Industrial Light and Magic* for which he won the 2008 Turner Prize.

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- <http://www.tate.org.uk/art/artworks/leckey-dream-english-kid-1964-1999-ad-t14666>