

BRUCE NAUMAN

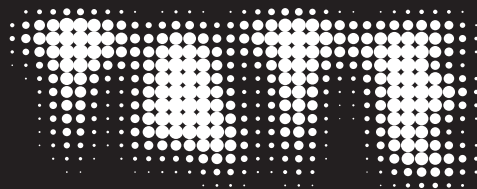
7 Oct 2020 – 21 Feb 2021

LARGE PRINT GUIDE



Please return after use.

This guide will be cleaned
and quarantined.



Content guidance:

This exhibition includes dark spaces, loud noises and some references to death.

We have a Quiet Room available on Level 4, please ask a member of staff for directions.

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INTRODUCTION

Wall text

BRUCE NAUMAN

For more than 50 years Bruce Nauman (born 1941, Fort Wayne, Indiana, United States) has continually tested and reinvented what an artwork can be. His work is difficult to confine to any one movement, genre or medium. However his highly experimental approach makes him a key figure within art today. His interest in ambiguity and shades of meaning relates to daily human experience, where certainty is not always guaranteed.

This exhibition is a survey of Nauman's work but is not displayed chronologically. It explores how he has been preoccupied by themes such as the artist's studio, the body, language, and control. His work is full of ideas, and is often described as 'conceptual', but he also enjoys playing with material and making objects in the studio.

Throughout his long career, Nauman has refused to assign specific meanings to his artworks. He thereby encourages viewers to bring their own experiences to the work, and to create alternative readings.

Bruce Nauman 1941

The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)

1967

Neon tubing with clear glass tubing suspension frame

The True Artist is the first of Nauman's neons to incorporate text. It was inspired by a commercial beer sign which still hung in his San Francisco studio, a former grocery store. Nauman explained: 'I had an idea that I could make art that would kind of disappear – an art that was supposed to not quite look like art. You wouldn't really notice it until you paid attention. Then when you read it, you would have to think about it.' Kunstmuseum Basel.

Purchased 1978

X76018

1

MAPPING THE STUDIO II with color shift, flip, flop & flip/flop (Fat Chance John Cage) 2001

'It helps me to have a sense of place and security to go in the studio, because that's the place where you make yourself insecure.'

MAPPING THE STUDIO II exemplifies Nauman's curiosity about the usually overlooked aspects of the world surrounding him. Seven large video projections present different views within Nauman's studio, in New Mexico, US. They were all filmed at night over a period of several weeks. The subject matter is particularly mundane. As a consequence, whenever a mouse, moth or cat enters the frame, it becomes an event.

Nauman has described how, while viewing the individual channels of this work, it is difficult to focus on any one part of an image. 'You have to kind of not watch anything, so you can be aware of everything', he advised.

As the title suggests, the images are sometimes digitally 'flipped' or 'flopped' – turned back to front or upside down. Their colour gradually shifts as the sun rises, heightening the awareness of time passing. The title also refers to experimental composer John Cage (1912–1992).

Cage was known for exploring ideas of chance, silence and nothingness in his music and writing. Together with the soundscape of the work, it acknowledges that complete silence in any environment is very rare.

Video, 7 projections,
colour and sound (mono)
Duration: 5 hours 45 min

Purchased jointly by Tate, London with funds provided by the American Fund for the Tate Gallery; Centre Pompidou, Musée national d'art moderne, Paris with the support of Mr and Mrs William S. Fisher Family Foundation and the Georges Pompidou Culture Foundation; and Kunstmuseum Basel, 2004
T11893

2

On the left

EARLY WORK

'[If] I was an artist and I was in the studio, then whatever I was doing in the studio must be art.'

This room presents some of Nauman's earliest artworks. Following his graduate studies in Fine Art at the University of California, Davis, Nauman was already experimenting with an eclectic range of media. He made performances that he recorded on 16mm film and on video, and created sculptures from everyday materials. From an early stage, he had an unusual interest in sound. A number of works shown here reveal how Nauman also made use of his own body. He tested its endurance and capabilities through work that involve repetition and manipulation.

Among Nauman's preoccupations at this time was the fundamental question of what it means to be an artist making work in a studio. Working in relative isolation and with modest means, Nauman explored the challenges of being an artist, such as creative anxiety and the pressure to make work that is original.

NEONS

Presented on the concourse and throughout the exhibition.

Nauman made his first neon works in 1965. He refers to them as 'signs'. They are often text-based, containing wordplay such as puns, anagrams or palindromes. They could be considered conceptual works, playing on both the formal and psychological nature of language.

When Nauman began studying art at the University of Wisconsin- Madison, the only course initially available to him was in 'lettering'. This provided an unlikely foundation for his text-based works. It is clear he understands the importance of typography, making use of the emotions and associations conjured up by different letter forms.

The live current within the neon creates a hum, which is especially apparent in larger works, evoking a sense of danger.

On the left

Wall-Floor Positions

1968

Video, monitor, black and white, sound

Duration: 60 min

This work is a video remake of a performance Nauman carried out in 1965. We can clearly see the strain on his body of holding poses for extended periods of time. Working to the parameters of a one hour video, at the end of the footage Nauman rolls onto his side in exhaustion and relief. The work has since been performed by others, following the visual 'script' from this video.

Exhibition file courtesy Electronic Arts Intermix (EAI),

New York

X76065

Bouncing in the Corner, No. 1

1968

Video, monitor, black and white, sound

Duration: 60 min

The action recorded in this video is the artist falling against a wall corner with the full weight of his body. As in earlier video performances, the camera has been turned on its side. The artist's head hidden just out of frame creates an uncanny and anonymising effect.

Exhibition file courtesy Electronic Arts Intermix (EAI),

New York

X76022

Walking in an Exaggerated Manner Around the Perimeter of a Square

1967–8

Film, 16mm, transferred to video, projection,
black and white, sound

Duration: 10 min

Tate. License purchased from Electronic Arts Intermix,
New York, with funds provided by the Tate Americas
Foundation 2020

X76033

Concrete Tape Recorder Piece

1968

Concrete, audiotape player, audiotape

The audio tape and recorder in this work are concealed within a concrete block. Out of one side, the protruding cord and electric plug suggest the recorder can somehow be activated. Nauman also gave this work a longer title: **Tape Recorder with a Tape Loop of a Scream Wrapped in a Plastic Bag and Cast into the Center.** The absurdity of this act is heightened by the relative novelty at that time of tape-recording equipment.

Glenstone Museum, Potomac, Maryland

X76060

Untitled

1965

Fibreglass and resin

This is one of Nauman's earliest works, made while he was still a graduate student. He cast the fibreglass and resin pieces from a plaster mould, which he had shaped around a long clay form. The work shows how Nauman moved away from other major tendencies in mid-1960s North American art, such as minimalism and assemblage.

Tate. Purchased with funds provided by an anonymous donor 2009

T12890

First Poem Piece

1968

Steel

In **First Poem Piece**, Nauman has etched grids and rows of sentences onto a square, steel plate. The words are arranged so they have a visual significance beyond poetic meaning alone. In each new line a word is omitted, changing the meaning of the sentence. Viewed in its entirety, **First Poem Piece** is similar to the exercises one might undertake when learning a new language.

Kröller-Müller Museum, Otterlo, The Netherlands.

Formerly in the Visser Collection

X76346

A Cast of the Space Under My Chair

1965–8

Concrete

Nauman developed the idea for this work during one of his first visits to Europe. He was staying in an apartment in Düsseldorf, at the invitation of the German gallerist Konrad Fischer. Nauman tied sections of cardboard to the legs of a steel chair. He made a trial cast of the space in plaster, then asked a factory to produce the concrete sculpture. **A Cast of the Space Under My Chair** demonstrates a radical new approach to sculpture, in giving form to negative space. It is also an example of how art can emerge out of the slenderest of means.

Kröller-Müller Museum, Otterlo, The Netherlands. Formerly in the Visser Collection. Purchased with support from the Mondriaan Foundation

X76024

On the right from room entrance

Walk with Contrapposto

1968

Video, monitor, black and white, sound

Duration: 60 min

Contrapposto is a pose that originated in ancient Greek sculpture to make static figures appear more dynamic. Most of the figure's weight is on one leg, so their torso twists around from their hips. Artists used the pose to convey their skill at sculpting human flesh in stone or marble. Nauman explored the pose through the more contemporary medium of video. He reprised the theme in a series of works in 2015.

Tate. License purchased with funds provided by the Tate

Americas Foundation 2020

X76032

Manipulating the T-Bar

1965–6

Film, 16 mm, transferred to video, projection,
black and white, silent

Duration: 6 min 22 sec

Nauman poses with a T-shaped form he has constructed using black tape, a metal rod and a steel reinforcing bar. Materials associated with building and construction appear frequently in Nauman's early sculptures. The almost cross shape of the bar and its human proportions might evoke the image of Christ bearing the cross. Intertitles within the film introduce the actions

Collection of the Artist. Courtesy of Sperone Westwater,
New York

X79878

Studies for Holograms (a-e)

1970

5 screenprints on paper

In this series of prints, Nauman manipulates and distorts his own face in a game of 'making faces' more usually played by children. Despite the title of the prints, they were made after the holographic glass plates titled **First Hologram Series**.

Nauman often reincarnates a concept, using a different media to examine other aspects of a theme.

Tate. Purchased 1994

P77629-33

Run from Fear, Fun from Rear

1972

Neon tubing with clear glass tubing
suspension frame

Froehlich Collection, Stuttgart. Exhibition copy courtesy of
Artist Rooms Foundation

X68514

Pinch Neck

1968

Film, 16mm, transferred to video, projection, colour, silent

Duration: 2 min

In **Pinch Neck** Nauman manipulates his flesh as if it were an art material. Though only partially seen, the usual nuances of facial expression are taken to a ridiculous extreme. Early in his career Nauman often captured the pinching and prodding of his own flesh in photographs, holograms and film.

Exhibition file courtesy Electronic Arts Intermix (EAI),

New York

X78245

Untitled [E]

Untitled [N]

1996

White bronze with painted steel base

Nauman has continued to visit themes around the body throughout his career. The form of the hand resurfaces in different media, as in these sculptures from the 1990s.

The Hayden Family Foundation. X80805

Fischer Collection. Courtesy Konrad Fischer Galerie. X79567

Henry Moore Bound to Fail

1967/70

Cast iron

This sculpture derives from a work Nauman made with photographer Jack Fulton in San Francisco. In a series of colour photographs, Nauman used household props to perform gestures inspired by puns. The photo version of **Henry Moore Bound to Fail** shows Nauman with his arms tied with rope behind his back. He then made a sculptural version in wax, before casting it as the iron sculpture displayed here. Nauman made this work during a time when young British artists were expressing their disdain for sculptor Henry Moore's revered status in the art world. Nauman thought they might 'need him later'.

Froehlich Collection, Stuttgart

X76036

Walks In Walks Out 2015

In a number of works created since 2015 Nauman has restaged some of the actions from the beginning of his artistic career. **Walks In Walks Out** was made while he was installing another work, **Contrapposto Studies 2015/16**, at the Sperone Westwater gallery in New York. **Contrapposto Studies** was in itself a reworking of Nauman's **Walk with Contrapposto** from 1968, seen in room 2. In **Walks In Walks Out**, Nauman uses his own height as a guide for the installation, walking in and out of the high-definition video projections presented in the gallery. The artist is shown as a living template, personally demonstrating the correct scale for projecting the work in the space. **Walks In Walks Out** therefore serves as a bridge to works from the very beginning of Nauman's career when scale was often determined by the size and proportions of his own body.

Video, high definition, projection, colour and sound (stereo)

Duration: 3 min

Lent by Tate Americas Foundation in honour of Sir Nicholas Serota with support from Jeanne Donovan Fisher, John Studzinski, Paul Britton, Henry Christensen III, Pamela Joyner, Marjorie Susman, David Meitus and Angela Westwater 2018
L04198

4

Clown Torture 1987

From his earliest works, Nauman has frequently explored the response of the body to physical and psychological pressure. Here, in contrast to the clowns found in children's entertainment, he explores the menacing side of this archetype. The clown is played by an actor. Nauman has said, 'when you think of a vaudeville clown, there is a lot of cruelty and meanness ... Then there's the history of the unhappy clown'. The clown's obligation to perform, and to obscure their 'true' self, interested Nauman.

As the work is playing continuously in the gallery, viewers can encounter the videos at any given moment. Nauman takes advantage of circular tales that can be understood at any point in the repetitive sequence:

'Pete and Repeat were sitting on a fence. Pete fell off. Who was left? Repeat. Pete and Repeat were sitting on a fence...'

Video, 2 projections,
4 monitors, colour, sound
Continuous loop

The Art Institute of Chicago. Watson F. Blair Prize, Wilson L. Mead, and Twentieth-Century Purchase funds; through prior gift of Joseph Winterbottom; gift of Lannan Foundation
X76043

On the right

Double Steel Cage Piece 1974

Double Steel Cage Piece consists of two cages, one contained inside the other. The work's modular appearance resonates with minimalist art made in the US during the 1970s. As with other works Nauman made at this time, its dimensions correspond to the size of his own body.

There is a narrow gap between the two cages, barely sufficient for anyone to squeeze through. Nauman recognised that moving sideways along this gap could provoke feelings of anxiety and entrapment. His use of steel mesh, evocative of prison yards, increases this feeling of confinement and surveillance.

Nauman intended that the doorway of the cage should be left open, offering viewers the possibility of entering the work. Today at Tate Modern, visitors are not allowed to enter but footage of the experience can be seen on the adjacent screen.

Steel

Museum Boijmans Van Beuningen, Rotterdam
X75801

On the left

Going Around The Corner Piece With Live And Taped Monitors 1970

Encountering this artwork obliges the visitor to be both a viewer and a participant. As we walk towards the monitor on one side of the wall, we become aware that our passage is being recorded from behind by a camera that forms part of a live closed-circuit television system. However, the monitor is blank. It is only when we turn the corner that we see a fleeting image of our back on the second monitor at the far end of the wall. Nauman is exploring pre-emptive surveillance, where people know they are being watched and feel obliged to regulate their behaviour. CCTV was quite uncommon in the US during the 1970s, unlike today where we frequently see our recorded image through technology.

Wallboard, video camera, 2 monitors

Private collection

X76061

6

Musical Chairs 1983

The two chair-like objects in this work have only two legs and lack seats and backs, making them unfit for their original purpose. Hanging from odd angles, there is the chance that they will knock into the steel beams, fulfilling the description within the title.

In Nauman's work, the chair often represents an absent human figure. Here, the forms of the chairs are unsettling. Critics have suggested that they are stand-ins for victims of political torture. Although his work is rarely overtly political, Nauman has spoken about the impact of reading about the methods of judicial punishment used by political regimes in South America during the 1970s.

The title also refers to the children's game of musical chairs. Nauman's work repeatedly reveals the darker aspects of children's games. Describing the cruelty of musical chairs, Nauman has stated: 'Somebody is always left out. The first one to be excluded always feels terrible. That kid doesn't get to play anymore, has nothing to do, has to stand in the corner...'

Steel and wire

**Herbert Foundation, Ghent
X77054**

Eat/Death 1972

Neon tubing with clear glass tubing suspension frame

Stedelijk Museum Amsterdam, restored with the generous support of the participants of the BankGiro Loterij

X76037

Violin Tuned D E A D

1969

Video, monitor, black and white, sound

Duration: 60 min

In footage shot with the camera on its side, Nauman stands rooted to one spot in his studio. The violin he is playing is tuned to the notes of D, E, A and D, instead of the usual and more musically rational convention of fifths (G, D, A, E). Describing this work, Nauman has said: 'I wanted to set up a problem where it wouldn't matter whether I knew how to play the violin or not. What I did was to play as fast as I could on all four strings with the violin tuned D, E, A, D. I thought it would just be a lot of noise, but it turned out to be musically very interesting. It is a very tense piece.'

Exhibition file courtesy Electronic Arts Intermix (EAI),

New York

X78244

7

On the right

Human Nature / Knows Doesn't Know

1983/86

Neon tubing with clear glass tubing suspension frames.

Froehlich Collection, Stuttgart. Exhibition copy courtesy of
Artist Rooms Foundation

X68513

Coffee Spilled and Balloon Dog 1993

Two videos are juxtaposed to explore everyday failure and the precarious nature of objects. These themes are emphasised by the slow motion of each action and the subsequent distortion of sound. **Coffee Spilled** references earlier photographic works and drawings exploring the image of a cup of coffee being spilled and Nauman's earliest-known work, **Cup and Saucer Falling Over**, made almost 30 years earlier. This illustrates Nauman's longstanding interest in elevating for consideration the minutiae of the everyday. He regularly revisits his earlier ideas using different media.

Video, 2 monitors, colour, sound

Continuous loop

Private Collection, Houston. Courtesy of Sperone Westwater,
New York

X79877

Anthro/Socio (Rinde spinning) 1992

Projected on three sides of the room is the rotating, disembodied head of a man. It shouts 'Feed Me, Eat Me, Anthropology', 'Help Me, Hurt Me, Sociology' and 'Feed Me, Help Me, Eat Me, Hurt Me'. Aggressive and unsettling, Nauman's performer screams for fulfilment of the most base human instincts.

Before creating this work, Nauman had been experimenting with making sculptures of heads cast in wax. **Anthro/Socio** is a translation of this interest into video. He has retained some sculptural elements with the projectors sitting on cardboard boxes, surrounded by stacked monitors.

The performer in this work is classically trained actor and singer Rinde Eckert. Eckert's skills as a performer are evident. He maintains a consistent, stern expression as he is shouting, making it seem as though his voice is detached from his body.

Video, 3 projections, 6 monitors, colour, sound
Continuous loop

Hamburger Kunsthalle
X75802

One Hundred Live and Die 1984

One Hundred Live and Die shares qualities with Nauman's earlier work, **First Poem Piece**, displayed in room 2. Both are composed of a grid of changing declarations. The pronounced hum of the neon invokes danger. The work's title can be read as a literal description of the one hundred sentences. It also evokes news headlines where individuals become statistics, rounded up to the nearest hundred.

Neon tubing with clear glass tubing on metal monolith

Collection Benesse Holdings,
Inc./Benesse House Museum, Naoshima
X75799

10

Shadow Puppets and Instructed Mime 1990

In this installation, viewers are confronted with an array of projectors and monitors. Seemingly random sounds are painstakingly choreographed in a complex playback system. The linen drapes hung in corners of the room conceal suspended wax casts of heads. The shadow play alluded to in the work's title is created through backlighting.

One of the projected images shows a female mime artist, in costume and full theatrical makeup. She executes movements directed by an off-screen, dispassionate male voice. The viewer becomes witness to a performer being subjected to a series of authoritarian commands. It is difficult to overlook the gendered dynamic between the performer and commander. However, some commentators have written that she asserts her own independence through subtle finger-tapping gestures.

Wax heads, linen, flight cases, video, 4 monitors,
4 projectors, colour, sound
Continuous loop

Emanuel Hoffmann Foundation, on permanent loan to the
Öffentliche Kunstsammlung Basel
X75800

Black Marble Under Yellow Light 1981/88

The meaning of this work remains ambiguous, emphasised by the descriptive factual title. This is in contrast to the poetic titles favoured by Nauman for other floor-based, sculptural installations from the late 1970s, which were often accompanied by passages of printed text. The marble blocks are in two slightly different sizes 'because I thought it disturbed the space in a horizontal way'. Fluorescent lighting is a feature Nauman used in his corridor installations of the early 1970s. Here, the insistent yellow light is chosen for its unsettling qualities, associated with the sodium lights of underpasses and railway goods yards.

Fluorescent tubes and marble blocks

"la Caixa" Collection of Contemporary Art, Barcelona
X79109

12

Hanged Man 1985

The neon **Hanged Man** is based on the eponymous children's game. A player attempts to identify all the letters of a word in the mind of their opponent. Incorrect guesses contribute incrementally towards the sketch of a hanged man. As in **Clown Torture**, we see Nauman's interest in the disturbing aspects of children's entertainment. The original game has a gendered title, 'Hangman', but the sex of the figure is not usually defined. By adding the genitalia, in accordance with the myth that an erection follows the death of a hanged man, Nauman gives his neon an erotic dimension in which sex and death are entwined.

Nauman considers the theme of individual agency in this work. He has said: 'With my version ... you're not allowed to participate – the parts of the figure are put into place without you ... And then the game doesn't end.'

Neon tubing mounted on metal monolith

D.Daskalopoulos Collection

X76041

On TV monitor

Falls, Pratfalls and Sleights of Hand (Clean Version)

1993

Video, 5 projections, 1 monitor, colour, sound

The film on this monitor is part of the work in the next room.
It shows a preview of what you will encounter.

Kunstmuseum Wolfsburg

X75803

Falls, Pratfalls and Sleights of Hand (Clean Version) 1993

Five video projections are presented in the main room of this installation. They are titled 'Balloon Dog', 'Belinda Cards', 'Mary Falling', 'Gabriel Pratfall' and 'Mark Ball'. Each was produced using a distinctive RGB colour spectrum.

The extreme slowing of action and alternating sound sources create an eerie effect. The monitor presented in the previous room shows a preview of what you are about to see. However, its location makes it difficult to confirm that it is actually synchronised, reflecting themes Nauman has explored in earlier work such as **Going Around the Corner Piece** (displayed in room 5).

Nauman has used finger and hand tricks, deriving from children's entertainment, magicians and mimes, in a number of his works. This work was in part inspired by a Las Vegas performance he saw in January 1993. Nauman also recalls his grandfather introducing him to magic: 'He used to do magic tricks ... He'd send us in the kitchen and say, "Get some apples and bananas from your grandmother", and he'd make them disappear.'

Video, 5 projections, 1 monitor, colour, sound
Continuous loop

Kunstmuseum Wolfsburg
X75803

OUTSIDE THE EXHIBITION

In the Espresso Bar

Bruce Nauman 1941

Setting a Good Corner (Allegory and Metaphor)

1999

Video, monitor, colour and sound (stereo)

Duration: 59 min 18 sec

In this film, Nauman builds the corner post for a fence on the ranch in New Mexico where he lives and works. Nauman's professional occupation as an artist makes this apparently mundane activity into a work of art – an approach that was established in his earliest video works. Nauman is self-deprecating about the work's reception from those experienced in such tasks. 'I got various criticisms from other ranchers and cowboys that saw it. Boy, I learned!'

ARTIST ROOMS Tate and National Galleries of Scotland

AR00576

Bruce Nauman 1941

**My Name As Though It Were Written
on the Surface of the Moon**

1968

Neon tubing with clear glass tubing suspension frame,
in 4 parts

This neon was inspired by images from the 1968 space mission, Apollo 8, that mapped the moon's topography. Nauman devised a mechanism with which to swing a camera over a drawing of his name. He then worked with a fabricator to make a neon from this photograph. In order to read Nauman's name, viewers are obliged to move along the wall. This demands a more active participation on the part of the viewer than a flat, wall-based work might ordinarily require.

Stedelijk Museum Amsterdam

X76029

Bruce Nauman 1941

Good Boy Bad Boy

1985

Video, 2 monitors, colour and sound

Continuous loop

In this work, two professional actors recite the same series of phrases. Their voices become gradually more aggressive in tone. As the videos are of unequal duration, the voices eventually fall out of sync, meaning that each new experience of viewing the work is different. Many of the statements imply moral judgements, which through repetition, seem increasingly threatening. Nauman's choice of a black male and a white female figure suggests that gender and racial dynamics could also be at play.

Tate. Purchased 1994

T06853

Stairwell

Level 5

Bruce Nauman 1941

Raw Materials 2004

Audio tracks in descending order:

World Peace – Bernard

World Peace – Mei Mei

Shit In Your Hat – Head On A Chair

Raw Material – MMMM

Tate. Purchased with assistance from the American Fund
for the Tate Gallery, Tate Members and International Council
2006, accessioned 2008

T12541

Level 4

Bruce Nauman 1941

Raw Materials 2004

Audio tracks in descending order:

Good Boy Bad Boy – Joan

Good Boy Bad Boy – Tucker

Consummate Mask of Rock

Get Out of My Mind, Get Out of This Room

Tate. Purchased with assistance from the American Fund for the Tate Gallery, Tate Members and International Council 2006, accessioned 2008

T12541

Level 3

Bruce Nauman 1941

Raw Materials 2004

Audio tracks in descending order:

Left or Standing

Think Think Think

Pete and Repeat/Dark and Stormy Night

Work Work

Tate. Purchased with assistance from the American Fund for the Tate Gallery, Tate Members and International Council 2006, accessioned 2008

T12541

Level 2

Bruce Nauman 1941

Raw Materials 2004

Audio tracks in descending order:

False Silence

OK OK OK

No No No No – New Museum

No No No No – Walter

Tate. Purchased with assistance from the American Fund
for the Tate Gallery, Tate Members and International Council
2006, accessioned 2008

T12541

Level 1

Bruce Nauman 1941

Raw Materials 2004

Audio tracks in descending order:

100 Live and Die

The True Artist Is An Amazing Luminous Fountain

You May Not Want to Be Here

Anthro/Socio

Tate. Purchased with assistance from the American Fund
for the Tate Gallery, Tate Members and International Council
2006, accessioned 2008

T12541

Level 0

Bruce Nauman 1941

Raw Materials 2004

Audio track:

Thank You, Thank You

Tate. Purchased with assistance from the American Fund
for the Tate Gallery, Tate Members and International Council
2006, accessioned 2008

T12541

Raw Materials is an audio installation composed of 21 channels (sound sources). Each channel is an extract from sound and moving image works across Bruce Nauman's career, acting as a sort of aural retrospective. He uses directional speakers to create a sequence of listening experiences, with quiet zones in between.

Nauman created this sound piece for the Turbine Hall at Tate Modern in 2004. He agreed that a further configuration could be created on this stairwell. The work has been installed here for the first time as part of Nauman's 2020 exhibition.

To hear the piece from the beginning, please go to Level 5 and work your way down.

You can also see and hear documentary footage of this installation on your phone. Aim your smartphone's camera at the QR code, or use the link:

tate.org.uk/nauman-raw-materials



Level 0

Bruce Nauman 1941

Washing Hands Normal

1996

Video, 2 monitors, colour and sound

Continuous loop

ARTIST ROOMS Tate and National Galleries of Scotland

AR00579

CREDITS

BRUCE NAUMAN

7 October 2020 – 21 February 2021

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Large print texts are available in the exhibition and on the exhibition pages of **tate.org.uk**

Let us know your thoughts **#BruceNauman**

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