

# Days Like These

The Tate Triennial Exhibition of Contemporary  
British Art 2003 at Tate Britain

26 February - 26 May 2003

Notes for All Teachers  
by Angie MacDonald



Jim Lambie, *Zobop*, 1999 Courtesy Sadie Coles HQ, London and The Modern Institute, Glasgow © The Artist and Sadie Coles HQ

## **Fragility of works**

Please note that many of the works in this exhibition are made from fragile materials and damage easily. The plaster casts of buildings by Rachel Whiteread in the Duveen sculpture galleries and David Batchelor's electric colour tower are particularly fragile.

**Please do not touch any works in this exhibition.**

# Contents

- **Introduction**
- **Days Like These: some facts and questions**
- **Questions to consider**
- **Themes and issues**
- **Resources and further research**
- **Topics and activities for primary groups**
- **Key work cards** (available from the Groups and Events Desk in the Rotunda)
  - Nathan Coley: *Lockerbie Witness Box (exhibition version)* 2003
  - Ian Davenport: *Untitled Poured Lines (Tate Britain)* 2003
  - Peter Doig: *100 Years Ago* 2000
  - Jim Lambie: *Zobop* 2003
  - Mike Marshall: *Days Like These* 2003
  - Susan Philipsz: *Songs Sung in the First Person on the Themes of Release, Sympathy and Longing* 2003
  - Rachel Whiteread: *Untitled (Rooms)* 2001

## Introduction

***Days Like These***, the second Tate triennial exhibition of contemporary British art, presents work by 23 British artists from different generations. The exhibition, which includes painting, drawing, photography, installation, sculpture, video and sound, demonstrates the variety of visions and voices in contemporary British art.

Most of the artists' work can be seen inside in the exhibition galleries on level 2 of Tate Britain. However, some work is shown outside the building, including the sculpture court. Be sure to get a free exhibition map (available in full colour, at points throughout the gallery and on the Tate website, [www.tate.org.uk](http://www.tate.org.uk)) which will show you where to find the works.

**Admission to the exhibition is free.**

### **How do we approach *Days Like These*?**

This exhibition provides an excellent opportunity for students to consider the work of contemporary British artists and to explore the role of art in today's world. It is an exciting and thought-provoking exhibition and could connect to a wide range of project work. You can draw out issues in art both past and present by making comparisons between collection works of historic and modern British art and work in *Days Like These*.

The exhibition also provides an excellent context for the Turner Prize (which takes place every year in the autumn at Tate Britain) and will help your students to understand the debate and controversy that always surrounds this event. Whereas the Turner Prize is limited to four nominated artists this exhibition offers a much wider view of contemporary practice. It includes a past prize winner (Rachel Whiteread) and past nominees (Ian Davenport and Peter Doig) and some of the younger artists will no doubt be nominated in the future. Who do you think they will be?

The aim of this pack is to provide information about the exhibition, suggestions of themes and issues to discuss and information on resources available. Key work cards on a selection of works from the exhibition are available. These focus on specific exhibits and provide useful information and trigger questions to use during your visit.

## ***Days Like These: some facts and questions***

### **What is the Tate Triennial?**

Every three years Tate holds a Triennial exhibition at Tate Britain, showcasing work from the last three years by British artists who have made an impact on the British and international art scene. The aim is to show something of the vital character of art today and to present some of the most interesting, innovative and diverse artists working in Britain. Each Triennial exhibition has its own character and curatorial perspective. Shown at Tate Britain, the Triennial underlines the fact that this gallery shows contemporary art as well as old masters.

### **Why is it called Days Like These?**

The title comes from a video work included in the exhibition by Mike Marshall (*Days Like These*, 2003, video projection). However, the title is not meant to be specific but rather to imply the broad range of ideas and issues contained within the show. It is intended to evoke some of the themes and concerns of contemporary British artists.

### **Who is exhibiting in Days Like These?**

Kutlug Ataman, Margaret Barron, David Batchelor, Gillian Carnegie, Nathan Coley, David Cunningham, Dexter Dalwood, Ian Davenport, Richard Deacon, Peter Doig, Ceal Floyer, Richard Hamilton, Tim Head, Jim Lambie, Mike Marshall, Sarah Morris, Paul Noble, Cornelia Parker, Susan Philipsz, Nick Relph and Oliver Payne, George Shaw, Rachel Whiteread and Shizuka Yokomizo.

### **Why does the exhibition include well-established artists with younger less well-known ones?**

The Triennial is cross-generational rather than focusing solely on younger artists. It aims to explore the links and influences between artists of different ages working in Britain today. Richard Hamilton, Richard Deacon and Rachel Whiteread are all included because of their enormous influence on younger artists. Tim Head's new work seems to address issues particularly pertinent to a younger generation. Peter Doig has been a powerful example for young painters in the last decade through his championing of figurative painting.

## **What sort of works will you see?**

Contemporary artists work with a wide range of media and materials. This exhibition includes a tower of colour light boxes (David Batchelor), ceramic sculpture (Richard Deacon), a bucket with a CD player playing the sound of dripping water (Ceal Floyer), realist painting (George Shaw), a video of lawn sprinklers (Mike Marshall), a 14.3 metre wall of coloured paint drips (Ian Davenport), drawings and a replica witness box from the Lockerbie Trial (Nathan Coley), a bum painting (Gillian Carnegie), a film of the dedicated owner of the national collection of amaryllis flowers (Kutlug Ataman), enlarged digital pixel projections (Tim Head), a multi-coloured vinyl floor (Jim Lambie) and Rodin's *The Kiss* (1901-4) wrapped in a mile of string (Cornelia Parker).

## Some general questions to consider in the exhibition

- What do artists working today seem to be interested in? (You could make a list)
- What sorts of materials and techniques do artists like to work with? Do you think that art can be made of anything?
- What seem to be the key concerns and issues that artists choose to explore today? Which ones do you find most interesting?
- Is the title *Days Like These* appropriate? Can you think of a better title?
- In what ways do artists transform ordinary objects and materials? What do you think is the difference between two objects made of the same material, one of which has an everyday function while the other is declared art?
- Do you think an artist should also be the maker of the work? Can you find out/guess which works were made to the artist's orders rather than by his/her own hands? Do you think such information should be included in the display? If the artist is originator but not maker, should he/she acknowledge those who make the work for him/her?
- In what ways have these artists transformed or changed the gallery spaces? How do you feel in these transformed spaces?
- Some artists have deliberately chosen to exhibit their work beyond the gallery. Where else can you find art work? Why do you think the artist chose a different location?
- Why do you think some artists use sound in their work?
- Why do you think so many artists working today are interested in Pop music?

## Some questions to consider when looking at individual works in the exhibition

- What are your immediate reactions to the work?
- What does it make you think of?
- What materials has the artist used?
- How has the work been made?
- Where is the work? Do you think its site is important to the meaning of the work?
- What particular issues does the artist seem concerned with?
- Is it about real life?
- Does it have an emotional impact?
- How does the work make you think about time?
- Does it make you consider aspects of life or art in a new way?

# Themes and Issues

**Days Like These** raises a number of key themes and issues. Use this section to focus discussion and debate. Students could be split into small groups and given two or three themes/issues to investigate.

## Art and life

**'There is a fine line between making sense of the world and making nonsense of it'**. Ceal Floyer (Interview in *The Times*, 6 May 2002)

Many artists working today don't believe in art being special or separate from the rest of life. In this exhibition you will see work in a wide range of media, including photography, video, installation and ready-mades, which seem to relate more to our everyday world than an art gallery.

Many of the works in this exhibition point up the problem of exactly where a work of art stops. They highlight the fragile boundary between art and non-art.

- o What do you think art is?
- o Should art be separate or part of everyday life?
- o Do you think that art can be made from anything?
- o Where do we find art?

See **Cornelia Parker's** *The Distance (A Kiss with added string)* in which the artist has wrapped Auguste Rodin's *Kiss* 1901-4 in a mile of string, **Mike Marshall's** video *Days Like These*, 2003 or **Ceal Floyer's** *Bucket*, 1999.

## Art and beauty

Artists working today do not hold with the idea that art has to be beautiful. They seem more concerned with drawing our attention to the strange, fantastical and, sometimes even beautiful world that surrounds us. You could say they try to trick us into re-appraising our own taken-for-granted views of the world.

- o Does art have to be beautiful?
- o Can you find examples of what you think is beautiful in this exhibition?

See **Rachel Whiteread's** *Untitled (Rooms)*, 2001, **Mike Marshall's** video *Sunlight* 2001-2 or **Gillian Carnegie's** *Black Square*, 2002.

## Art and truth

Some artists seemed concerned to explore the idea of truth. They play with the 'truth' about things inviting us to enquire and question the very terms by which we think we understand the world and ourselves.

- o How do artists in this exhibition challenge our sense of what we know, see, hear or understand to be the truth?

See **Nathan Coley's** *Lockerbie Witness Box*, 2003, **David Cunningham's** *A position between two curves*, 2003, **Dexter Dalwood's** *Ceaucescu's Execution* 2002, **Sarah Morris's** video *Miami*, 2002 or **Ceal Floyer's** *Time Piece*, 2003.

## Everyday materials and subjects

Many of the artists exhibiting in *Days Like These* emphasise the 'ordinariness' of what they do. They choose materials and techniques that often reveal the ideas and process behind their work. They are also not concerned with permanence and durability. They are interested in investigating the material properties of things in the world and invite our direct sensory perception of them - emulsion paint, office shelving, shop-sign boxes, even the pixels of a computer image.

- o What sorts of materials do the artists in this exhibition use? (make a list)
- o Why do some artists use ordinary materials?

See **Ian Davenport's** *Poured Lines*, 2003, **David Batchelor's** *The Spectrum of Brick Lane*, 2003, **Jim Lambie's** *Zobop*, 2003 or **Margaret Barron's** paintings *As it was is now* 2002-3.

## Art as a conversation

Many artists working today consider the real significance of art to be about a dialogue or conversation. Artists challenge their audiences to question and consider the world around them. In this exhibition you will find conversations between the viewer and the works, between different works in the exhibition and between different generations of artists. Many of the works invite a direct response - we are encouraged to react and take note.

- o Have your own conversation in the exhibition!
- o What sorts of questions and issues are the artists in this exhibition inviting us to consider?
- o Can you find connections between different works in the exhibition?

See **Nathan Coley's** *Lockerbie Witness Box* 2003, **Richard Hamilton's** *A Typo/typography of Marcel Duchamp's Large Glass*, 2003, **Peter Doig's** *100 Years Ago*, 2000, **Nick Relph and Oliver Payne's** video *Gentlemen* 2003 and **Shizuka Yokomizo's** photographic series *Stranger*, 1999.

## The domestic: public and private

There is a strong emphasis on domestic life in this exhibition. A number of works refer directly to personal lives or explore the boundaries between public and private.

- o How do artists in this exhibition explore the domestic?
- o Why do you think artists are interested in exploring ideas about private or personal space?

See **Richard Hamilton's** *The Heaventree of stars* 1998-9, **Rachel Whiteread's** *Untitled (Rooms)*, 2001, **Shizuka Yokomizo's** photographic series *Stranger* 1999, **Mike Marshall's** videos *Sunlight*, 2001 and *Days Like These*, 2003 or **Kutlug Ataman's** film *The 4 Seasons of Veronica Read*, 2002.

## Spaces for art

In this exhibition you will see work that relates to the space in unusual and challenging ways. Some of the work is site specific in that it relates to a particular space and time and exists only for the duration of the show. However, many artists today question the idea of dedicated spaces for art and often blur the boundaries between a particular object or space. Some artists encourage us to take a closer look at the gallery space while others literally transform the space we are in.

- o What sorts of spaces are appropriate for art?
- o Does art have to be exhibited in a particular type of space?
- o How have artists transformed the spaces in this exhibition?
- o What has happened to the Duveen sculpture galleries?
- o Why are we encouraged to observe space in a new way?
- o Why do you think some artists choose to exhibit outside or beyond the gallery?
- o Why do some artists use sound in their work?

See **Jim Lambie's** *Zobop*, 2003, **Rachel Whiteread's** *Untitled (Rooms)*, 2001 or **Tim Head's** *Treacherous Light*, 2002. Listen out for **David Cunningham's** *A position between two curves*, 2003 and **Susan Philipsz's** *Songs sung in the First Person on Themes of Release, Sympathy and Longing*, 2003.

Don't miss **Richard Deacon's** work in the courtyard and **Margaret Barron's** 15 paintings using adhesive tape that are 'stuck' around the walls of Tate Britain and lamp posts and road signs outside.

## Duchamp and the ready-made

A ready-made is an object/work that has not been made by the artist. Often a ready-made is an object that has a particular function or meaning that has been changed because the artist has placed it in a new situation such as an art gallery. Within the history of art, the ready-made has a specific context. Almost a century ago, the artist **Marcel Duchamp** [1887-1968], placed 'ready-made' stools, shovels, bottle racks, bicycle wheels and urinals in an art space. Duchamp was challenging the whole idea of the artist as the maker. He was also questioning the point at which meaning is placed on an object. For Duchamp context was everything. Duchamp's legacy is still with us and many contemporary artists play with the idea of the ready-made.

- o Can you find examples where an artist has appropriated an ordinary object and transformed it in some way?

See **Marcel Duchamp and Richard Hamilton's** *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* 1915-23, replica 1965-6), **Cornelia Parker's** *The Distance (a Kiss with added String)*, **Nathan Coley's** *Lockerbie Evidence* 2003, or **Ceal Floyer's** *Bucket*, 1999.

## Role of the art gallery

Some artists in this exhibition highlight the issue of art as a commodity and explore the role of the art institution, the art market and the attribution of artistic value. They explore the way the gallery context can transform an object, give it a price tag and preserve it for posterity.

- o What happens when you place an object of little or no aesthetic value in the gallery?
- o Why do some artists deliberately choose non-durable materials?
- o Why do some artists deliberately choose to exhibit their work in non-gallery spaces?

See **Margaret Barron's** series of paintings *As it was is now*, 2002-3, **Ian Davenport's** *Poured Lines*, 2003 or **Jim Lambie's** *Psychedelic Soul Stick*, 2003.

## Pop music

A strong interest in popular music is evident in the work of artists selected for this exhibition.

- o Why do you think so many artists today are interested in music?
- o What role does music play within your lives?
- o Does music play a greater role in everyday life than art?
- o Why does music seem to have more enduring power to evoke emotion and response?
- o Does pop music become art when an artist uses it in their work?

See **Susan Philipsz's** *Songs sung in the First Person on Themes of Release, Sympathy and Longing*, 2003, **Peter Doig's** *100 Years Ago*, 2000, **Jim Lambie's** *Zobop*, 2003 or **Nick Relph and Oliver Payne's** *Gentlemen* 2003.

## Stories versus information

We live in a world of information technology where the value of the 'moment' is all important. Artists today seem to play with this fascination with information but they also draw on our more traditional interest in storytelling. One of the writers in the exhibition catalogue talks of 'dream-bases and datascares' saying that many of the works in the exhibition are 'emblematic of the polarities of an art enthralled by information and haunted by stories'.

- o How do artists in this exhibition refer to information technology and the digital age?
- o Can you find examples of works that seem to dwell on nostalgia for past times?
- o Can you find examples of works that focus on more futuristic concepts of reality?

See **Peter Doig's** *100 Years Ago*, 2000, **George Shaw's** *Scenes from the Passion*, 2002, **Paul Noble's** *Acumulus Nobilitatus*, 2002, **Sarah Morris's** *Miami*, 2002, **Tim Head's** *Treacherous Light*, 2002 and **David Cunningham's** *A Position between two curves*, 2003.

## Urban life

*Days Like These* has a strong urban theme. Artists working today convey experiences of modern life and refer to the urban environment in a variety of ways.

- o How do artists in this exhibition refer to urban life?
- o In what ways do they refer specifically to urban colours?
- o Can you find references to the media, commercial world, industrial design and architecture?
- o Can you find examples that question and challenge the urban experience?

See **Margaret Barron's** series of paintings *As it was is now*, 2002-3, **Ian Davenport's** *Poured Lines*, 2003, **Tim Head's** *Treacherous Light*, 2002, **Sarah Morris' Pools - Fontainebleau II (Miami), 2002 or **Paul Noble's** *Acumulus Nobilitatus*, 2002.**

## Painting

In this exhibition you will find a range of painting including still life, landscape, cityscapes and portraiture. You will find abstract and figurative work. Artists today are exploring and redefining ideas about representation in innovative ways.

- o Is painting a valid medium for an artist to use today?
- o Why do some artists still choose to use oil paint?
- o What are the key subjects and concerns of painters in this exhibition?
- o How does their work relate to the history of painting (make comparisons with historic painting at Tate Britain)?
- o Is a painting a window on to the world? Or is it a self-contained space that explores colour, texture and surface alone?

See paintings by **Margaret Barron, Gillian Carnegie, Dexter Dalwood, Ian Davenport, Peter Doig, Sarah Morris** and **George Shaw**.

## Colour and light

There is a lot of colour in this exhibition! Consider the variety of ways colour is employed in the works on display. Contemporary artists are acutely aware of the way we all experience colour in a digital urban age. Some choose to focus on this experience and use colours and materials associated with the world of cosmetics and commerce. As David Batchelor says, 'most of the colour we now see is chemical or electrical; it is plastic or metallic; it is flat, shiny, iridescent, glowing or flashing...'.

- o What sorts of colours can you see in this exhibition? Make comparisons with the way artists have used colour in the past (contrast works from the historic collection at Tate Britain)
- o Are the colours used by artists in the exhibition natural or artificial?
- o How do artists use colour in their videos/films?
- o Can you find examples of artists who explore colour and light in the natural world?
- o Why do think some artists limit the range of colours they use?

See **Kutlug Ataman's** film *The 4 Seasons of Veronica Read*, 2002, **Ian Davenport's** *Poured Lines*, 2002, **Tim Head's** *Treacherous Light*, 2002, **David Batchelor's** *The Spectrum of Brick Lane* 2003, **Gillian Carnegie's** *Black Square*, 2002, **Rachel Whiteread's** *Untitled (Rooms)*, 2001 or **George Shaw's** *Scenes from the Passion*, 2002.

# Resources available in the Gallery

There is an **Exhibition Study Point in Gallery 61** that has a selection of books and other material relating to the exhibition. You can also access Tate's **Collection Database** on line at this point.

**The free exhibition map**, is available throughout the gallery and on Tate's website, [www.tate.org.uk](http://www.tate.org.uk).

The **Tate Gallery Shop** has a selection of books, journals, catalogues, post cards and related materials.

The **Exhibition Catalogue** *Days Like These* by Judith Nesbitt and Jonathan Watkins (includes an essay by Caoimhín Mac Giolla Léith and biographies on all the artists) is available at special exhibition price of £15.99 (trade price £19.99).

## Further research

The exhibition catalogue includes a bibliography and some books/catalogues relating to the exhibiting artists are available in the Tate Gallery Shop.

**The following websites can also provide useful starting points for further research:**

[www.artcyclopaedia.com](http://www.artcyclopaedia.com) Information on artists past and present

[www.artincontext.org](http://www.artincontext.org) Information, research and articles on artists [www.artguide.org/uk](http://www.artguide.org/uk)

Information on artists

[www.artsworld.com](http://www.artsworld.com) Information and research on artists

[www.askart.com](http://www.askart.com) Information and biographies on artists

[www.bbc.co.uk/arts/news-comment/artistinprofile/](http://www.bbc.co.uk/arts/news-comment/artistinprofile/) BBCi information on particular artists such as Rachel Whiteread

[www.britart.com](http://www.britart.com) Information on contemporary British art

[www.britcoun.org/art](http://www.britcoun.org/art) British Council Visual Arts website

[www.groveart.com](http://www.groveart.com) Grove Dictionary of Art on line (subscription fee required)

[www.haywardeducation.org](http://www.haywardeducation.org) Information on the British Art Show 5 which included a number of the artists in Days Like These

[www.sculpture.org.uk](http://www.sculpture.org.uk) Information on contemporary British sculpture

[www.tate.org.uk](http://www.tate.org.uk) Tate online

[www.the-artists.org](http://www.the-artists.org) Information and biographies on artists.

# ***Days Like These* Notes for teachers**

## **Topics and activities for primary groups**

*Days Like These* provides many opportunities for primary group work. Here are some suggestions to help structure and facilitate your visit. Use the **key work cards** (available from the Groups and Events in the Rotunda), to gather information about specific works in the exhibition.

### **Topics**

#### **Colour feast**

*Days Like These* is full of colour. A visit to the exhibition could be the focus of a range of work related to colour. Encourage children to describe the colours they see using colourful words (e.g apple green and swirling blue). Look at, for example, **Ian Davenport's** *Poured Lines*, 2002, **Tim Head's** *Treacherous Light*, 2002, **David Batchelor's** *The Spectrum of Brick Lane* 2003, **Gillian Carnegie's** *Black Square*, 2002 or **Jim Lambie's** *Zobop*, 2003.

#### **Sticky tape and pots of paint: everyday materials**

Artists working today use a large range of materials and techniques. Why not explore some of their working processes to develop curriculum work back at school. See **Ian Davenport's** *Poured Lines*, 2003, **David Batchelor's** *The Spectrum of Brick Lane*, 2003, **Jim Lambie's** *Zobop*, 2003 or **Margaret Barron's** paintings *As it was is now* 2002-3.

#### **Inside outside: exploring space**

Artists in this exhibition explore space in interesting and unusual ways. Focus on particular works to consider ideas about scale, spatial dimensions, architecture, sound and light. See **Jim Lambie's** *Zobop*, 2003, **Rachel Whiteread's** *Untitled (Rooms)*, 2001, **Tim Head's** *Treacherous Light*, 2002 or **Richard Deacon's** sculpture in the courtyard.

#### **'Dreambases and datascares': words and storytelling**

*Days Like These* could provide a range of opportunities for language work (see activities below). Many of the artists in the exhibition are interested in creating stories and encouraging visitors to explore their own ideas and associations. See **Peter Doig's** *100 Years Ago*, 2000, **George Shaw's** *Scenes from the Passion*, 2002, **Paul Noble's** *Acumulus Nobilitatus*, 2002, **Sarah Morris'** *Miami*, 2002, **Rachel Whiteread's** *Untitled (Rooms)*, 2001, **Shizuka Yokomizo's** photographic series *Stranger* 1999 and **Mike Marshall's** videos *Sunlight*, 2001 and *Days Like These*, 2003

# Activities

## Gallery detectives

Encourage children to be detectives in the galleries. What can they find, hear, see and tell about the works. Use questions to help them explore and discover things about the works. This activity could be adapted to 'listening detectives' to explore the work of **David Cunningham's** *A position between two curves*, 2003 and **Susan Philipsz's** *Songs sung in the First Person on Themes of Release, Sympathy and Longing*, 2003.

## Work in focus

Pick one work to look at as a group. Ask the group, in pairs, to look at the work and discuss their initial reactions. Go round the group and get each pair to describe their responses.

## Memory game

Look at one work with your group. Ask them to look at it closely for one minute. Then get them to turn away from the work and ask each of them to remember one thing about it. Then look at it again as a group - they will look much closer the second time!

## Journey of the eye

This activity encourages close looking. Start looking at one point in a work and encourage students to travel with their eyes across it describing what they can see as they go.

## Titles

Invite your group to think of their own titles for particular works. Discuss the titles they choose and consider why they think they are appropriate. You could also talk about the title of the exhibition and invite them to think of another title for it.

## Funny films

Look at some of the film and video work in the exhibition. Ask children to think about why they are different to the sorts of films they are used to seeing.

## Step inside

Encourage students to imagine they have stepped inside the art work. Ask them to describe how they feel and what they can see, hear and smell. You could also encourage them to think about what might happen next. Use this activity to explore installations, paintings and film/video work.

## Making connections

In small groups, students look around the exhibition and make a list of common elements such as colour, materials, shapes, subject matter, materials etc. They then report back to the group. As an extension of this activity you could invite older students to write their own wall text for the display. You could develop this activity using your own **key word cards** for a more focused look at particular issues.

## Describing game

In pairs, children choose one work and look at it closely. They then have to describe it to the rest of the group who have to guess which work they have chosen. Younger children could take it in turns to find one (different) word to describe a work. For older children, working in pairs, invite one to describe a work which the other cannot see and to make a drawing based on what they are told. They could sit back-to-back to do this exercise.

# ***Days Like These***

## **Key work card for secondary students**

### **Nathan Coley**

#### ***Lockerbie Witness Box (exhibition version) 2003***

Rosewood, laminates, aluminium, steel, carpet, plywood, electrical components and chair

In 2000 Coley became 'artist-in-residence' at the Lockerbie trial. The court found a former Libyan intelligence agent guilty of planting a bomb on Pan Am Flight 103, bound for New York, in 1988. Instead of exploding over the Atlantic, the bomb brought the plane down in Lockerbie in Scotland. Political sensitivities meant the trial was held in a specially constructed court, legally in Scotland, but geographically in the Netherlands. Shown here is an exact replica of the witness box used in the trial. Also included in the exhibition is a film in which people are cross-questioned, and a series of drawings of pieces of evidence presented at the trial.

**Nathan Coley (b. 1967)** studied Fine Art at Glasgow School of Art from 1985 to 1989 and has since exhibited his work widely. He has held a number of residencies and awards, most notably in 2000 when as part of the *Scotland's Year of the Artist* initiative, he suggested he become the unofficial artist-in-residence at Kamp van Zeist, site of the Lockerbie Trial in the Netherlands. In 2001 he received a Creative Scotland Award. He is currently the Henry Moore Fellow in Sculpture at Duncan of Jordanstone College of Art and Design in Dundee.

### **Trigger questions**

- What is this? What does it make you think of?
- Who do you think made it and what does it say about the Lockerbie Trial?
- Why do you think the artist is interested in the Lockerbie Trial?
- What is a witness box and why do you think the artist was interested in the witness box?
- The artist has chosen to exhibit this witness box with a range of other material? Why do you think he has chosen to present a range of material rather than one object or piece?
- Do you think the Lockerbie Trial is an appropriate subject for art?

# Things to think about

## Trauma and tragedy

Coley's focus on the Lockerbie Trial reveals the extreme trauma of this event. His witness box alludes to human presence and testimonies. The drawings, based on crucial pieces of evidence, allude to the shocking reality of what happened.

## Truth

Nathan Coley is interested in the ways in which particular places can embody conflicting systems of religious or political beliefs, and how we become convinced about the 'truth' in particular situations. He is fascinated by the idea that a witness box can be a place where 'truth' is revealed.

## Place and identity

Coley is interested in the spatial transportation and ideas about place and identity within the Lockerbie Trial. The event led to a legal battle between the Libyan, British and American governments which resulted in the trial taking place in the neutral zone of the Netherlands. Scotland was moved to Europe and the enclosure of Kamp van Zeist effectively became a no man's land.

## Research

Coley's art is all about research - he undertakes in-depth investigations into particular spaces, buildings and locations. He uses a wide variety of research methods including site visits, interviews and photographic documentation. This approach is reflected in the way he finally presents the work which is usually a combination of photography, video and objects. When he applied to be admitted to the Lockerbie Trial the authorities were baffled by his interest and he was eventually accepted as a journalist rather than an artist. The resulting work he has produced is not an attempt to document the trial but to examine the wider issues from a different perspective to others who worked at Kamp van Zeist.

## The monumental object

Coley presents a full-scale copy of the witness box from the Lockerbie Trial (he collaborated with the Imperial War Museum to acquire the real witness box). The witness box is a controlled space in which we must swear allegiance to religious and/or legal systems in order to authenticate our position within it. Here in the Gallery it becomes a sculptural object transformed from its original purpose and context.

## Links

Consider some of the other works in the exhibition that challenge ideas about what's real or truthful. Sarah Morris's paintings and films are concerned with the appearance of things and question our understanding of what we know and see. Dexter Dalwood's paintings create elaborate deceptions - he speculates on recent history. Gillian Carnegie wrestles with fake identities. Compare Coley's Witness Box with other monumental pieces such as Whiteread's *Untitled (Rooms)* 2001 or David Batchelor's *The Spectrum of Brick Lane*, 2003.

# ***Days Like These***

## **Key work card for secondary students**

### **Ian Davenport**

#### ***Untitled Poured Lines (Tate Britain) 2003***

Household emulsion

Courtesy Waddington Galleries, London

Ian Davenport has used a syringe to pour different colours from the top of the gallery wall, which is 14.3 metres long. The paint pours down spilling in pools at the bottom. The viscosity of the paint and slight bumps in the wall mean that some lines have run more smoothly than others, introducing unpredictable incidents into a painting which has a very tight overall structure. The painting has a shimmering complexity that gives the impression of many layers receding and advancing, despite consisting of only a single layer of paint.

**Ian Davenport (b. 1966)** studied at Northwich College of Art and Design, Cheshire and Goldsmith's College of Art, London. He was nominated for the Turner Prize in 1991 and was a Prize winner in the 21st John Moores Liverpool Exhibition in 1999 and the Primo del Golfo, La Spezia, Italy in 2000. He was short listed for the Jerwood Painting Prize in 2001. Davenport has had numerous solo and group exhibitions.

### **Trigger questions**

- How do you think this painting has been made?
- Why do you think the artist chose to use the gallery wall?
- Why are there pools of paint at the bottom?
- How many colours can you see?
- Where else do you see colours like these?
- What type of paint do you think it is?
- Describe the surface and texture of the paint? (but remember not to touch)
- Why do you think the artist chose to make such a large painting?

# Things to think about

## Abstraction

Ian Davenport was one of the first British artists to return to abstract painting in the late 1980s. His first abstract works grew out of a series of paintings of paint pots he made in 1988. Davenport said he realised that the process of loading his brush from the can, raising it to the canvas and leaving a trail of dripped paint became more interesting to him than the image he was making.

## Ordinary materials

Since the late 1980s Davenport has consistently used household paint straight out of the can. As an artist he is very pragmatic and he presents us with a straightforward fascination with his medium. He makes no attempt to hide his working process. On the contrary, he revels in the texture and quality of the paint and the unpredictable nature of his pouring technique. For this work he moved across the wall, left to right, spacing the lines and making adjustments using only a single layer of paint.

## Painting directly on the wall

Davenport has only recently begun to make paintings directly on to gallery walls and this is the largest work he has made to date. This work engages directly with the gallery space. It is also by its very nature temporary and will only last for the duration of the exhibition.

## Colour

*Untitled Poured Painting*, 2003 shimmers and glistens with colour. Although he uses only a single layer of poured paint his technique creates an extraordinary visual complexity. He uses a palette of over two hundred colours and combines pale pastels with more intense colours. The bright decorative colours draw us into the work and create an illusion of spatial depth.

## Urban life

Davenport's work suggests the smooth surfaces of industrial production and our modern urban world. He says he has been inspired by commercial delivery vans, cartoons and for this work, in part, by the décor of a local kebab shop.

## Links

Compare and contrast Davenport's work with other painters included in the exhibition such as Margaret Barron, Gillian Carnegie, Dexter Dalwood, Peter Doig and Sarah Morris. Consider the way other artists such as Tim Head and David Batchelor explore colour. Compare other installation work such as Jim Lambie's *Zobop* 2003 or Rachel Whiteread's *Untitled (Rooms)* 2001.

# *Days Like These*

## Key work card for secondary students

### **Peter Doig**

#### ***100 Years Ago 2000***

Oil on canvas

Collection of Beth Swofford, Los Angeles

In this painting a long-haired man sits alone in a canoe, drifting on a vast expanse of blue water. The faint, ghostly expression on his face stares out at us. The sky is a strange pink. On the horizon is an island.

The figure in the canoe is derived from a photograph of the Allman Brothers Band from the inside sleeve of *Duane Allman: An Anthology* (1972). Doig has cut out Berry Oakley, the bassist, and then collaged both the figure and the canoe on to a photograph of Carrera, the prison island off the north-east coast of Trinidad.

**Peter Doig (b.1959)** was born in Edinburgh but moved as child to Trinidad and then Canada. In 1979 Doig moved to London and studied at Wimbledon School of Art and St Martin's School of Art. In 1987 he returned to Canada to live in Montreal. Two years later he returned to London and studied at Chelsea School of Art. In 1991 he was awarded the Whitechapel Artists Award, and in 1993 won first prize in the 18th John Moores Exhibition. In 1994 he was short listed for the Turner Prize. Doig has exhibited widely.

### **Trigger questions**

- Describe the scene depicted in this painting.
- Who do you think this man is?
- Is the man coming from or on his way to the island?
- What sort of weather/climate is suggested by the colour of the sky?
- Describe the paint surface. How has Doig made the imagery look so ghostly?
- Why do you think the painting is called *100 Years Ago*?

# Things to think about

## Memory and enigma

Doig's unusual imagery, strange colours and title seem to suggest memories and past times. Doig says the title refers to paintings made 'a hundred years ago' by artists such as Paul Gauguin. The image offers many possible stories: the man may be floating idyllically, but the oppressive atmosphere and knowledge that the island is a prison, suggests he might be in trouble, perhaps trying to escape. However, the meaning of the painting remains allusive and mysterious. Doig avoids giving any clear answers, 'you can ask what the paintings are about but I can't really tell you. They're really just cyphers for your own imagination.'

## Photographic images as starting points

The starting point for Peter Doig's paintings is often a photograph, an image from a magazine or, in this case, the sleeve of a record. He works on this image - painting, photocopying, collaging and re-photographing it - until it seems to offer a new meaning, and then starts work on his painting. The motif of the canoe has appeared in a number of Doig's paintings and is derived from a still from the closing scenes of the 1980 horror movie *Friday The 13th*.

## Figurative painting

Doig characteristically paints landscapes and he has consistently championed figurative painting. He has been a central figure in the British art world for the last ten years and his commitment to figurative painting has been influential. George Shaw and Gillian Carnegie, both included in this exhibition, were taught by Doig at the Royal College of Art.

## Paint surface

*100 Years Ago* has been painted in thin washes. The strange 'bleached out' quality of the subject is reinforced by his technique of thin marks and stains of oil paint. He says he is increasingly trying to leave more out in his paintings - to try and simplify both the content and the use of material.

## Links

Look at other artists in the exhibition whose chosen medium is painting. Compare Doig's work to that of Margaret Barron, George Shaw, Paul Noble and Gillian Carnegie. Contrast it to Sarah Morris' paintings. You could also make an interesting comparison between Doig and Mike Marshall and Kutlug Ataman's videos.

# ***Days Like These***

## **Key work card for secondary students**

### **Jim Lambie**

#### ***Zobop* 1999-2003**

Multicoloured vinyl tape

Courtesy Sadie Coles HQ, London, and The Modern Institute, Glasgow

Jim Lambie uses vibrantly coloured adhesive vinyl tape that follows the contours of the Duveen galleries. *Zobop* is a further version of Lambie's stock-in-trade floor piece which he first created in 1999. Following the existing architecture of a space, Lambie and his assistants apply strips of vinyl to the floor in alternating colours, working from the outer edges to the centre. Any structural details or peculiarities, such as pillars or alcoves, are progressively magnified, sending multi-coloured tremors across the floor until they collide with lines approaching from the other side of the room. Rhythms build up and the room seems to vibrate, both emphasising and energising the space. Here, the work redefines the architecture of the Duveen galleries, strikingly altering the mood and character of the space.

**Jim Lambie** was born in Glasgow in 1964 and worked in the music industry before studying at Glasgow School of Art. He has exhibited widely and in 1998 he received a British Council award towards a residency at Triangle in Marseille. In 2000 he received a Paul Hamlyn Foundation Award for Artists. Forthcoming projects include solo shows at Inverleith House, Edinburgh and at the Museum of Modern Art in Oxford. Lambie lives and works in Glasgow and New York.

### **Trigger questions**

- What is this made of?
- How do you think this was made?
- Where did the artist start?
- Describe the colours
- How does it make you feel?
- What has happened to the Duveen galleries?
- Do you think vinyl tape is a valid material to make art out of?

# Things to think about

## Transforming space

Lambie completely transforms our experience of the Duveen galleries. Contrast this space with other areas of the Gallery. The tapes create a rhythm and vibration which creates a confusing and disorientating vortex. We are left giddy and feeling we have been transported along a colour-coded track to some other unimaginable abstract space. Lambie says that *'for me something like Zobop, the floor piece, it's creating so many edges that they all dissolve. Is the room expanding or contracting? ... Covering an object somehow evaporates the hard edge off the thing, and pulls you towards more of a dreamscape...'*

## Colour

The bright psychedelic colours of the glossy tape in *Zobop* have a particular effect. The space feels saturated in colour. It seems to vibrate and pulsate. The colours remind one of the 1960s and Pop and Op Art - it is as if we have been thrown into a huge abstract painting.

## Installation art

*Zobop* defies categorisation and creates debate: is it sculpture, architecture or painting? It is an installation in that it exists only as long as it is installed in this space. The work is experienced in time and space and is interactive with the viewer. *Zobop* reminds one of Carle Andre's walk-on floor pieces or Sol Lewitt's instruction drawings.

## Ordinary materials

Lambie uses everyday material, such as vinyl tape, to make something extraordinary happen. He invites us to look at familiar things in a new way. The instant impact and appeal of *Zobop* belies the meticulous and labour intensive work of production. It took a team of helpers approximately one week to install.

## Music

Lambie's involvement in the Glasgow music scene (as both musician and DJ) has considerable influence on his work. He is fascinated by the way music can transform a social environment. Like music, visual art can fill a space and change the way we perceive our surroundings as well as ourselves. He says, *'You put a record on and it's like all the edges disappear. You're in a psychological space. You don't sit there thinking about the music, you're listening to the music. You're inside that space that the music's making for you.'*

## Links

Compare with other installation pieces such as Rachel Whiteread's *Untitled (Rooms)* 2001 or David Batchelor's *The Spectrum of Brick Lane* 2003. Compare with other works that use bright colour such as Tim Head's *Treacherous Light* 2002 or Ian Davenport's *Poured Lines* 2003. Contrast with Sarah Morris's exploration of architecture in works such as *Pools - Fontainebleau II (Miami)* 2002 or Margaret Barron's use of tape as a base for her series of paintings *As it was is now* 2002-3.

# *Days Like These*

## Key work card for secondary students

### Mike Marshall

#### *Days Like These* 2003

Video projection

Courtesy the artist

*Days Like These* is set in the grounds of a hotel garden and records the activity of a rotating sprinkler. The video shows close up views of the garden and every so often the water hits the plants and their leaves and stems quiver violently. The accompanying soundtrack appears to record the sounds of this garden scene - the movement of the sprinkler, dogs barking and birds singing. In fact, the soundtrack has been carefully planned and constructed by the artist so that the sounds are orchestrated in relation to the monotony of the sprinkler's rotation.

**Mike Marshall (b.1967)** studied fine art at Reading University and Chelsea School of Art and is currently working on a PhD at Goldsmiths College, London. His work has been shown in a number of group exhibitions both in the UK and internationally. His first solo exhibition, *Planisphere* (2001), was held at The Economist Plaza, London, followed by *The Earth is Flat* at the Ikon Gallery's Project Space (2002) and *Lizard Afternoons* (2002) at VTO Gallery. Marshall lives and works in London.

### Trigger questions

- Why do you think the artist has chosen to video a garden sprinkler?
- Do you think this is an appropriate subject for art?
- Why do you think the artist made the soundtrack for the video separately?
- Why do you think he has called the work *Days Like These*?
- Why do you think he chose to make a video rather than a painting?
- Look at Marshall's other works on display. What seem to be Marshall's key interests/ concerns as an artist?

# Things to think about

## **The unremarkable**

Marshall likes to explore the unremarkable or overlooked aspects of human experience. He talks about 'focused daydreaming' and a concern to reveal beauty in what initially appear to be uninteresting places. For Marshall the ordinary and everyday can be fascinating.

## **Landscape and light**

*Days Like These* could be described as a landscape. Although it focuses on the sprinkler its real subject is the sunlight on the grass and reflections through the water.

## **Days Like These**

Marshall deliberately uses prosaic titles for his work in order to reinforce his interest in the banal and inconsequential. Note, the title for the whole exhibition comes from this work. Why do you think it was chosen?

## **Contemplation**

Marshall's work encourages us to contemplate a scene. The use of a repetitive movement or motif such as the sprinkler lulls us into a dreamy kind of meditation.

## **Video and photography**

Marshall deliberately chooses video and photography to explore his interests. He avoids complicated techniques focusing on simple camera shots and soundtracks. He also avoids physical human presence in his work encouraging us to identify with the camera's point of view.

## **Links**

Compare Marshall's video works with that of Kutlug Ataman and Nick Relph and Oliver Payne. Contrast Marshall's exploration of the natural world/landscape with the work of Margaret Barron, Gillian Carnegie and Peter Doig. Consider some of the other ways artists in this exhibition try to reveal something fascinating or beautiful within the mundane and everyday.

# *Days Like These*

## Key work card for secondary students

### Susan Philipsz

#### *Songs sung in the First Person on the Themes of Release, Sympathy and Longing 2003*

CD, CD player and public address system

Courtesy the artist

For this work, Philipsz has recorded herself singing a cappella (unaccompanied) versions of four popular songs by Gram Parsons, Soft Cell, Teenage Fanclub and The Smiths. Each song lasts for only 1 ½ to 2 ½ minutes and the recordings will be broadcast at regular intervals, in the exhibition and in other parts of the Gallery, through the public address system (see exhibition map for details).

**Susan Philipsz (b. 1965)** studied at Duncan of Jordanstone College of Art in Dundee from 1989 to 1993 and the University of Ulster from 1993-4. Philipsz worked in New York on a P.S.1 fellowship in 2001 and in Berlin on a residency at Kunst-Werke in 2002. She was short listed for the Glen Dimplex Artists Awards, Irish Museum of Modern Art in 2001. She has exhibited widely including solo shows and public commissions. Her work includes sound and film.

### Trigger questions

- Where is the work?
- What made you realise it was an art work?
- Do you think sound is enough to be considered a work of art?
- Why do you think the artist chose to sing popular songs?
- What do the songs make you think of?
- The recording is only broadcast at certain intervals during the day. Why do you think this is?
- How does the work make you think about the space you are in?

# Things to think about

## Sound as art

Philipsz uses sound, especially her own voice, to create artworks. She explains: *'I have used sound as a medium in public spaces to interject through the ambient noises of the everyday. Using my own voice I attempt to trigger an awareness in the listener, to temporarily alter their perception of themselves in a particular place and time.'*

## Art that mingles

Philipsz wants her work to mingle with other activities in the Gallery, so that some people may hear it without realising it is a work or art. The broadcast is deliberately low in volume and the effect is almost as if one is overhearing someone singing to themselves in the next room.

## Memories and emotions

As the title suggests, the melancholy songs articulate feelings of loneliness and longing. Philipsz is interested in the way popular songs can evoke memories and associations. What do we think of when we hear a familiar refrain?

## Architectural space

Philipsz's work is an installation piece in the sense that it is site-specific. She says she is interested in the way that sound can stimulate a heightened sense of the present in an architectural space. She says her work deals *'with the spatial properties of sound and with the relationships between sound and architecture... Using my own voice I attempt to trigger an awareness in the listener, to temporarily alter their perception of themselves in a particular space and time'*.

## Public versus private space

Philipsz's work contains a paradox - her songs evoke private memories while at the same time reminding the listener of the immediate gallery environment. She creates a tension between past and present, between public and private and architectural and personal space.

## Links

Compare the way other artists such as David Cunningham and Ceal Floyer use sound in their work. Consider the way other artists refer to pop music such as Jim Lambie and Nick Relph and Oliver Payne. Contrast the way other artists such as Kutlug Ataman, Rachel Whiteread or Shizuka Yokomizo explore the tension between public and private space.

# ***Days Like These***

## **Key work card for secondary students**

### **Rachel Whiteread**

#### ***Untitled (Rooms) 2001***

Tate. Purchased with funds provided by Noan and Geraldine Gottesman and Tate International Council, 2003

#### ***Untitled (Stairs) 2001***

Tate. Purchased with funds provided by the National Art Collections Fund and Tate Members, 2003

Mixed media

Whiteread's works are plaster casts of a five-room flat and the space under a staircase. They bring into the Duveen galleries the massive shapes of spaces that once contained all the flux of human life.

**Rachel Whiteread (b.1963)** studied at Brighton Polytechnic and the Slade School of Fine Art. Since the early 1990s Whiteread has been a prominent figure in British Sculpture. In 1993 she was commissioned by Artangel to realise *House*, a cast of a Victorian terraced house in the East End of London. The same year she won the Turner Prize. In 1995 she won the commission for the Holocaust Memorial 2000, Judenplatz, Vienna, her first permanent public sculpture. In 1997 she represented Britain at the Venice Biennale. Whiteread has exhibited widely and has had a number of important solo exhibitions.

### **Trigger questions**

- Describe what you can see?
- What materials have been used? Describe the surface and texture of the work (without touching it).
- How do you think it was made?
- Do you think the forms are solid or hollow?
- Why do you think the artist chose to make them in white?
- How does the work transform the space in the Duveen Galleries?
- Are these works sculptures or installations pieces?
- Try and imagine the space these rooms describe. Look for clues such as windows, door frames and power points.

# Things to think about

## Space

Whiteread brings the space of a house into the space of the gallery. Consider how the Duveen Galleries is transformed by this massive installation. A major theme in Whiteread's work is the exploration of space and form. By casting the space around a form she turns inside outside and transforms space into solid form.

## Plaster

Throughout her career Whiteread has consistently used plaster as one of her casting materials. She says she likes the surface of plaster and has compared her work to frescoes. The plaster surface often reveals the history and method of casting of the object. However, for her work in this exhibition she has used a blank release casting agent which has left the surfaces of the sculpture clean and smooth.

## Memory and mortality

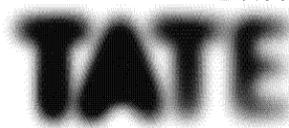
Whiteread described an earlier work, a cast of the living room of a deserted Victorian house, as an attempt to 'mummify the air in a room'. She has also likened her casting process to making a death mask. The work shown here is the fossilised interior of an entire home which holds memories of how the space was used. Instead of being a symbol or a representation of a flat, it is a physical impression of an indoor space that was really lived in.

## Domesticity

Whiteread's work makes us think about how this house was once used. We wonder who lived there and what went on. We think of how each space was used according to family needs such as eating, sleeping and washing.

## Links

Compare other works that have been installed in the Duveen Galleries (Jim Lambie and Ian Davenport). Consider how other artists such as Nathan Coley and Dexter Dalwood explore history and memory. Compare Kutlug Ataman and Shizuka Yokomizo's treatment of private/domestic space. Contrast Whiteread's work with Nathan Coley's *Lockerbie Witness Box*, 2003 and Richard Deacon's work in the sculpture court.



# Days Like These

## Notes for Teachers

### A Questionnaire

We would greatly appreciate it if you would fill in this brief questionnaire to help us develop our teachers' resources in the future (please at any time use the back of this questionnaire).

1 How helpful did you find the *Notes for Teachers*? (Please circle)

Excellent                  Very helpful                  Helpful                  Satisfactory                  Unsatisfactory

2 How did you use it?

a) To support your lesson planning

b) To give directly to students?

c) As additional material to the *Tate Britain Teachers' Kit* (which gives ideas for planning and structuring a group visit to any exhibition or display at the gallery, and is on sale at £12.99, in Tate Britain shops. To order call 020 7887 8869/70).

d) Other (please describe)

3 Please describe how you structured your exhibition visit.

4 On average, how much time are you prepared to spend reading/working with your *Notes for Teachers*?

5 What did you think of the level the notes were pitched at? (Please circle and note your key stage)

Too high                  Just right                  Too low                  Your key stage

6 Do you have any suggestions for future developments of *Notes for Teachers*? (Please use the back if necessary).

**Many thanks for filling in this questionnaire.**

**Please send it to, Miquette Roberts, Tate Britain, Millbank, London, SW1P 4RG.**