

Real Life: Film and Video Art
26 October 2002 – 26 January 2003

Tate St Ives
2002/3

Notes for Teachers

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Introduction

This autumn Tate St Ives presents ***Real Life***, an exhibition of film and video art. It brings together pieces by some of the leading practitioners in the world. Artists include Tracey Emin, Gilbert and George, Susan Hiller, Steve McQueen, Shirin Neshat, Bill Viola, Mark Wallinger and Sam Taylor Wood.

The works in ***Real Life*** explore aspects of the human experience in contemporary times and deal with issues such as spirituality, sexuality, intimate relationships, isolation, violence and the politics of gender. The gallery spaces have been temporarily altered in an intriguing manner to enhance aspects of the work on show.

Please note: Also on show, and quite unconnected with the video works is a collection display in Gallery 1 entitled, *The Essential Image* and temporary installations by Kosho Ito and Richard Long. If you would like to focus on this work and do not already have a copy of the supporting information please contact us on 01736 791114.

So how do we approach Real Life?

Real Life is a challenging exhibition which invites you to consider a wide range of issues. There are many starting points that you could develop according to your group's interests and needs. You need to plan your visit carefully according to the focus you choose. **Please note that the exhibition includes graphic imagery and explicit language as well as strong emotional content. We would strongly advise that if you are considering a group visit teachers should wherever possible visit the exhibition before they bring a group. We are therefore offering free admission to teachers during the course of the exhibition. Catalogues and other publications relating to the works on display are also available at the exhibition study point so that you can find out more about the artists and works on display before viewing the exhibition. We recommend that teachers and group leaders discuss a planned visit with a member of our team over the phone and we would be happy to arrange an appointment to talk to a member of education staff about the show in advance.**

The aim of this pack is to provide information about the exhibiting artists, information about the works on display and suggestions of themes and issues to consider and discuss. Information on resources and further reading is also included.

Real Life: Some facts and questions

Why is it called *Real Life*?

This exhibition has been called *Real Life* because of the selection of works on show. It brings together a range of pieces by leading practitioners in the world. Their work is diverse but explores a common thread concerning life experience and the frailty of human nature. The title also draws our attention to the role film and video has within our lives and its capacity to both reveal and transform reality.

This is the first time that Tate St Ives has focused on video work on such a large scale. A key aim of the exhibition is to give the audience in the South West an opportunity to see video works from the Tate Collection. The selection aims to give visitors a strong emotional experience. Some of the works directly intend to shock and challenge the viewer and raise sensitive issues with regard to sexuality, politics and violence.

What is video art?

Video art is art using the medium of video. Initially artists made video technology an extension of their own artistic practice using it as a new medium. More recently a number of artists have used video as their key means of making work.

The first British video was made by John Hopkins in 1968; he was also the first person to organise a video arts festival in 1969. Video Art is now some thirty-seven years old and, as in many other specialisations, has changed dramatically through its four decades of development. Alongside this are the technical innovations and inventions by both scientists and artists. Video history is a large subject, which has gradually merged with the wider context of multimedia art and is shown in museums and galleries around the globe.

When is video art?

Video is art when an artist chooses it to be so. Video art tends to be rough, non-commercial, and the product of personal expression by an artist. Video art is produced and exhibited within an art context often critiquing mainstream film and video and television culture.

Film or video? .

Artists choose film or video according to their intentions and interests. Film requires processing and treatment, whereas video can be recorded and shown in instant time, instant playback. Film is a more contemplative medium, it takes the audience away from reality making them spectators. Video has a more interactive potential for artists.

Some artists have taken film footage and transferred it to videotape, and then projected it in gallery spaces (sometimes directly onto gallery walls, others onto screens) giving the images a cinematic scale but leaving spectators free to move about in the galleries sculptural space.

The Body and Video art

Video art often involves an intimate address to the viewer. Unlike commercial television and film it often attempts to strip the audience of their state of invisibility and raise questions of who's watching who? Much early video work was formally very simple, often with the artist in their studio with his/her body as the sculptural material, moving about to make different configurations, or addressing the viewer directly through the camera, just letting the tape run to its end, deliberately rejecting conventional editing.

Gender and sexuality

Much video art has dealt with questioning and redefining gender roles within society. Artists have used video to challenge ideas about the body and sexual identity.

A number of feminist artists have taken advantage of video for its ability to be used to re-appropriate their own bodies as sites of meaning and pleasure. They have often used their own biography or stories in an attempt to develop a new feminist aesthetic of the personal, creating an alternative cultural history. They have used both the personal and the political to emphasise their qualities as human beings and hence help to override the degraded sexual reading associated with the male gaze and it's objectification of the female body image.

Some questions to consider when looking at the works in *Real Life*

- What are your immediate reactions to the film/video?
- Is it colour or black and white?
- Is there a soundtrack? If so, how does it relate to the visual imagery?
- What sort of film techniques does the artist use? (e.g. close up views, awkward angles, slowing down the frames, dramatic lighting).
- How long is the film/video?
- What do you think the film/video is about?
- What particular issues does the artist seemed concerned with?
- Is it about real life?
- How does the work make you think about time?
- Do you feel part of the film or simply an observer?
- How does this particular film and gallery space make you feel?
- Does it make you consider aspects of life in a new way?

The Mall

Mark Wallinger *Angel* 1997

Duration 7 minutes 30 seconds.

In *Angel* the artist wears dark glasses and taps the ground with a blind person's white stick. He walks on the spot at the foot of the moving escalator in the Angel Underground station, London, all the while delivering a monologue, repeatedly reciting the first five verses of St. John's Gospel from the Holy Bible of 1611.

The sounding words are oddly indistinct and Wallinger's voice has a garbled quality, this is because the artists recorded himself saying the words backwards, the tape was then reversed during editing so that the words would make sense when played. As a result of this the action of the film is seen in reverse, the end of the film being at the beginning and the people on the escalators appearing to walk up and down backwards. *Angel* ends with Wallinger stopping walking and talking and in mock ascension rises slowly up the escalator to the sound of Handel's *Zadock the Priest*.

Mark Wallinger (b 1959) is one of a number of young British artists who studied at Goldsmiths College, London in the eighties. He has used painting, photography, installation and video in his works, and is keen to involve the viewer in decoding their meaning. His approach is to question the traditions and values of contemporary society with a reflective irony, which often uses self-mockery and humour. Other subjects he has investigated are; Horse Racing, Football and Englishness, he explores contemporary references in the framework of historical conventions of representation. Wallinger has exhibited widely and he was short-listed for the Turner Prize in 1995. He was awarded the Henry Moore Fellowship at the British School in Rome in 1998.

Things to think about

Religion and faith: *Angel* forms the first part of *Talking in Tongues* Wallinger's trilogy; each video exploring the theme of religion and faith. Through visual imagery and the soundtrack, Wallinger plays with the ideas of 'angel', 'blind faith' and 'ascension' in a mischievous and ironic way. We are encouraged to think about religious belief and faith in a realm beyond the visible world.

Artist as actor: Wallinger is the focus of this video. It is his performance that we are invited to view. We are encouraged to think the significance of his character as a 'blind man'. The video is a construction although we are invited to consider it as a 'real' event. Wallinger thereby challenges us to consider this piece as a modern day metaphor for a serious subject.

Time and movement: Wallinger presents us with a series of paradoxes; time and speech appear to run forwards while in fact playing backwards, going up is coming down, and moving is staying still, as a result the supposed truth of the documentary appears to be undermined.

The metropolis: Wallinger choice of location emphasises the urban environment. The scene draws our attention to the monotony of every day life. People come and go – part of the great wheel of city life. Wallinger himself reminds one of buskers and beggars often seen in the Underground. On the surface there is nothing untoward. It is only when we listen and look carefully that we notice the time/speech transposition. Suddenly the monotonous is transformed to the absurd and we spot people running backwards up and down the escalators.

Lower Gallery Two

Bill Viola *The Reflecting Pool* 1977-79

Sam Taylor Wood *Brontosaurus* 1995

Tracey Emin *CV (C**t Vernacular)* 1997

Bill Viola *The Reflecting Pool* 1977-79

Duration 7 minutes

The Reflecting Pool focuses on an image of a pool. The film is constructed using three completely different types of time: measurable flow of real time; time condensed as time-lapse; and time at complete standstill. Light and colour change as we follow the various time sequences; the 'pool' is actually a pond in Saratoga Springs near New York. We see the artist walk toward the pool, stand and concentrate, limber up, pause again and then dive out into the air above the pool. At this point his image stands still, frozen solid in the air. We notice that his body makes no reflection but that the water continues its life beneath him; waves ruffle its surface, its colour changes, concentric circles appear. Meanwhile, the figure of the artist is transformed slowly into pure light. Soon, other images of figures appear as though we are seeing into the pool's memory, the water turns black, images continue to appear and disappear, the sequence concludes with the diver emerging from the water completely naked, reborn. He levers himself out of the pool and is seen walking away down the winding path by which he had originally come into view.

Bill Viola (b.1951) is an American video and sound installation artist. He has been making videos since the early 70's and it is the only medium that he uses in his art practice. Today he is considered as one of America's most important video artists and a major influence on many younger video artists. He studied video and electronic media at Syracuse University, New York and he also studied with the composer David Tudor and the Composers Inside Electronic Group. His work has been marked by his use of innovative technology and by culturally diverse sources which focus on human experience.

Things to think about

The pool as a metaphor. The image of the pool is used as a metaphor, for that which one must go through or immerse oneself in to be reborn to a state of higher knowledge, and therefore release from ignorance of our true nature. *The Reflecting Pool* is one of a set of videos made by Viola between 1977-1980. In this early work he deals with his main interest, Eastern and Western mysticism, and the transformation from a state of unknowing to one of 'transtation'. It is interesting to note that the use of water as a subject in Viola's work has a rich tradition in works of art in video history.

Time. Consider how Viola uses time in this film and compare his use to other artists in the show such as Wallinger and Taylor Wood. Viola's attitude to his medium is interesting in that he believes that the raw material of his work is not the camera or the monitor, but time and experience itself. In other words, the work does not comprise of the image on the screen or wall, but in the mind and heart of the person who sees it. Not that he thinks that the heart and mind of the viewer is a blank canvas, since everyone comes to the work with their own cultural baggage. It must also be stated that the artist as skilled director is able to manipulate many factors of the experience; space, acoustics, duration, sequence and scale; all these can influence the experience and point to possible meanings.

Emotional response. Viola's intention is to evoke an emotional response in the viewer. He is therefore interested in the perceptual physiological language of the image. He understands sound as a physical force in the work since it acts directly upon the emotions, so that using 'duration' as physical experience is an important part of his work.

Cycle of life. *The Reflecting Pool* could be seen as cycle of life. Viola has explored the subject of birth, baptism, spiritual purification, death and rebirth in other works as well. Here there is the double meaning of the word 'reflection' – on the one hand a mirrored reflection, and on the other, deep and considered thought.

Sam Taylor Wood *Brontosaurus* 1995

Duration 9 minutes 57 seconds.

Brontosaurus sets the image of a naked male dancer against a Samuel Barber soundtrack. Taylor Wood has said of this piece, *'First I filmed a man who was dancing naked in his bedroom, to the rhythm of very fast techno-jungle music. Then I took away the music and projected the film in slow motion. While I was filming, his movements became almost alien, they made no sense, he went through all these motions and they ended up seeming clumsy. In slow motion they became very beautiful, but totally ungainly. Then I changed the music and introduced Samuel Barber's Adagio for Strings, a melancholy excerpt...it became a eulogy to living, even if the person seems to be doing a dance of death, because it is so fragile, delicate and vulnerable.'*

Sam Taylor Wood (b.1967) is a photographer, film and video artist. She studied at Goldsmiths' College and lives and works in London. In 1998 she was short-listed for the Turner Prize.

A great deal of Sam Taylor Wood's early work had a consciously 'in your face' style, and she has often used her own body to bring the personal to the fore. Her images are highly constructed, but appear to have an off hand spontaneity about them. The laying bare of herself and her desires, occurs in much of her work, being used to investigate the limits of such concepts as responsibility, intention and effectiveness.

Taylor Wood presents characters in situations of isolation and self-absorption, their familiar, even mundane surroundings and poses belying more or less hidden states of emotion crisis. She is interested in exploring the difficult distinctions between real life and theatre and the public and private.

Things to think about

Naked and alone The dancer is performing an activity which usually takes place in a public space and which mixes acting with self-expression. In the slowing down of the action and stripping the dancer he appears lost in a private ritual and oblivious of our presence, and therefore in a state of vulnerability, the music increasing the distance between performer and audience. Of course the tradition of the male nude has a long history in the visual arts – Taylor Wood's moving naked dancer invites us to revisit that tradition in a shocking way.

Reality and artifice. Taylor Wood challenges us to think about what is real and what is constructed. The dancer is hemmed in a small 'real' room while the slow speed and music make it timeless and 'unreal'.

Soundtrack. The music overlays the image as a representation of emotional limit, while the carnival dance enacted by the man at times appears to take its cues from the classical music although the reasons for his actions are driven by other emotions. There is an extraordinary poignancy to using Barber's Adagio because it was used by the directors Oliver Stone in *Platoon* 1986 and David Lynch in *Elephant Man* 1980 – two films which address male heroism and deformity. Barber's piece has added poignancy today because most people will recognise it from its use in relation to the grief of September 11.

Primal nature. The dancer seems to move between heroic elegance and beauty and awkwardness and pathos. The associations suggested by the music reinforce this juxtaposition of a strong physical body with a sense of alienation and vulnerability. The film covers a range of contradictory human states and feelings. The primal nature of the piece suggested by the title is comically referred to in the left hand corner of the projection, by a pink stuffed dinosaur.

Tracey Emin *CV (C**t Vernacular)* 1997

Duration approx. 8 minutes.

Emin's video **CV** is an accompaniment to her work on paper (*Tracey Emin C.V.*, 1995) and is a potted history of the artist's professional and emotional life from conception until 1995. This 'curriculum vitae', read aloud by Emin, constitutes the sound track to the video and provides contrasting background to the visual information on display. As Emin narrates her story of trauma and abuse, mixed with pleasure and success, the video takes the viewer on a journey through the artist's home. The artist is not visibly present in person until the last frames when she appears curled up naked on the floor of her sitting-room at the feet of her mother (who wears black sunglasses and looks away from both her daughter and the camera).

Tracey Emin (b.1963) is a British artist born in London and trained at the Royal College of Art. Her subject matter is blatantly autobiographical: her family, her twin brother, the abuse she suffered and her subsequent sexual history, as well as her life as an artist are recounted in a variety of media and art forms. She has always used writing as a part of her process and has made a large number of video works. Emin has exhibited widely and in 1999 she was short-listed for the Tate Gallery's Turner Prize exhibiting her *Bed*.

Things to think about

Video as self-portrait. Like Emin's hand-written CV, the video constitutes her self-portrait, in this instance adding a component of a journey around the space of her apartment to her narrating voice.

Real life. Emin narrates the story of her life in all its raw detail. She combines the shocking with the mundane, the public with the private in an extraordinary way. The video was originally titled *Tracey Emin Curriculum Vitae*, but the artist later replaced the words 'curriculum vitae' with 'cunt vernacular' as a pun referring to the sexual history recounted in the narrative.

We are left wondering what's real (authentic) and what's exaggerated. But perhaps more than anything we are given a glimpse of what's real to Emin. This encourages us to reflect on the significance of events in our own lives.

The female body and experience. The film encourages us to take a voyeuristic view of her apartment but it is only in the last frames that we actually see her body. Throughout the video Emin combines the sexual and emotional to draw out her experiences as a woman. She highlights here traumatic experiences as if to reclaim herself and transform past events into something more positive.

Visual and verbal connections. As you listen Emin creates some strange juxtapositions between the visual images within her apartment and the verbal account. A carefully positioned Turkish flag – Emin's father is Turkish; a view of a magazine article about Emin and fellow artist Sarah Lucas (b.1963), a stripy bag with EMIN appliquéd on it, a typical Emin monoprint and a snapshot of the artist doing a performance are all the recognisably personal items in this strangely depersonalised intimate space.

Gallery Three

Steve McQueen *Bear* 1993

Duration 10 minutes 35 seconds.

In *Bear* McQueen projects a huge filmic image of two male black naked wrestlers, one of them being the artist. The film is slowed down to 50 frames a second, which is not the usual slow motion speed. The film (which has been transferred to video) is black and white and no sound is used.

After leaving Goldsmiths College in London in 1993, **Steve McQueen** (b. 1969) went to New York to study film making at the Tisch School of Arts. He felt that the idea of working with other people both physically and emotionally was better than working alone. His approach is improvisatory and he shows his films in art galleries, not cinemas, because he wants the viewer to be a participant and not just a passive audience. McQueen works with a single cinematographer, his work draws on the language of European art cinema of the past 60 years. McQueen was the winner of the 1996 ICA Futures Award and the 1999 Turner Prize.

Things to think about

Silence. McQueen deliberately chose no sound because he wants people to become aware of themselves. He says, *'...when people walk into the space they become very much aware of themselves, of their own breathing. I want to put people in a situation where they are sensitive to themselves watching the piece'*. The silence also focuses our attention on the movement of the wrestlers and the visual effects.

Black and white film. McQueen has tended to focus on making black and white films. Consider how important this is to the overall impact of *Bear*. McQueen exploits the medium using dramatic light and shadow which is disorientating and at times quite abstract.

Black masculinity. Consider how *Bear* is a powerful erotic and visually exhilarating celebration of black masculinity. The dramatic lighting, extreme close-ups and visual abstractions focus on the beauty of the black male body.

Tenderness and aggression. The two men are locked together in a physical sequence which changes from confrontation to embrace, from dance into fighting and back again. Laughter is replaced by tension, there is no origin or resolution to the confrontation.

Lack of narrative. McQueen's works are usually short and well structured with only one, two or three takes to build them into a cohesive experience. They challenge the need for narrative in film using instead rapidly shifting points of view, close ups and very high or low camera angles, giving drama to the action.

Movement. In *Bear* the wrestlers keep filling the screen, blocking out the light McQueen emphasises the movement of the figures and the inference of aggression. His original idea for the film was just to let the protagonists clash and to see what would happen.

Gallery Four

Susan Hiller *An Entertainment* 1990

Duration 20 minutes (Film screened every half-hour)

An Entertainment is a projection piece, which uses all four walls of a darkened gallery space to explore and dissect the traditional children's entertainment of the Punch and Judy show.

Susan Hiller (b. 1942) is an American born artist who moved to London in 1973. She studied archaeology and anthropology, tribal art and linguistics before working as an artist. From the 1970s Hiller has included social, anthropological and feminist concerns within her persistent questioning of traditional artistic notions of authorship, subject matter and methodology. She articulates her ideas through painting, sculpture sound, printed texts, video, photography and drawing in large scale installations. Hiller often uses the methods of the anthropologist proceeding from observation of everyday detail towards consideration of a subject's wider ideological significance.

Things to think about

Punch and Judy. Hiller examines the tradition of Punch and Judy, a children's puppet show presented on the miniature stage of a tall collapsible booth traditionally covered with striped canvas. The show originated within theatre of the Italian Commedia dell'Arte in the seventeenth century and has functioned as family entertainment for parties, festivals and seaside holidays. The hooked-nose, humped back Punch is on the manipulator's right hand, remaining on stage all the time, while the left hand provides a series of characters such as baby, wife (Judy), priest, doctor, ghost, crocodile, policeman and hangman for him to nag, beat and finally kill.

Hiller highlights how children become complicit with the antics of Punch and reveals that, as with many children's fairy stories, there is a more disturbing side to this slapstick.

Violence. Hiller examines the Punch and Judy show and reveals it as a frightening lesson in the acceptability of wife beating, general brutality and abuse. Her video emphasises the sinister, violent aspects of this traditional story.

Good and evil. The traditional Punch and Judy show plays with ideas about good and evil, love and hate. Hiller emphasises the significance of this dichotomy in the way that she presents her piece.

Sound. Hiller uses a range of sound devices such as slowing down the film and voiceovers. Snippets of sound startle the viewer while the distorted voice of Punch takes on even more resonance.

Speed and projection. *An Entertainment* uses all four walls of the gallery space, causing the viewer to turn constantly in the space in an effort to catch up with its fast changing images. Hiller also slows down the film so that the images become quite blurred and abstracted at times.

Colour. Hiller uses colour for dramatic effect. At some points the images become so blurred they appear almost like abstract patches of colour while at other times the strong colours jolt the memory and of the traditional primary colours used for the children's show.

Entertainment. Hiller uses video to explore the subject of theatre, disguise and entertainment. She questions who's being entertained and by whom. Thereby she raises issues of gender and power in society. It is worth considering who's the enemy in *An Entertainment*.

Gallery Five

Shirin Neshat *Soliloquy* 1999

Duration 17 minutes 30 seconds

In *Soliloquy* the viewer is positioned between two life-sized parallel projected narratives that run on a continuous loop, with a rich soundtrack. The two projections depend upon one another and a link is established between them. Through the visual narrative and symbolism we enter the split world of a Muslim woman who frequently crosses the border line between two times and cultures; one ancient with held traditions and codes of social conduct, the other the modern world of the 21st century New York.

Shirin Neshat is an Iranian born artist (b.1957) who has lived in the USA since she was seventeen. Her career as an artist dates from 1993 when she began taking photographs entitled *Women of Allah*. Neshat has subsequently made a number of video installations in which she evokes the traditions of a Muslim society while relating the work to the broader international culture. Shirin Neshat's works, with their use of many actors/extras, plus her wide angle long shots often taken in ancient landscape, seem to owe a lot to European avant-garde film practice of the 1960's.

Things to think about

Soliloquy. Consider the title of this film. Soliloquy means an act of speaking one's thoughts aloud when by oneself or regardless of any listeners, especially by a character in a play. Hence we are encouraged to think we are observing private thoughts and experiences but at the same time we know that the woman is acting for the camera.

Narrative. Consider how Neshat constructs narrative in this work. She used two projected narratives to extraordinary effect. We enter the story of this woman yet much of the narrative is constructed in terms of poetic, symbolic and metaphorical imagery.

Architecture. Neshat uses architecture as a cultural symbol. It represents each culture and its historical and ideological structure.

Identity, isolation and loss. Neshat raises issues surrounding the identity of a Muslim woman living in the 21st century. The woman appears to be uneasy in both places, and occupies an exiled existential excluded world from which she tries to take flight by moving back and forth between the two locals, in hope of finding an answer to her malaise. But at the heart of the film stands the experience of the loss of a daughter, and the child's nomadic emotional and spiritual search for identity and wholeness.

Soundtrack. The rich seductive soundtrack surrounding the imagery intensifies the experience of the film.

The Studio

St Ives Artists On Film

Patrick Heron

South Bank Show, Edited & Presented by Melvyn Bragg
LWT 1986

Running time: 53 minutes

*Available in the Bookshop £14.95

Leach & Hepworth: The Story of Two Great Artists

TSW Leach 1970, Hepworth 1968

Running time: 58 minutes

*Available in the Bookshop £16.95

Alfred Wallis: Artist & Mariner

Arts Council 1969

Running time: 21 minutes

Café

Gilbert & George *Gordon's Makes Us Drunk* 1972

Duration 11 minutes 17 seconds.

In ***Gordon's Makes Us Drunk*** the artists, Gilbert and George are shown seated at a table getting drunk to a soundtrack of Elgar and Grieg. They maintain their deadpan expressions throughout and repeat the declaration 'Gordon's makes us very drunk'. At the beginning of the film you can see a close up view of the Gordon's gin bottle to which they have added their names to the label on either side of the Royal crest.

The British sculptors **Gilbert Proesch (b. 1943)** and **George Passmore (b. 1942)** met in 1967 as students at St Martins School of Art in London. They initially worked as sculpture-performance artists before involving themselves with video making in the early seventies as an extension of their 'acting out' practices. What made them unique was the fact that they worked together as artists and made artworks that consistently challenged notions of creativity. In 1971 they made their first photo-piece for which they are now well know. Many of these works explore ideas about religion, class, royalty, sex, hope, nationality, death, identity, politics and fear. They have exhibited their work world-wide.

Things to think about

Video as presenting the private world of the artist. Gilbert and George use the medium of video to invite the audience into their own private world. However, they do not present us with real life but rather a ritualised performance sending up their liking for becoming drunk. This piece is an early example of artists using video to explore their private life. It is interesting to compare it with, for example, the work of Tracey Emin or Sam Taylor Wood.

Every day life: Much of Gilbert and George's work challenges the idea of high art claiming that art can be about the everyday. Here we are presented with an every day situation, even to the point that we see people walking past the window outside. However, we also know that the situation is totally constructed for us and the formal composition (two sitters, table, window) reminds one of a portrait painting. As with much of their work, Gilbert and George exploit an everyday scene and subject to raise a range of issues. Apparently gin and tonic became Gilbert and George's drink of choice in 1971. They said they picked Gordon's because 'it was the best gin'.

Irony and humour. The soundtrack combined with Gilbert and George's deadpan expressions in this video highlight the irony of the situation. From time to time they speak the words 'Gordon's makes us very drunk', it becoming almost a mantra in comic guise. The video creates an absurd scene that encourages us to think about identity, nationality and 'good behaviour'.

Resources available in the Gallery

There is an **Exhibition Study Point on Level 3** that has a selection of books relating to the exhibition. You can also access the Tate Gallery **Collection Database** on line at this point.

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

A 32 page **Broadsheet** *Real Life Film and Video Art* including texts by Susan Daniel-McElroy and Andrew Dalton is available, price £3

Further Reading

* Indicates they are available in the Tate Shop

General

Armes, R. *On Video* London and New York, Routledge 1988.

Cadwallader H, *Video Positive '93* Varient (14) Summer, 1993.

Cubitt, S *Timeshift-on Video Culture*, London and New York, Routledge, 1991.

Hall, D & Fifer S J, *Illuminating Video: An essential guide to video art*, New York, Aperture/BAVC, 1993.

Haskell L, *Video Positive 89*. Liverpool, Merseyside Moviola, 1989.

Diverse Practices, British Video Art History, Arts Council 1996

Oursler, T, *How We Make Video Art is the Only Hope of Remaining Vital in our Present Culture* [details needed]

*Darling, Ferguson et al, *Douglas Gordon*, MoCA, Los Angeles £27.50

Tracey Emin

Brown, N, Kent, S, Collings, M *Tracey Emin: I need Art Like I need God*, exhibition catalogue, Jay Jopling/White Cube, London, 1998

*Merk, Mandy, *The Art of Tracey Emin*, Thames and Hudson, £12.95

Gilbert and George

Jahn, W *The Art of Gilbert and George*, London, 1989

Ratcliffe, C *Gilbert and George: The Complete Pictures, 1971-85*, London 1986

**Words of Gilbert and George* edited by Obrist and Violette, Thames and Hudson £19.95

Susan Hiller

The Revenants of Time, exhibition catalogue, Matts Gallery, London, 1990

Steve McQueen

Steve McQueen, exhibition catalogue, London ICA, 1999

Turner Prize, exhibition catalogue, Tate Gallery, 1999

Shirin Neshat

*Milani, Farzaneh Shirin Neshat, Charta, £17.95

Sam Taylor Wood

Sam Taylor Wood, exhibition catalogue, Fondazione Prada, Milan, 1997

Sam Taylor Wood, exhibition catalogue, Chisenhale Gallery, London 1996

Turner Prize, exhibition catalogue, Tate Gallery, 1998

* *Sam Taylor-Wood*, Hayward Gallery catalogue, Steidl Verlag £25

Mark Wallinger

Mark Wallinger, exhibition catalogue, Ikon Gallery Birmingham, 1995

Turner Prize, exhibition catalogue, Tate Gallery, London, 1995

Mark Wallinger: Credo, exhibition catalogue, Tate Liverpool, 2000

* Hunt, Ian, *Mark Wallinger*, Tate Publishing £19.99

Bill Viola

Bill Viola: Installations and Videotapes, exhibition catalogue, MOMA New York, 1987

Bill Viola: Slowly Turning Narrative, exhibition catalogue, Philadelphia, 1992

Bill Viola: Unseen Images, exhibition catalogue, Dusseldorf, 1994

Bill Viola: Stations, exhibition catalogue, Stuttgart, 1996

Bill Viola, exhibition catalogue, Los Angeles County Museum, 1997-8

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

www.tate.org.uk Tate Gallery on line

www.groveart.com Grove Dictionary of Art on line (subscription fee required)