

# 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.
- Wikipedia, the Oxford Dictionary of National Biography, Khan Academy and the Art Story are used as additional sources of information.
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- Other books and articles are used and referenced.
- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

## 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

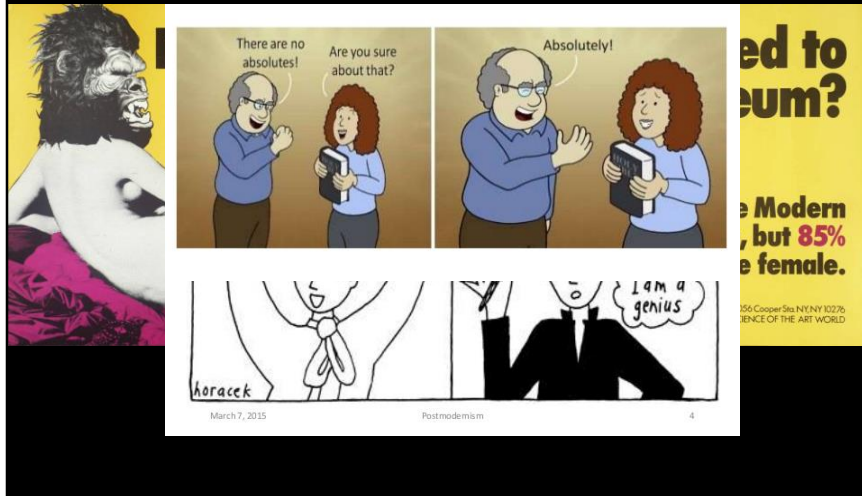
Turner Wing includes Turner, Constable, Blake and Pre-Raphaelite drawings

### 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

## POSTMODERN ART: 1980-2000



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

### The Postmodern World

- **Everything is a cultural construct** – ‘what is a genius?’
- **All truth is relative (except this one)** – ‘there are no absolutes’
- **Mass media**, particularly the Internet and social media, **defines the world we live in** and the border between reality and representation has disappeared. We live in a make believe world in which we respond to the media rather than real people. **Celebrities** are created by the media and live and die through the media. When Princess Diana died were people mourning a real person or a creation of the media? Postmodernists believe that reality is a social construct that limits individuals.

### Postmodern Art

- The term **Postmodern art** has **no well-defined meaning** and is used to describe a **reaction against the belief that science or religion will lead to progress** and a utopian future. Postmodern art is born out of **disillusion, scepticism** and the idea that there are **universal truths**. Such art draws on **individual experience**, the belief that **everyone’s experiences are equally valid**. Postmodern art is therefore

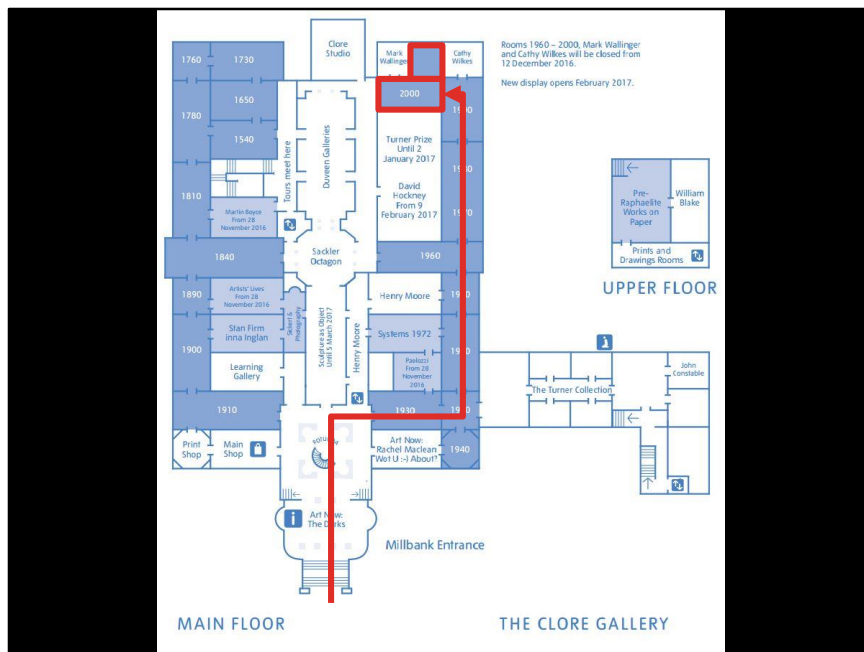
complex, fragmented and contradictory. It is **anti-authoritarian politically**, socially and within the art world and treats **high art and mass or popular culture as equally valid**. There is therefore a sense that ‘**anything goes**’ and it is often controversial and sometimes **humorous or ironic**. It is always **self-aware** and can **mix styles from the past with popular media**. It can be said to have **started with pop art** and include **conceptual art, feminist art** and the Young British Artists. Artists include **Andy Warhol, Roy Lichtenstein, the Guerrilla Girls, Gilbert & George, Damien Hirst** and Jeff Koons. There are some themes that many, although not all, artists deal with including: **identity politics, the body, globalization and migration, technology, contemporary society** and culture, time and memory, and institutional and political critique. Post-modern, post-structuralist, feminist, and Marxist theory have played important roles in the development of contemporary theories of art. Another term that can be used is contemporary art which can be defined by its eclectic, multi-cultural and multi-faceted nature. It is possible that in fifty years time we will look back and be able to identify particular defining artists and approaches to art but at the moment it appears that art produced in the new millennium is more diverse than in the past.

### **Bio:Guerrilla**

- **Guerrilla Girls** are an anonymous group of female artists devoted to fighting sexism and racism within the art world. The group formed in New York City in 1985 with the mission of bringing gender and racial inequality in the fine arts into focus within the greater community. The members hid their identity by wearing masks and by adopting pseudonyms based on the names of famous female figures, such as Gertrude Stein and Frida Kahlo. They were formed in 1984 after a survey exhibition at the Museum of Modern Art (MoMA, New York) included 169 artists of which fewer than 10% were women artists. Female artists played a major role in the 1970s but in the 80s their presence in galleries diminished.
- Their work concerns the commodification of women in society, it uses the visual language of advertising and incorporates an image from nineteenth-century art (intertextuality). In this case, a group of women artists called the Guerrilla Girls, are attacking the assumption that women are suitable as art objects but not as real artists.
- The image shown here is based on the famous painting by Jean-Auguste-Dominique Ingres (1780-1867) entitled *La Grande Odalisque* (1814, Louvre, see Visual Aids). The poster’s sub-title says, ‘**less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female**’. This refers to the Modern Art section of the Metropolitan Museum of Art. The Met has art going back to 2000 B.C. and it is in the Modern Art section that you would expect to see women artists better represented. It is not just the Met; the Guerrilla Girls have shown that most modern art galleries and exhibitions display predominantly male artists. The work is dated 1989 and you may be wondering if things have improved.

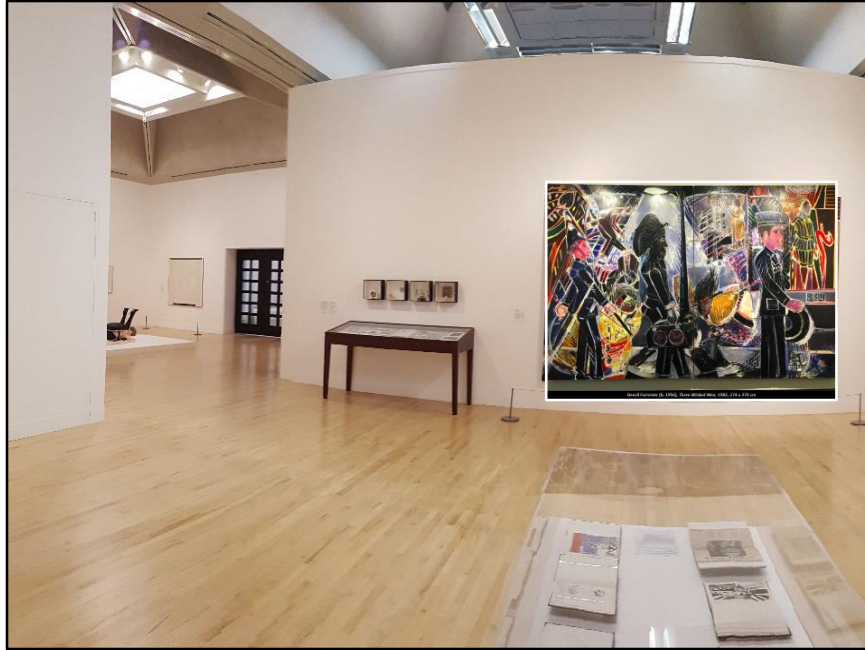
Well, a quick count of the Modern and Contemporary Art section of the Museum of Modern Art showed that just over 8% of the works on display are by women artists. The Guerrilla Girls held an exhibition at the Whitechapel Gallery in 2017 with the title “Guerrilla Girls: Is it even worse in Europe?” (see Visual Aids) The poster outside explained that of the 383 European Museums asked about diversity only a quarter replied.

- Their term ‘Guerrilla’ is a play on the word for a group that takes part in irregular fighting against a regular, much larger force and it also sounds like the most masculine of the great apes. To complete their disguise the group always wear gorilla heads to keep their identity secret.
- Since they were formed in 1984 the Guerrilla Girls have been working to expose sexual and racial discrimination in art. They call themselves ‘**the conscience of the art world**’ and they use the visual language of advertising, especially fly-posting to get their message across quickly and effectively.
- This poster was originally commissioned by the Public Art Fund in New York as a billboard, but it was rejected on the grounds of not being clear enough. The Guerrilla Girls said, ‘**we then rented advertising space on NYC buses and ran it ourselves, until the bus company cancelled our lease, saying that the image ... was too suggestive and that the figure appeared to have more than a fan in her hand.**’ It is never easy to change the way people think.



### 1980-Present Day

- \*Denzil Forrester, 'Three Wicked Men' 1982 (no image)
- Lubaina Himid, 'The Carrot Piece' 1985 (no image)
- \*Keith Piper, 'Go West Young Man' 1987
- Rotimi Fani-Kayode, 'Bronze Head' 1987, printed c.1987–8
- General Idea, AIDS (Wallpaper Installation) 1988
- \*Richard Hamilton, 'Just what is it that makes today's homes so different?' 1992
- Derek Jarman, 'Ataxia - Aids is Fun' 1993
- \*Wolfgang Tillmans, 'Concorde Grid' 1997
- \*Jeremy Deller, 'The History of the World' 1997–2004
- \*Chris Ofili, 'No Woman, No Cry' 1998
- \*Gillian Wearing OBE, 'Self Portrait as My Sister Jane Wearing' 2003
- Michael Fullerton, 'John Peel' 2005
- Rebecca Warren, 'Come, Helga' 2006 (sculpture)
- Sunil Gupta, 'Ian and Julian, from the series Ten Years On' 1986, printed 2010
- \*Goshka Macuga, 'Death of Marxism, Women of All Lands Unite' 2013
- Chris Ofili, 'Blue Devils' 2014
- \*Mark Leckey, 'Dream English Kid, 1964 - 1999 AD' 2015



1. Denzil Forrester (b. 1956), *Three Wicked Men*, 1982, 274 x 370 cm

Not discussed, on the left Genesis P-Orridge, *It's That Time Of The Month (from Tampax Romana)*, 1975. P-Orridge (b. 1950) identifies as third gender. See <https://www.newyorker.com/culture/culture-desk/the-reinventions-of-genesis-breyer-p-orridge>





General Idea, *AIDS (Wallpaper Installation)*, 1988, screenprint, each roll 2300 x 76.6 cm

Photographs, from left to right

Rotimi Fani-Kayode (1955-1989), *Bronze Head*, 1987, printed c. 1987-8, Nigerian-born and moved to Britain when he was 12, his photographs explore sexual and cultural identity

Sunil Gupta (b. 1953), *Coronet Cinema, Notting Hill Gate* from the series *Reflections of the Black Experience*, 1986, printed 2010, active in the 1980s in the Black British Art movement, his photographs explore the identity of people marginalized due to their race, sexuality or country of origin. The photograph is autobiographical and shows Gupta posing with his white lover outside a cinema advertising the 1985 film *My Beautiful Launderette*.

Sunil Gupta (b. 1953), *Ian and Julian* from the series *Ten years On*, 1986, printed 2010

- **'General Idea was a collective formed in Canada in the late 1960s** by AA Bronson (born 1944), Felix Partz (1945–1994) and Jorge Zontal (1944–1994). The group was a pioneer of **conceptual** and collaborative **art** practice. They often used and **subverted popular culture** and **mass media** (running shops, holding beauty

pageants, making postcards). In 1986 the group **moved to New York** and their work focused on **promoting AIDS awareness**. After amending **Robert Indiana's famous 'Love' design (1967)** to **replace the word LOVE with AIDS**, the logo was reprinted on bags, billboards and fly posters as well as wallpaper.' (Tate display caption)

- Indiana's logo was originally designed as a Christmas card commissioned by The Museum of Modern Art in 1965, *LOVE* has appeared in prints, paintings, sculptures, banners, rings, tapestries, and stamps.

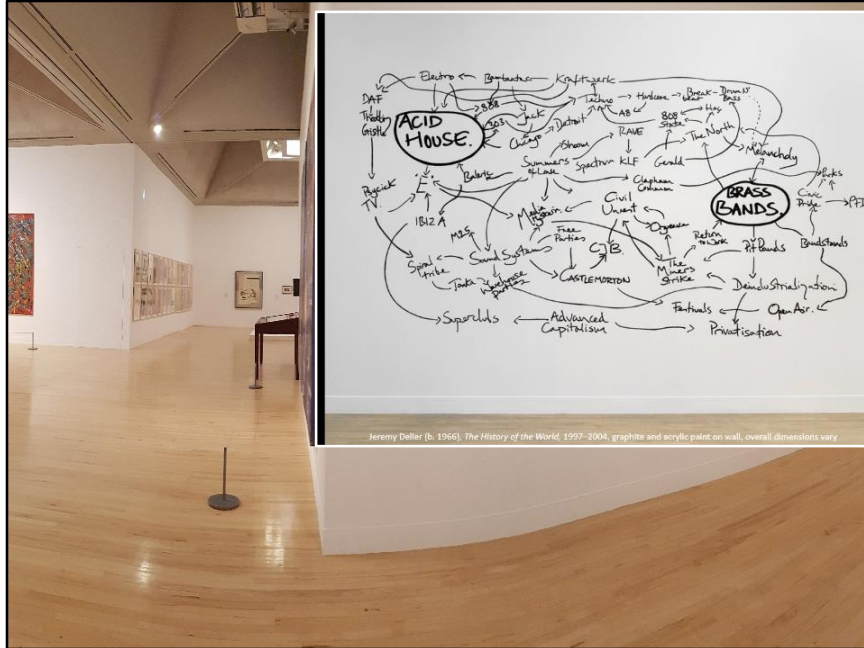


Chris Ofili, *Blue Devils*, 2014. 'This work draws from the character of the blue devil in folklore from Trinidad, where Ofili lives. At carnival time, people from the town of Paramin dress up as devils and cover themselves in blue paint terrorising onlookers with blood, snakes and frogs. In the tradition of carnival, these blue 'devils' have permission to behave in a menacing and intrusive manner that would normally be prohibited by society. Ofili associates them with the 'boys in blue', the British police. The barely discernible images in the painting suggest a misconduct occurring in a state of near invisibility.' (Tate online caption)

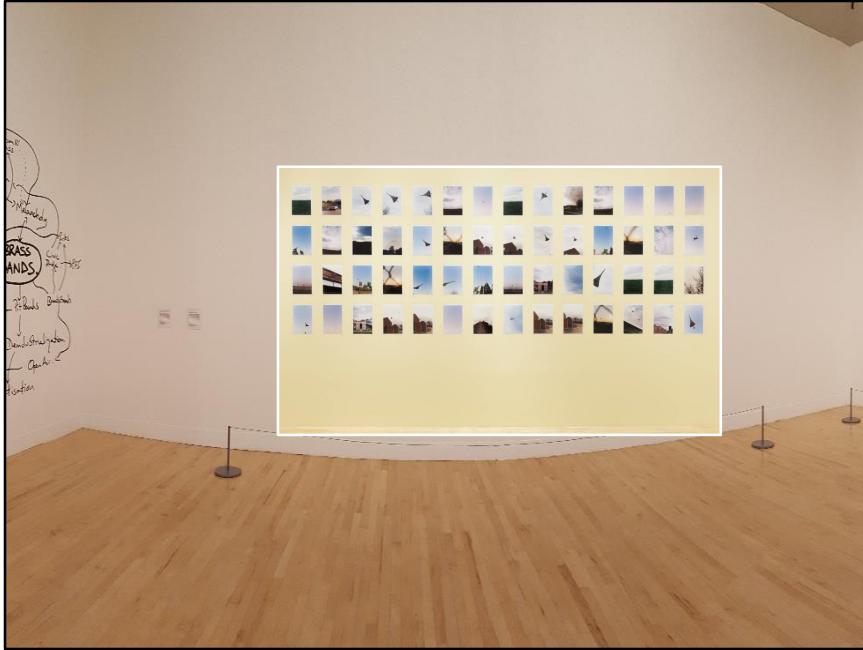




Derek Jarman (1942-1994), *Ataxia - Aids is Fun*, 1993. The canvas is covered in thick daubs of brightly coloured oil paint and across the paint there are four lines of text written in the paint with a finger - Four lines of text – 'BLIND FAIL', 'ATAXIA', 'AIDS IS FUN' and 'LET'S FUCK'. Jarman was diagnosed as HIV positive in 1986. Ataxia is a neurological condition that causes a lack of coordination, lack of balance and speech problems. When he painted this he wrote in his diary that he had just acquired ataxia and he was also suffering from reduced eyesight. He said that this painting, one of 17 he painted the same year, was to release some of the anger everyone with AIDS feels. He died from an AIDS-related illness the following year. Jarman trained as a painter at the Slade and continued throughout his life although he is best known as a film director.



1. Jeremy Deller (b. 1966), *The History of the World*, 1997–2004, graphite and acrylic paint on wall, overall dimensions vary



1. Wolfgang Tillmans (b. 1968), *Concorde Grid*, 1997, 56 colour photographs, Chromogenic print on paper, each 32 x 22 cm



1. Keith Piper (b. 1960), *Go West Young Man*, 1987, 14 photographs, gelatin silver prints on paper mounted on board, each 84 x 56 cm



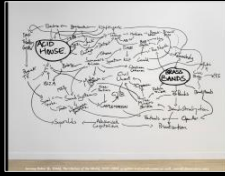


1. Goshka Macuga (b. 1967), *Death of Marxism, Women of All Lands Unite*, 2013, polyester, cotton, wool, nylon and elastane fabrics and performance, 562 x 290 cm
2. Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 x 5.1 cm

#### Not discussed

- Rebecca Warren, *Come, Helga*, 2006, two similar female figures under a Perspex cover. They are modelled in NewClay over a steel armature. The figures are eroticized, lumps of flesh that draw upon multiple sources such as Degas *Little Dancer Aged Fourteen* (1880-81), Umberto Boccioni (1882-1916) *Unique Forms of Continuity in Space*, 1913/1972, the American cartoonist Robert Crumb (born 1943) and the photographer Helmut Newton. These also invoke modern fashion with their short skirts and platform shoes and female power with their muscular legs and pneumatic breasts.
- On the back wall is Lubaina Himid, *The Carrot Piece*, 1985. A white man is tempting a black woman with a carrot on a stick but she has her hands full. It was made at a time when cultural institutions needed to be seen to be integrating black people

and Himid described it as patronising and pointless. Himid won the Turner prize in 2017 for *Naming the Money* (2004, exhibited 2017).



Summary by Date



Wolfgang Tillmans (b. 1968), *Concorde Grid*, 1997, 56 colour photographs, Chromogenic print on paper, each 32 x 22 cm

- **'Tillmans photographed Concorde from ground level, under the flight path or outside the airport perimeter fence. He says his pictures 'are a representation of an unprivileged gaze or view ... I like to assume exactly the position that everybody can take'. Rather than thinking of these machines as luxurious and inaccessible, Tillmans celebrates our desire for a utopian future when previously unimaginable technology becomes part of everyday life.** Tillmans took the photographs before Concorde was retired in 2003 following the crash three years earlier in which all passengers and crew were killed. Knowing this perhaps changes the way we perceive the photographs.' (Tate online caption)
- Tillmans' project has the **flavour of a birdwatcher's obsessive** tracking and recording. He has written:
  - **'Concorde is perhaps the last example of a techno-utopian invention** from the sixties still to be operating and fully functioning today. Its futuristic shape, speed and ear-numbing thunder grabs people's imagination today as much as it did when it first took off in 1969. It's an environmental nightmare conceived in 1962 when technology and progress was the

answer to everything and the sky was no longer a limit ... For the chosen few, flying Concorde is apparently a glamorous but cramped and slightly boring routine whilst to watch it in the air, landing or taking-off is a strange and free spectacle, a super modern anachronism and an image of the desire to overcome time and distance through technology. '

### **Bio:Tillmans**

- Tillmans came to **England from Germany in 1990** to study at **Bournemouth** and Poole College of Art and Design. He had already begun taking and exhibiting the kind of photographs for which he has become known – colour images with a **snapshot aesthetic** apparently recording **ordinary moments** in his and his friends' lives. Inspired by the rave culture of the late 1980s in which he was an enthusiastic participant, he took a camera to a **Hamburg nightclub** and sent the resulting photographs to i-D magazine, who printed a selection in May 1989. Throughout the early 1990s, i-D magazine commissioned spreads from Tillmans, whose pictures of **young people** and the **clubbing scene** quickly extended to subversive fashion shoots. With the collaboration of his subjects he began setting up scenarios which reflected his personal lifestyle and fantasies. His styles encompass **portraiture, documentary, still-life, landscape** and more recently, a unique form of abstraction created by manipulating light on photographic paper. He has said of his photographs that 'they are a representation of an unprivileged gaze or view ... In photography I like to assume exactly the **unprivileged position**, the position that everybody can take, that chooses to sit at an airplane window or chooses to climb a tower.'

### **References**

- <http://www.tate.org.uk/art/artworks/tillmans-concorde-grid-p11674>



subjects dealt with and also the devaluation of artistic ego through the involvement of other people in the creative process.

### **Notes**

- Acid House is a kind of popular synthesized dance music with a fast repetitive beat, popular in the 1980s and associated with the taking of drugs such as Ecstasy.
- The Castlemorton Common Festival was a week-long free festival and rave held in the Malvern Hills near Malvern, Worcestershire, England between 22–29 May 1992.

### **References**

- <http://www.tate.org.uk/art/artworks/deller-the-history-of-the-world-t12868>





Denzil Forrester (b. 1956), *Three Wicked Men*, 1982, 274 x 370 cm

- 'Forrester grew up in Grenada before moving to Britain at the age of ten. *Three Wicked Men* was made while Forrester was a student at the Royal College of Art. The painting captures the **dynamic energy of the London reggae and Dub nightclub scene** of the early 1980s where Forrester sketched people as they danced. He also portrayed racial and social injustices, prompted by the death in police custody of his friend Winston Rose.' (Tate display caption)
- *Three Wicked Men* was partly inspired by the death of his friend Winston Rose, who died in a police van after being detained under the Mental Health Act. He lived in the same house as Rose in Hackney when he came to this country. Forrester spend four or five years painting work related to Rose and the police. The three figures are a policeman, a clubber and a politician. The figure in the background on the right is a clubber all dressed up 'like a king from Africa'. In the centre is a head with orange wings like an angel coming to rescue Winston Rose.
- **The Dub Club** was London's longest running regular reggae arena. It all began in 1992 and ran for over twelve years every Thursday night. It became a meeting hall for all roots reggae lovers and hosted both established names and up and coming selectors.



### **Bio:Forrester**

- Denzil Forrester (born 1956) is a Grenada-born artist who moved to England as a child in 1967. He attended the Central School of Art and gained an MA at the Royal College of Art. He won the Rome scholarship and the Harkness Scholarship which enabled him to spend 18 months in New York. Based in London, he is a lecturer at Morley College. His depictions of street scenes and social commentary about city life deal with the racial tensions of the 1980s in the UK. His work has been described as "**a series of historical documents related to the making of Black Britain**". He now lives and works in Cornwall.

### **References**

- <http://www.tate.org.uk/art/artworks/forrester-three-wicked-men-t14746>

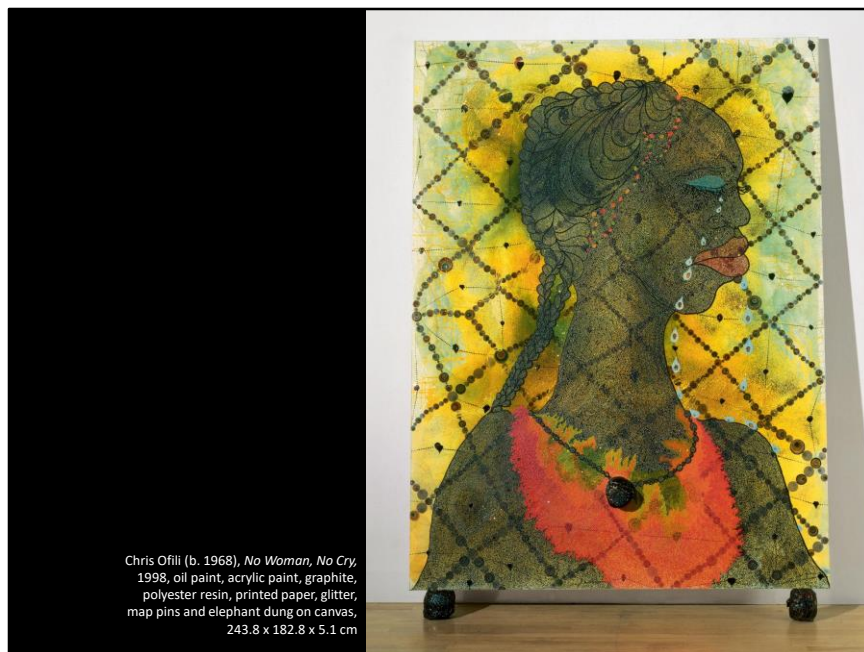


Keith Piper (b. 1960), *Go West Young Man*, 1987, 14 photographs, gelatin silver prints on paper mounted on board, each 84 x 56 cm

- 'In *Go West Young Man* Piper combines text with images relating to the **slave trade** and the **abolitionist movement in Britain**, stills from **Hollywood films**, **family snapshots**, photographs of **lynching** and **black male bodybuilders**. He uses these to explore the historical, social and cultural depiction of the **black male body**. In each panel, the brutality of the 'Middle Passage', of slavery (the crossing of millions of African slaves across the Atlantic from Africa to the 'New World' colonies in slave ships from the 15th to the 18th centuries) is related to Piper's experiences of racism, violence and the justice system.' (Tate online caption)
- There are **fourteen panels** in this work that combine black and white photographs with text. Piper combines fragments of historic images relating to the slave trade and the abolitionist movement in Britain, stills from Hollywood films, family snapshots and photographs of lynchings and black male bodybuilders, presenting different modes through which the black male body has been commodified.

### Bio:Piper

- **Keith Piper** (b. 1960) was **born in Malta** to a working-class family of **African-Caribbean heritage** and raised in and around **Birmingham**. Piper is a leading contemporary British artist, curator, critic and academic. He was a **founder member** of the ground-breaking **BLK Art Group**, an association of black British art students, mostly based in the West Midlands region of the UK. Piper exhibited work in prestigious galleries and museums **around the world**, including, in 1999, the New Museum of Contemporary Art in New York, in 2007, the Victoria and Albert Museum, and, in 2012, Migrations at Tate Britain. Examples of Piper's work are held in numerous public collections, including the Arts Council Collection, Tate and the Manchester Art Gallery. In 2002, Keith Piper was awarded an honorary Doctorate of Arts at Wolverhampton University and has taught for several years as a **Reader in Fine Art** at London's Middlesex University.

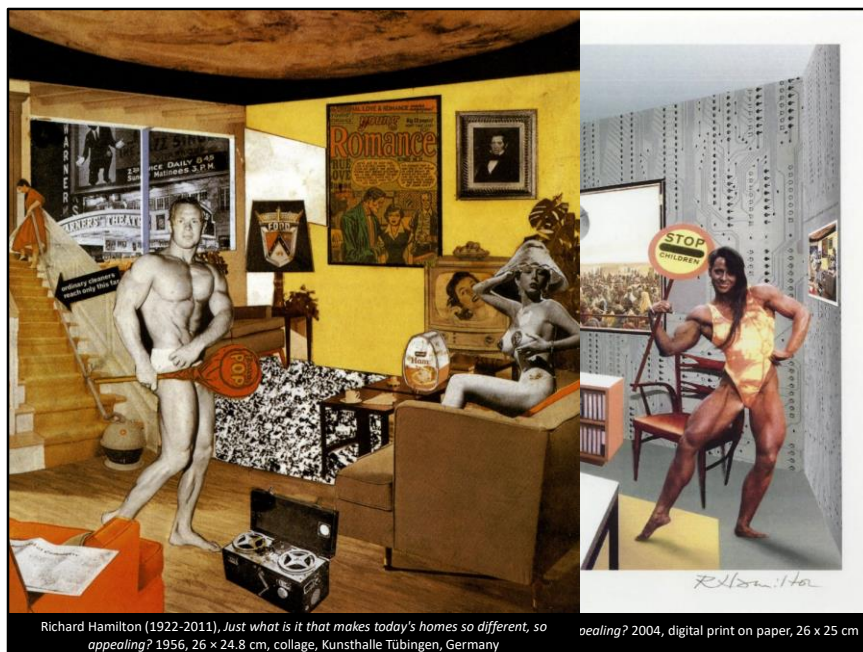


Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 x 5.1 cm

- '*No Woman No Cry* is a tribute to the London teenager Stephen Lawrence who was murdered in a racially motivated attack in 1993. A public inquiry into the murder investigation concluded that the Metropolitan police force was institutionally racist. In each of the tears shed by the woman in the painting is a collaged image of Stephen Lawrence's face, while the words 'R.I.P. Stephen Lawrence' are just discernible beneath the layers of paint. As well as this specific reference, the artist intended the painting to be read as a universal portrayal of melancholy and grief.' (Tate online caption)

### References

- <http://www.tate.org.uk/art/artworks/ofili-no-woman-no-cry-t07502>



Richard Hamilton (1922-2011), *Just what was it that made yesterday's homes so different, so appealing?* 2004, collage, digital print on paper, 26 x 25 cm  
 The original is Richard Hamilton (1922-2011), *Just what is it that makes today's homes so different, so appealing?* 1956, 26 x 24.8 cm, collage, Kunsthalle Tübingen, Germany

- As its title indicates, this print is an **upgraded version** of an earlier image, already itself a remake. In 1992 Hamilton created an edition of colour facsimiles of the 1956 collage, printed by laserjet, altering the title to reflect on a retrospective view of the past. *Just what was it that made yesterday's homes so different, so appealing?* He produced an **edition of twenty-five** plus three artist's proofs of which Tate's copy is the third. In 2004 he released a more long-lasting version of the image in an upgraded edition intended to replace the first. *Just what was it that made yesterday's homes so different, so appealing?(upgrade)* was printed using an Epson Inkjet printer
- Richard Hamilton** was a member of the **Independent Group (IG)** at the **Institute of Contemporary Art (ICA)**. He thought there should be **no split between high and low art** and called for the democratisation of taste. Hamilton **defined Pop Art** with

*Just what is it that makes today's homes so different, so appealing?* a collage 10.25 in (260 mm) × 9.75 in (248 mm), that is now in the collection of the Kunsthalle Tübingen, Germany. It was the first work of pop art to achieve iconic status. Another take on genre painting. **John McHale** has said his father created this piece but Hamilton has said 'absurd'.

- In 1990 he wrote that the **objective** of his **1956 collage**, 'was to throw into the cramped space of a living room some representation of all the objects and ideas crowding into our post-war consciousness: my 'home' would have been incomplete without its token life-force so Adam and Eve struck a pose along with the rest of the gadgetry. The collage had a didactic role in the context of a didactic exhibition, *This is Tomorrow*, in that it attempted to summarize the various influences that were beginning to shape post-war Britain. We seemed to be taking a course towards a rosy future and our changing, Hi-Tech, world was embraced with a starry-eyed confidence; a surge of optimism which took us into the 1960s. Though clearly an 'interior' there are complications that cause us to doubt the categorisation. The ceiling of the room is a space-age view of Earth. The carpet is a distant view of people on a beach. It is an allegory rather than a representation of a room.'
- The painting shows a basement living room stuffed with an amusing range of 'modern' features including:
  - A ceiling that shows a view of Earth from space,
  - Hoover's Constellation, a futuristic floating vacuum cleaner with the slogan "ordinary cleaners reach only this far",
  - a cinema showing 'The Jazz Singer'. It was the first film with synchronised dialogue and had been remade in 1952 but this is the original Warner Bros. film that used the Vitaphone sound-on-disk system.
  - a Ford Motor company logo on a lampshade,
  - 'Young Romance' magazine,
  - a portrait some say is John Ruskin,
  - A black and white television showing a woman on the phone,
  - A 'Swiss cheese plant' (*Monstera deliciosa*), a popular house plant,
  - A semi-naked man and woman. The man is a Charles Atlas type but is holding a large phallic lollipop labelled "Tootsie Pop". The woman has nipple pasties (covers) and wears what could be a lampshade. The modern Adam and Eve become narcissistic body models.
  - a tin of processed meat,
  - what appears to be an action painting,
  - a modern tape recorder,
  - There is a modern wood floor and G-Plan furniture.
- The collage incorporates many of the features and symbols seen in later Pop Art and Hamilton places the word 'Pop' in the centre of the picture as an ironic reference to a frequent criticism of such art, it is just popular, that is 'low' art, not

real 'high' art.

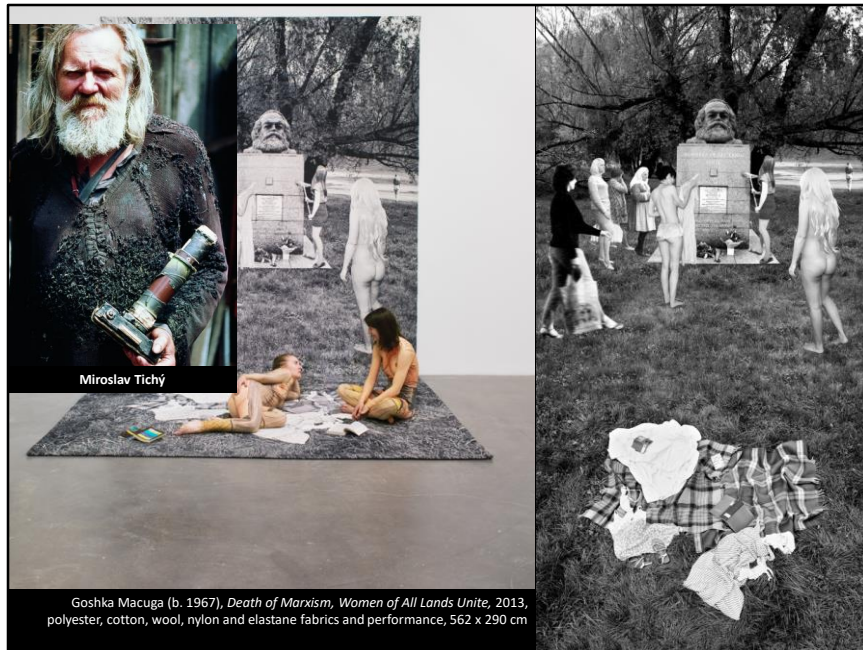
### **Notes**

- Hamilton was born in London. He was educated at the **Royal Academy** Schools from 1938 to 1940, then studied **engineering draughtsmanship** at a Government Training Centre in 1940, then worked as a '**jig and tool**' **designer**. He returned in 1946 to the Royal Academy Schools, from which he was **expelled** for 'not profiting from the instruction being given in the painting school', then **attended the Slade** School of Art from 1948 to 1951.

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- This low resolution image of *Just What Is It that Makes Today's Homes So Different, So Appealing?* is used as it is necessary for an understanding of the lecture to be able to see the artwork. It is believed that this is fair use and does not infringe copyright.

<http://www.tate.org.uk/art/artworks/hamilton-just-what-was-it-that-made-yesterdays-homes-so-different-so-appealing-upgrade-p20271>



Goshka Macuga (b. 1967), *Death of Marxism, Women of All Lands Unite*, 2013, polyester, cotton, wool, nylon and elastane fabrics and performance, 562 x 290 cm

- 'Macuga places images of women from photographs by Miroslav Tichý (1926–2011) around the London tomb of Karl Marx. Tichý was a Czech artist who took thousands of voyeuristic pictures of women. Macuga moves the women from passive objects of Tichý's gaze to active participants of a history that excluded them. **At times during the display, two female performers will sit on the tapestry and discuss Marxist theory.** The title humorously adapts Marx's famous slogan from the Communist Manifesto 'Workers of all lands unite'' (Tate online caption)

### Bio:Macuga

- 'Born in postwar **Poland**, **Goshka Macuga** (b. 1967) is uniquely positioned to examine **communism**, which she does by evading and complicating hierarchies of communist histories. Macuga mines archival material, assembling seemingly disparate images in order to create new narratives in her work. *Death of Marxism, Women of All Lands Unite* is a tapestry of **Karl Marx's grave** collaged with **voyeuristic images of women** from twentieth-century **Czech artist Miroslav Tichý**. With this provocative juxtaposition, Macuga turns the photographs on their heads,



moving the women from **passive objects** of Tichý's gaze to **active** — albeit fictional — **political participants** of a history that excluded them. In its title, the work takes the famous communist rallying cry engraved on Marx's tombstone, "**workers of all lands unite**" and replaces the word "**workers**" with "**women**." In this exchange, Macuga shifts the slogan from a communist call to action to end class struggle to a feminist one calling for the end of sexist oppression.' (The Broad)

- **Miroslav Tichý** (Czech pronunciation: 'miroslaf 'cixi; 1926–2011) was a photographer who from the 1960s until 1985 took thousands of **surreptitious pictures** of women in his hometown of **Kyjov** in the **Czech Republic**, using homemade cameras constructed of cardboard tubes, tin cans and other at-hand materials. Most of his **subjects were unaware** that they were being photographed. A few struck beauty-pageant poses when they sighted Tichý, perhaps not realizing that the parody of a camera he carried was real. His **soft focus, fleeting glimpses** of the women of Kyjov are skewed, spotted and badly printed — flawed by the limitations of his primitive equipment and a series of deliberate processing mistakes meant to add poetic imperfections. Of his technical methods, Tichý has said, "First of all, you have to have a bad camera", and, "**If you want to be famous, you must do something more badly than anybody in the entire world.**"

### **References**

<http://www.tate.org.uk/art/artworks/macuga-death-of-marxism-women-of-all-lands-unite-t14187>

<https://thebroad.org/art/goshka-macuga/death-marxism-women-all-lands-unite>