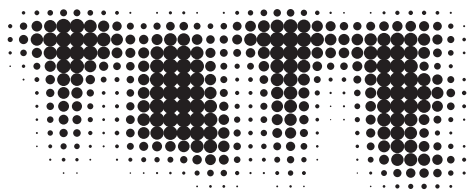


# STEVE M<sup>c</sup>QUEEN

13 FEBRUARY – 11 MAY 2020

## LARGE PRINT GUIDE

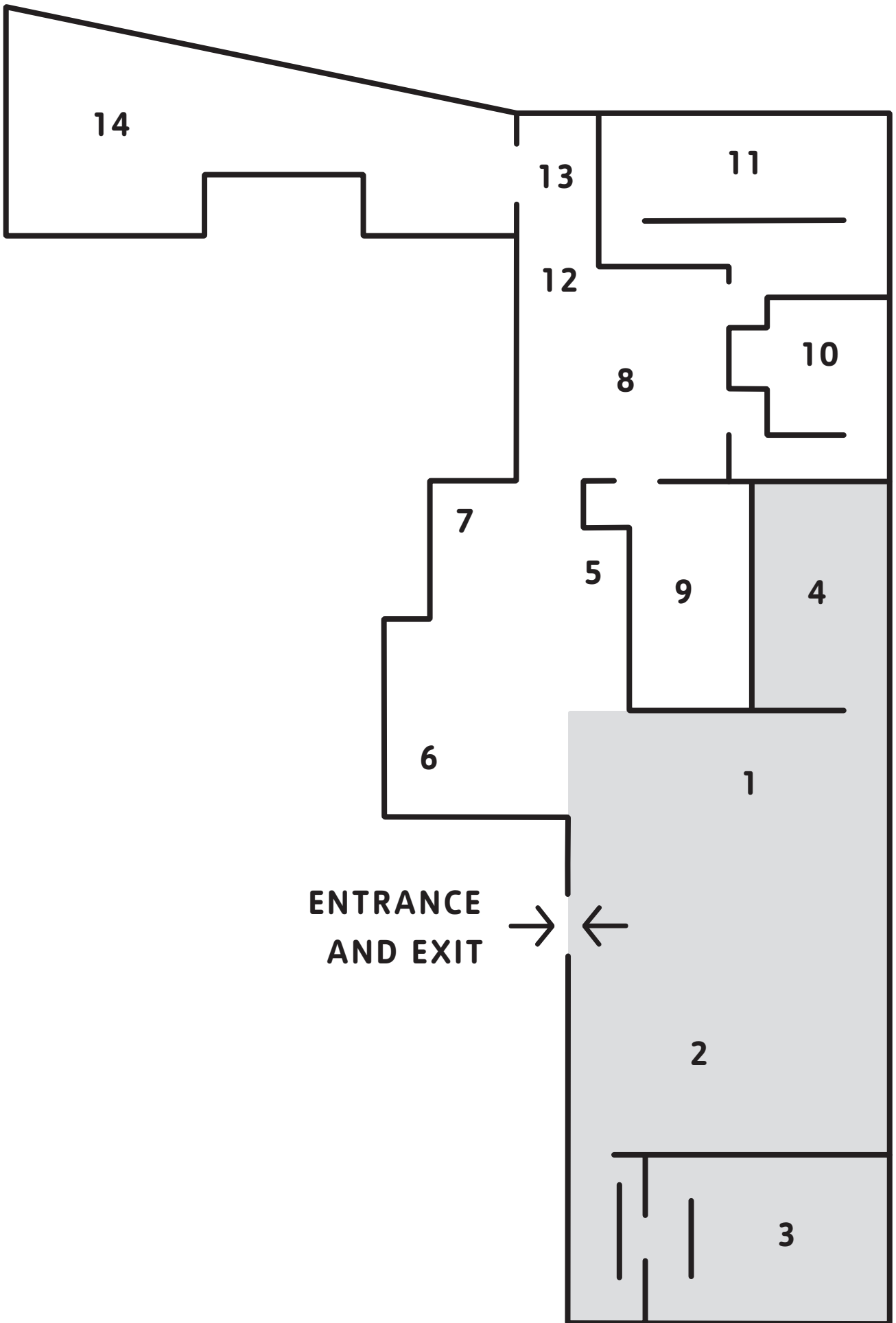


## STEVE M'QUEEN

Artist and film-maker Steve McQueen is celebrated for his uncompromising vision. Born in London in 1969, his art combines an experimental approach to the moving image with a sensitivity to the social and political conditions we live in. Many of his works are poignant portraits of place and time. Since 2008 he has also directed four feature films, including the Academy Award-winning **12 Years a Slave** 2013. Developed in collaboration with McQueen, this exhibition focuses on his work as an artist since 1999, the year that he won the Turner Prize.

The layout of the exhibition is open and non-chronological. McQueen believes that the act of looking is central to his art. 'The fact of the matter is I'm interested in a truth', he has said. 'I cannot put a filter on life. It's about not blinking'. His **Year 3** project, an epic portrait of London through the traditional format of the class photograph, is on show at Tate Britain until 3 May 2020.

# SECTION 1



## **Section 1**

- 1. Static 2009**
- 2. Once Upon a Time 2002**
- 3. Western Deep 2002**
- 4. Illuminer 2001**

## Enter the room on the left

### 1. **Static** 2009

Film, 35mm, shown as HD, colour, sound

Running time: 7 min 3 sec, continuous projection

**Static** was filmed from a helicopter circling around the Statue of Liberty in New York Harbour. It was shot shortly after the monument was fully re-opened following the September 11th attacks. Flying alongside the statue, the camera presents us with startling close-up views of its oxidised copper surface. The continual sense of movement is disorienting, undermining its sense of permanence and stability.

Tate. Purchased with assistance from Ivor Braka,  
Thomas Dane, Mrs Wendy Fisher and Zamyn, 2011  
T13425

## Continue clockwise

### 2. **Once Upon a Time**

2002

Sequence of 116 35mm slides, shown as digital,  
colour, sound

Running time: 70 min, continuous projection

This sequence of images was originally selected by a NASA committee in 1977 to represent life on Earth. They were sent into deep space on the Voyager I and II missions. The spacecraft have now progressed beyond the solar system, travelling further than any other man-made object. Showing workers, childbirth, cities, nature and chemical formulas, the images reveal a utopian belief in the achievements of humanity. There is no indication of poverty, disease or conflict. Made working with the acclaimed linguist William J. Samarin, the accompanying soundtrack consists of 'speaking in tongues', also known as glossolalia, an incoherent speech with language-like rhythm and melody found in some religions and traditions.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery. X64611

## Continue clockwise

### 3. **Western Deep**

2002

Film, Super 8mm, shown as video, colour, sound

Running time: 24 min 12 sec

Screened every half hour

No entry after film has begun

The TauTona mine in South Africa, known as 'Western Deep', is the world's deepest gold mine. Employing more than 5,000 people, it operates twenty-four hours a day. The film begins in complete darkness as the miners descend three-and-a-half kilometres underground. McQueen documents an intense work regime where the temperature can reach over ninety degrees Celsius. Accompanied by jarring sounds created by the mechanical equipment, **Western Deep** is a hellish representation of labour that makes the silent resolve of the miners all the more powerful.

Tate. Purchased 2005

T12019





**Continue to the small room in the opposite corner  
of the section (consult map)**

**4. Illuminer**  
2001

Video, colour, sound

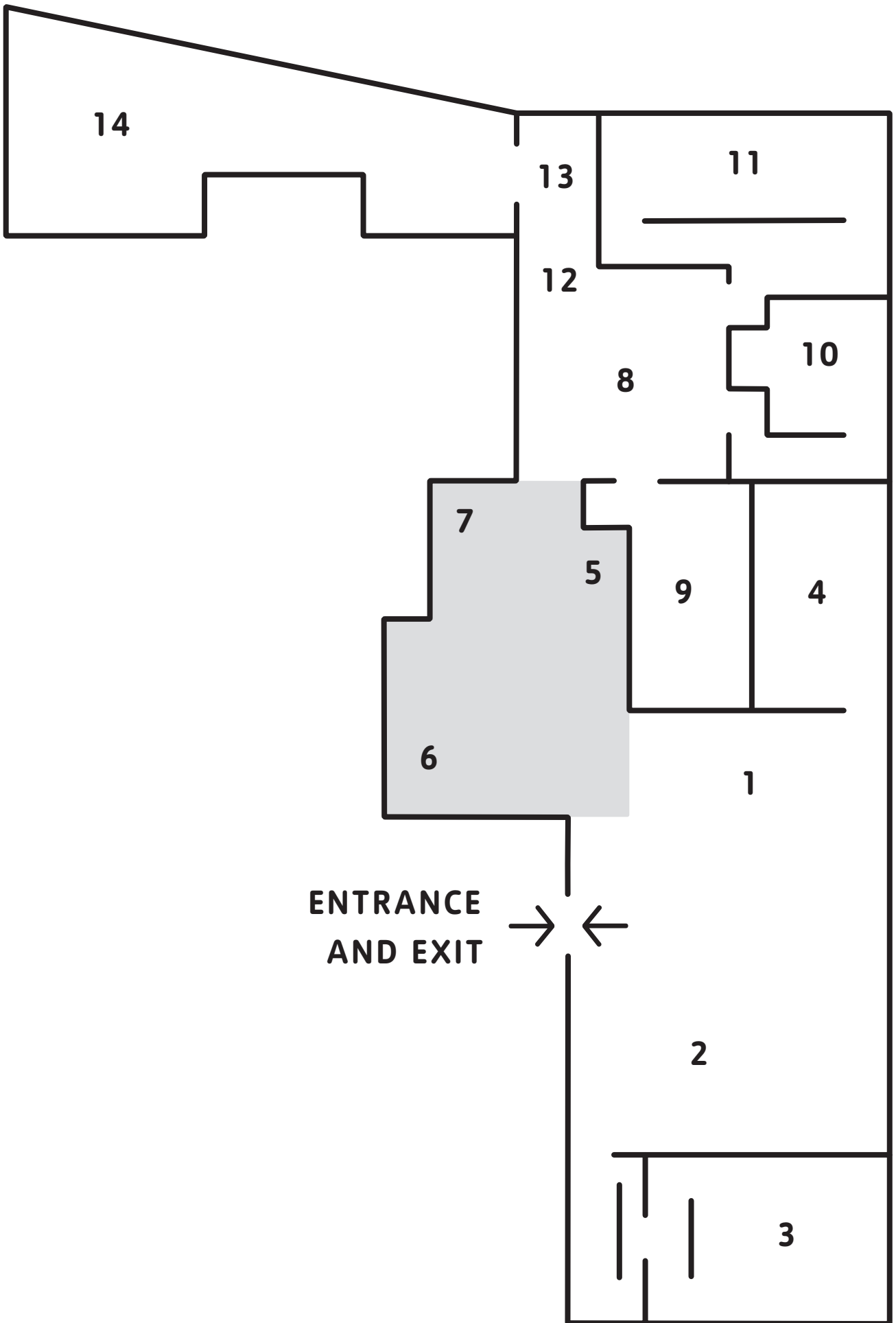
Running time: 15 min 13 sec, continuous projection

McQueen lies in bed in a Paris hotel, watching a dubbed TV programme about American special forces being trained for combat in Afghanistan. Shot using a domestic digital camera, the artist's body is illuminated by the flickering glow of the TV screen.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery  
X64608



# SECTION 2



## **Section 2**

**5. Cold Breath 1999**

**6. Charlotte 2004**

**7. Mees, After Evening Dip, New Year's Day, 2002 2005**

## Consult map and make your way to artwork 5

### 5. **Cold Breath**

1999

Film, 16mm, black and white

Running time: 10 min, continuous projection

**Cold Breath** depicts the artist stroking, pulling and squeezing his nipple. Through a gesture that appears tender one moment and violent the next, the film is an intimate exploration of flesh as material.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery

X64605

## Continue clockwise

### 6. Charlotte

2004

Film, 16mm, colour

Running time: 5 min 42 sec, continuous projection

A close-up fixes on the eye of British actor Charlotte Rampling. McQueen's finger moves around her eye, pulling the skin and momentarily touching her eyeball. Rampling's eye continually adjusts to the movement of the finger, just as the camera lens goes in and out of focus. Suffused in red, **Charlotte** is a reflection on the act of looking.

Courtesy the artist, Thomas Dane Gallery

and Marian Goodman Gallery

X64613

**7. Mees, After Evening Dip, New Year's Day, 2002**  
2005

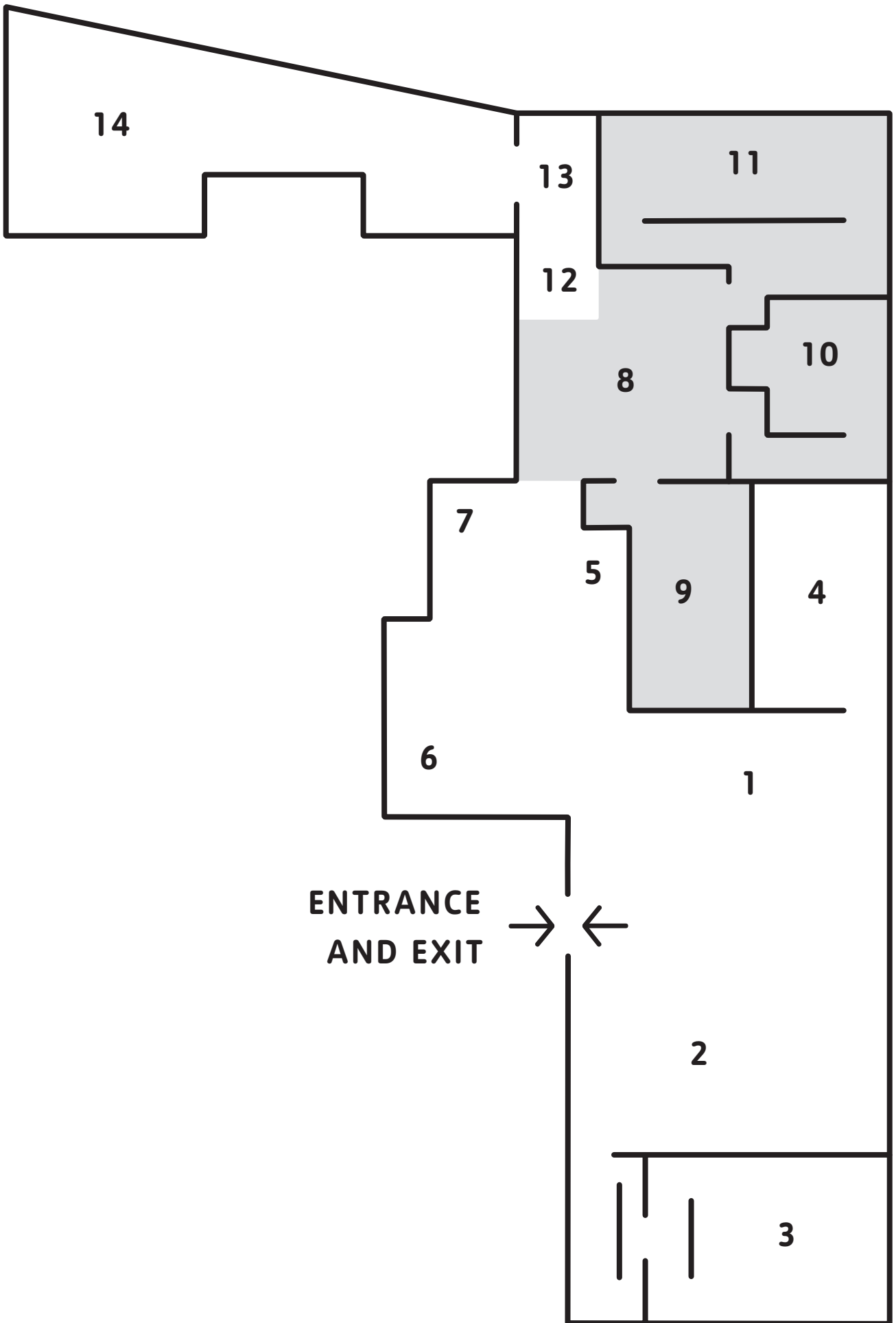
Colour transparency on light box

This photographic work depicts a friend of the artist's family after an evening swim on New Year's Day. The grainy image is shown behind a light box, heightening its vivid sense of light, temperature and touch.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery  
X64614

# SECTION 3





## **Section 3**

- 8. Weight 2016**
- 9. 7th Nov. 2001**
- 10. Girls, Tricky 2001**
- 11. Ashes 2002–15**

## Artwork in centre of the room

### 8. **Weight**

2016

24 carat gold, mosquito net, metal, paint

This sculpture was first shown at HM Prison Reading, where Oscar Wilde was incarcerated. It was part of an exhibition marking the 50th anniversary of the partial decriminalisation of homosexuality. A gold-plated mosquito net is draped over a metal prison bed-frame to create a shimmering apparition. It explores the relationship between protection and confinement.

Collection of Marguerite Steed Hoffman

X73129

## Continue anti-clockwise

### 9. 7th Nov. 2001

Single 35mm slide, colour, sound

Running time: 23 min, Screened every half hour

The title refers to the day that McQueen's cousin Marcus accidentally shot his brother. On the soundtrack Marcus tells a story, while a single backlit photographic slide shows him lying on his back, the top of his head dominating the frame. The contrast between the still image and the momentum of the narrative emphasises the intimate exchange that takes place when a tale is shared. The scar on Marcus's head, McQueen says, 'is another story'.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery  
X64606



## 10. **Girls, Tricky**

2001

Video, colour, sound

Running time: 14 min 47 sec, continuous projection

In the tight confines of a recording booth, the musician Adrian Thomas, also known as Tricky, repeatedly performs the song 'Girls' from his album **Blowback** (2001). The intimate and highly charged atmosphere of the studio is complemented by lyrics that explore the relationships between girls, boys, and absent fathers.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery  
X64607



## 11. Ashes

2002–15

Film, Super 8mm and 16mm, shown as HD,  
colour, posters

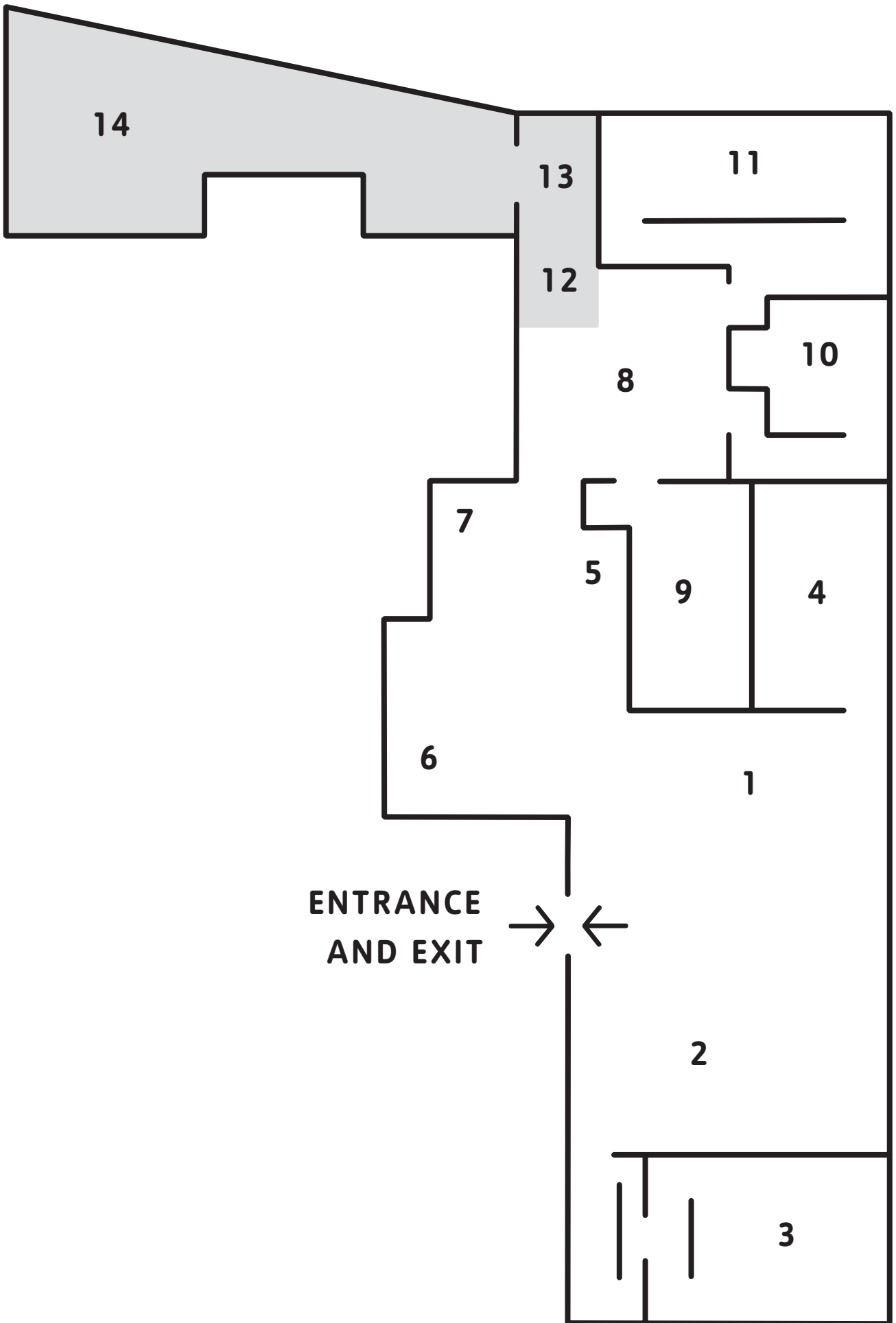
Running time: 20 min 31 sec, continuous projection

In 2002, while shooting **Caribs' Leap** in Grenada, McQueen met and filmed a young man called Ashes, but the footage was not used. Many years later he learned that Ashes had been killed. McQueen decided to create a tribute to him, combining old and new footage. On one side of the screen Ashes is shown full of life, his boat moving towards a seemingly unending horizon. The other side shows his tomb being constructed and the etching of a memorial plaque for his grave. Over the soundtrack two local men tell the story of Ashes's untimely death.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery  
X64631



# SECTION 4





## **Section 4**

- 12. Caribs' Leap 2002**
- 13. Exodus 1992/97**
- 14. End Credits 2012–ongoing**

## Artwork overhead, continue through corridor

### 12. Caribs' Leap

2002

Film, 35mm, shown as video, colour

Running time: 12 min 6 sec, continuous projection

The title of this two-part work refers to an uprising on the Caribbean island of Grenada in the 1650s. The islanders were fighting against the French occupiers and jumped to their deaths rather than be captured or surrender. Installed on the façade of the museum, one screen traces the course of a day in Grenada, beginning at the beachfront at dawn. The other screen, inside the exhibition, shows the sky and sea around the cliff at Sauteurs, with the image of a figure endlessly falling.

The second part of Caribs' Leap can be seen at the river entrance of Tate Modern

Tate. Purchased 2005

T12019

### 13. Exodus

1992/97

Film, Super 8mm, shown as video, colour

Running time: 1 min 5 sec, continuous

This film documents two men carrying palm trees through the streets of East London. McQueen tracked the men through a bustling Brick Lane market. **Exodus** is McQueen's earliest film and the only work in the exhibition made before 1999.

Courtesy the artist, Thomas Dane Gallery  
and Marian Goodman Gallery

X57622

## 14. End Credits

2012–ongoing

Video, sequence of digitally scanned files, sound

Running time: 5 hours 38 min, continuous projection

Audio running time: 42 hours 6 min, continuous

**End Credits** is an ongoing project dedicated to the African-American singer and actor Paul Robeson (1898–1976). A prominent civil rights activist, Robeson was blacklisted and put under surveillance by the FBI from 1941 until two years after his death. McQueen's film includes thousands of documents from his FBI file, including annotated redactions acquired through the Freedom of Information Act. The documents roll past like the credits of a film, while voices on the soundtrack read from the documents out of sync with the image on screen.

Tate. Presented by Steve McQueen and Thomas Dane Gallery in honour of Sir Nicholas Serota 2017  
X64627



All works courtesy the artist, Thomas Dane Gallery and Marian Goodman Gallery unless stated otherwise.

FIND OUT MORE

## **IN CONVERSATION:**

### **STEVE McQUEEN AND PAUL GILROY**

Monday 17 February, 18.30–20.00

Starr Cinema, Tate Modern

£12, £8 Concessions, £5 Tate Collective

### **STEVE McQUEEN: THE GALLERY TO THE CINEMA**

Mondays, 24 February –16 March, 18.45–20.45

McAulay Seminar Room, Tate Modern

£100, Concessions £70

This four-week course examines McQueen's gallery-based moving image work alongside his feature films, with presentations, discussion and screenings.

## **WORKSHOP: IT'S JUST A MATTER OF TIME**

Saturday 14 – Sunday 15 March, 12.00–18.00

McAulay Studio, Tate Modern

£60, Concessions £40.

Ticket is valid for both days. This two-day workshop explores the relationship between writing and artists' film and video. Participants will discuss a range of experimental approaches to writing and have the chance to develop their own writing.

## **AT TATE BRITAIN**

### **STEVE McQUEEN: YEAR 3**

Duveen Galleries, Tate Britain

Until 3 May, free entry

In September 2018, McQueen invited every London primary school to have class photographs taken of their Year 3 pupils. The resulting portrait of 76,000 seven- and eight-year-old London school children is one of the most ambitious portraits of citizenship ever undertaken in one of the world's largest cities.

For more information and to book  
visit [tate.org.uk](http://tate.org.uk) or call 020 7887 8888

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# CREDITS

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An illustrated exhibition catalogue is available  
from Tate shops or at [tate.org.uk/shop](https://tate.org.uk/shop)

Let us know your thoughts  
#SteveMcQueenExhibition