

Day Twelve



Daisy, a street dog from Romania



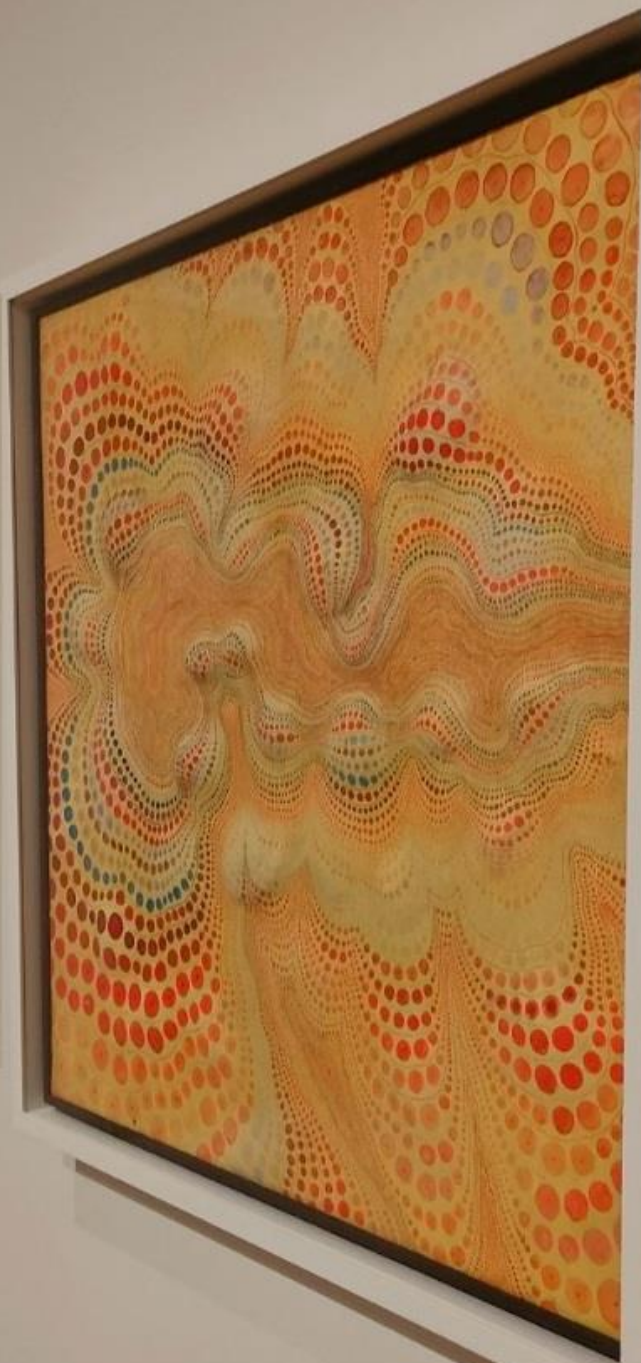
Onoda Minoru 1937-2008

Born China, worked Japan

WORK62-W 1962

Oil, gofun and glue on plywood

Onoda Minoru was part of the second generation of Gutai artists. He began making paintings using dots of various sizes and colours in 1961. Onoda described these as 'propagation paintings'. For him, the systematic repetition of dots was a way to think mechanically. Through this technique, he hoped to counter the subjectivity of action-based painting. Onoda was also responding to the industrialisation of Japan during the post-war period. He found inspiration in the 'vast meaninglessness' of machine-made, identically duplicated objects.





Marcel Duchamp 1887–1968

France, worked France and US

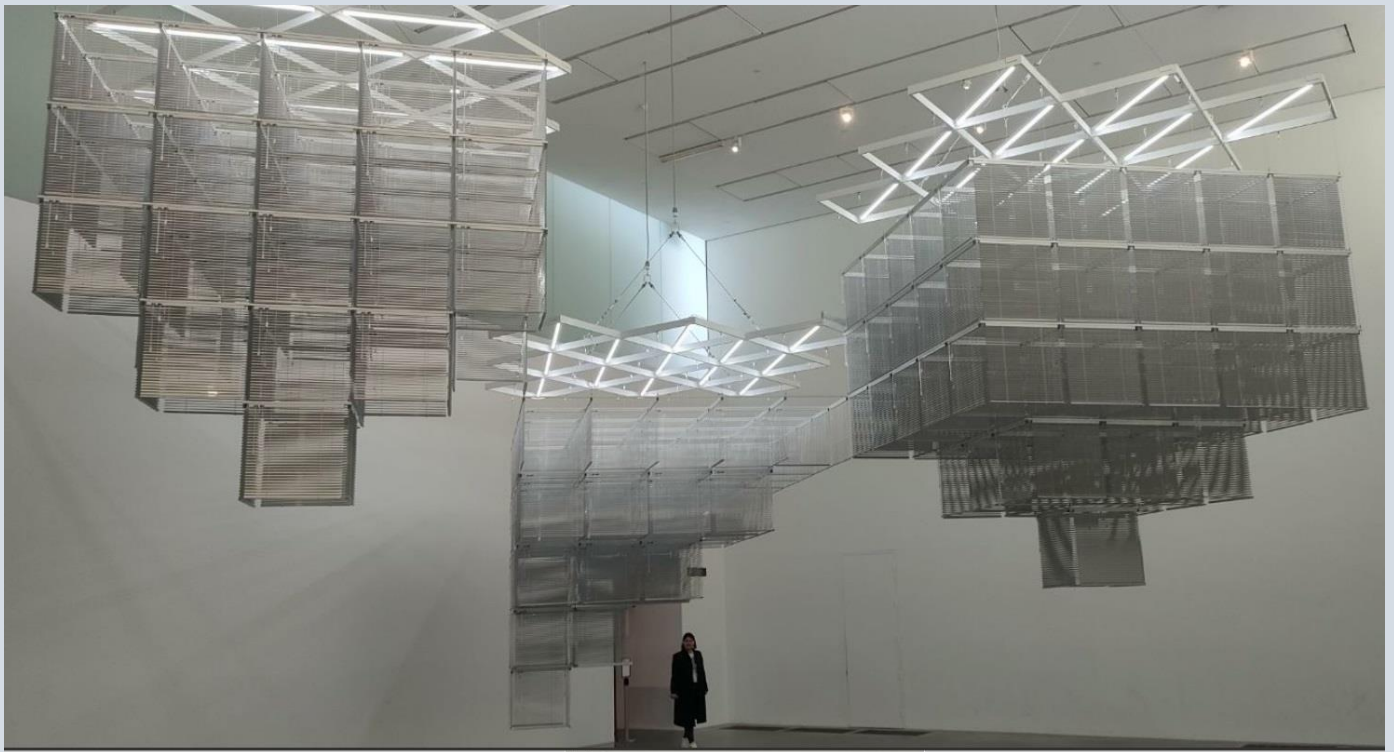
3 Standard Stoppages 1913–1914,
replica 1964

3 stoppages étalon

Wood, glass and paint on canvas

Duchamp regarded chance as a means 'to combat logical reality'. He made this work by dropping three threads, each a metre long, from a height equal to their length. He then cut wooden rulers to record the shape in which each thread had fallen. Duchamp described these as 'a preserved metre, preserved chance': a way of giving material form to a random process based on a simple idea. He said that this work opened the way for him 'to escape from those traditional methods of expression long associated with art'.

Purchased 1999
T07507



HAEGUE YANG

Haegue Yang explores the history of conceptual art shaped by a set of rules. She develops this practice by using window blinds and allowing the viewer's movement to inform the work.

Yang often makes work using everyday domestic items, transforming them in extraordinary ways. This suspended sculpture is made of over 500 Venetian blinds. Yang's choice highlights the unique sculptural possibilities of these ordinary window coverings. They can be flat or three dimensional, opaque or transparent, compressed or expanded.

This sculpture, made in 2015, references Sol LeWitt (1928–2007), a pioneer of conceptual art who made work by following self-imposed systems. Yang reinterprets his 1986 floor-based sculpture *Structure with Three Towers*. She replaces the open-sided cubes of LeWitt's sculpture with Venetian blinds, magnifies the overall structure twenty-three times, divides it into three parts and suspends the work upside down from the ceiling. This process is reflected in the title: *Sol LeWitt Upside Down – Structure with Three Towers, Expanded 23 Times, Split in Three*.

By connecting her work to that of a well-known artist of an earlier generation, Yang questions conventions of authorship and originality. She borrows and adapts LeWitt's rules, while translating his structure into an environment for the viewer to walk around, through and under. Her use of the blinds means that the play of light changes as we move around the sculpture. The choice of material also brings in ideas of privacy and visibility.





Carol Rama 1918–2015
Born and worked Italy

Black Phase 1974

Fase del Nero

Rubber on canvas

In the early 1970s Rama began to use rubber inner tubes and electric wires in her collages. Based in the industrial city of Turin, Italy, she produced many works using materials associated with mass production. Rama was aware of 1960s and 70s art movements which experimented with industrial materials and simplified forms, such as minimalism or Italy's *arte povera*. However, the manufacturing references in works such as *Black Phase* relate instead to Rama's various childhood experiences. Her family ran a small-scale car and bicycle factory which was forced to close, leading to a time of significant upheaval. The black fabric areas in her rubber collages hint at dark times in the artist's life.

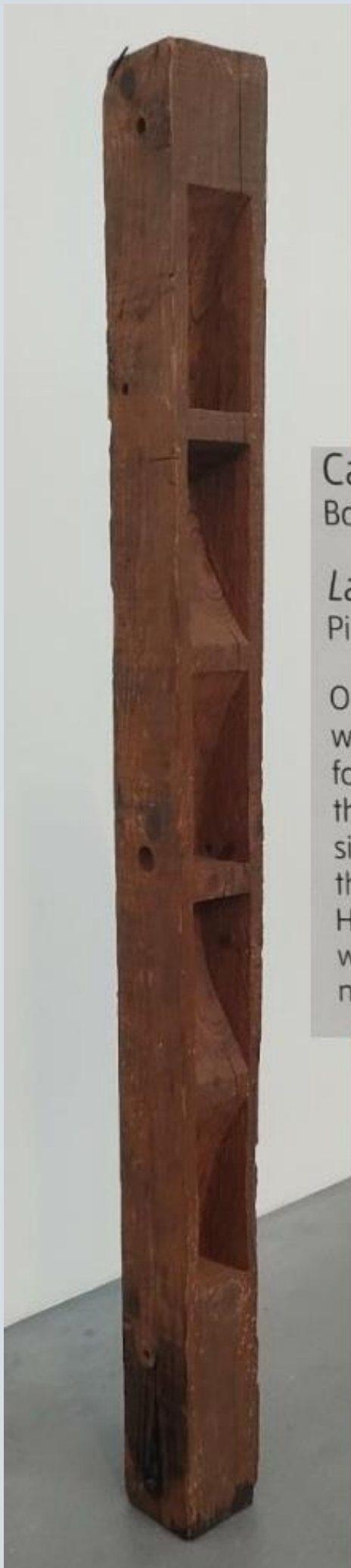
Presented by Ruben Levi 2020
T15695



Man Ray 1890–1976
Born USA, worked USA, France

Emak Bakia 1926, remade 1970
Wood and horse hair on wooden base

Emak Bakia is made from the neck of a cello and loose horse hair. Man Ray found the original cello piece in a fleamarket. As it looked old, he felt the urge to point humorously to its age and gave it flowing white hair – the horse hair that would be used in a bow. The hair gives the piece a disconcerting vitality. The title comes from an experimental film or 'cine-poem' of the same name that Man Ray made in 1926. In the Basque language it means 'leave me alone'.



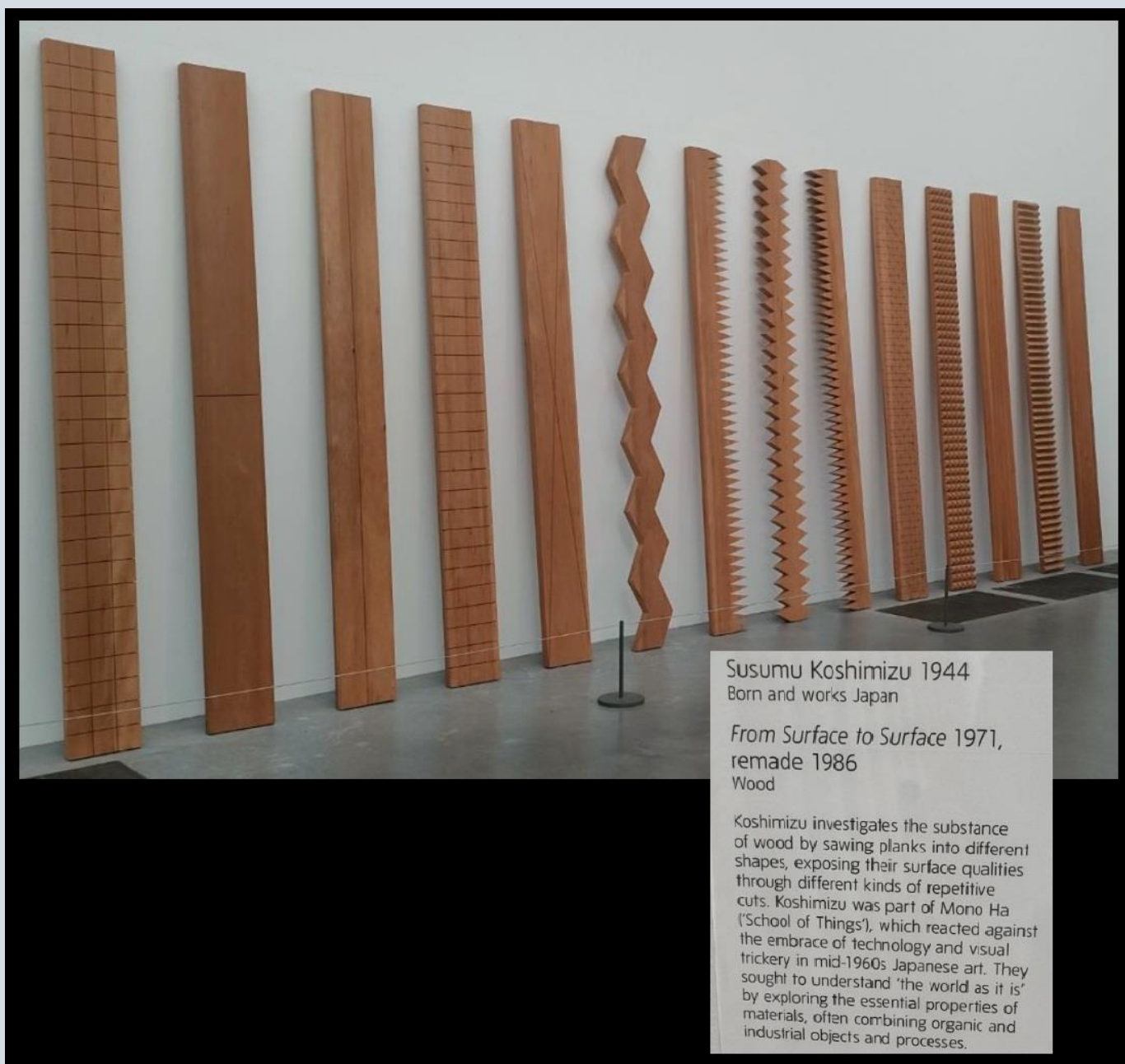
Carl Andre 1935

Born and works USA

Last Ladder 1959

Pine

One of Andre's early carvings, *Last Ladder* was made by cutting a series of concave forms into a rough-hewn beam of wood that had been salvaged from a construction site. Andre intended his cutting to reveal the distinctive qualities of this raw material. He later said of this sculpture: 'the wood was better before I cut it than after. I did not improve it in any way.'



Susumu Koshimizu 1944
Born and works Japan

From Surface to Surface 1971,
remade 1986
Wood

Koshimizu investigates the substance of wood by sawing planks into different shapes, exposing their surface qualities through different kinds of repetitive cuts. Koshimizu was part of Mono Ha ('School of Things'), which reacted against the embrace of technology and visual trickery in mid-1960s Japanese art. They sought to understand 'the world as it is' by exploring the essential properties of materials, often combining organic and industrial objects and processes.



Leonor Antunes 1972

Born Portugal, works Germany, Portugal

discrepancies with T.P. (III) – random intersections #29 and #31 – Lena #8.1
2012-23

Teak wood, nylon thread, foam,
brass, leather and nylon rope

The construction of *discrepancies with T.P. (III)* is based on the proportions of a type of window in the Bloco das Aguas Livres building in Lisbon. This is the first modernist housing block in Portugal, designed in 1953 by the architect Nuno Teotónio Pereira (1922–2016). The 'T.P.' in the title represents his initials. The brass mesh of *Lena #8.1* is a reference to a pattern created by Lena Meyer-Bergner (1906–1981). She was a textile artist and graphic designer who worked in Europe, the Soviet Union and Mexico.



Jannis Kounellis 1936–2017
Born Greece, worked Italy

Bells 1993

Bronze bells, wooden beams and rope

Kounellis was interested in the significant presence of church bells in the everyday life of Southern European communities. When this work was first displayed in Pistoia, Italy, the city's Romanesque cathedral was visible from the gallery windows. The artwork's hanging bells visually echoed those in the cathedral's tower, creating a dialogue between its solemn architecture and the sculpture's simple, raw materials. Tethered to the beams, Kounellis's bells are now silent, but they also hold the potential to ring again. For Kounellis 'bells represent language, a magnified human voice – and the enthusiastic roar of liberation'.

"One must think of the gallery as a dramatic, theatrical cavity ... my work is not surrealistic, the effect is theatrical, it is Baroque... [it has] that kind of dramatic artifice."

– Jannis Kounellis (1979)



WESTMINSTER CATHEDRAL

17:00 Vespers (Men's voices)

Magnificat primi toni - Ogilvy (13)

17:30 Mass (Full Choir)

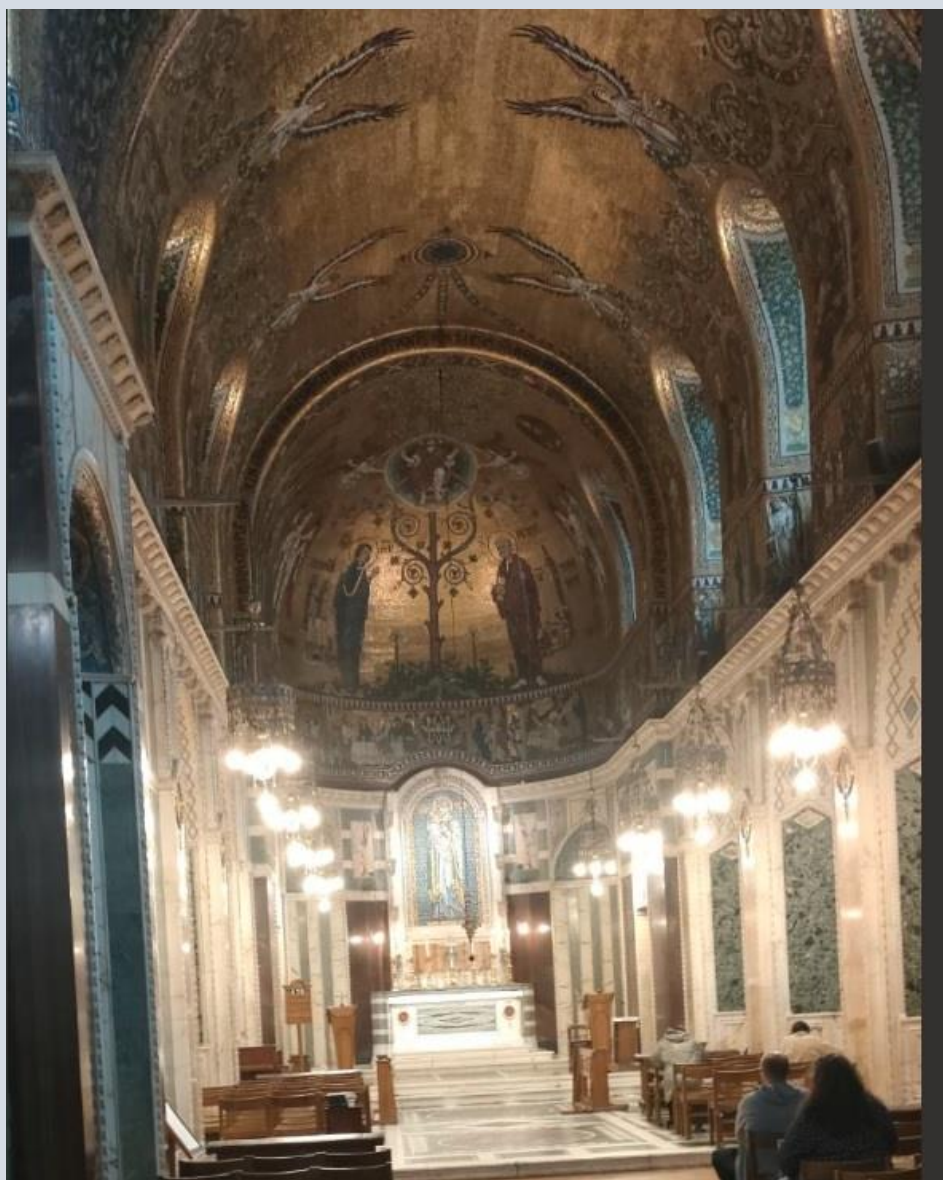
Missa brevis (K, A) - A. Gabrieli

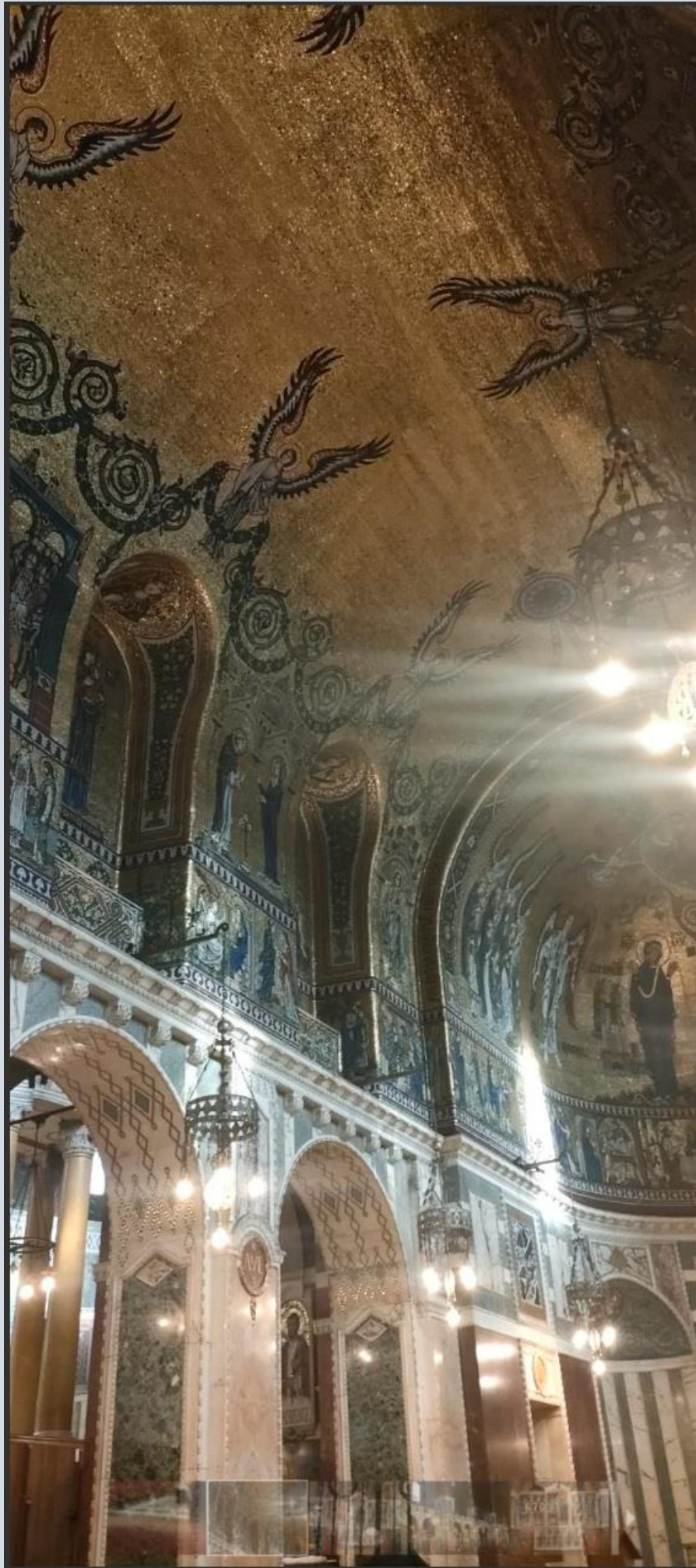
Sanctificavit Moyses altare Domino - Palestrina

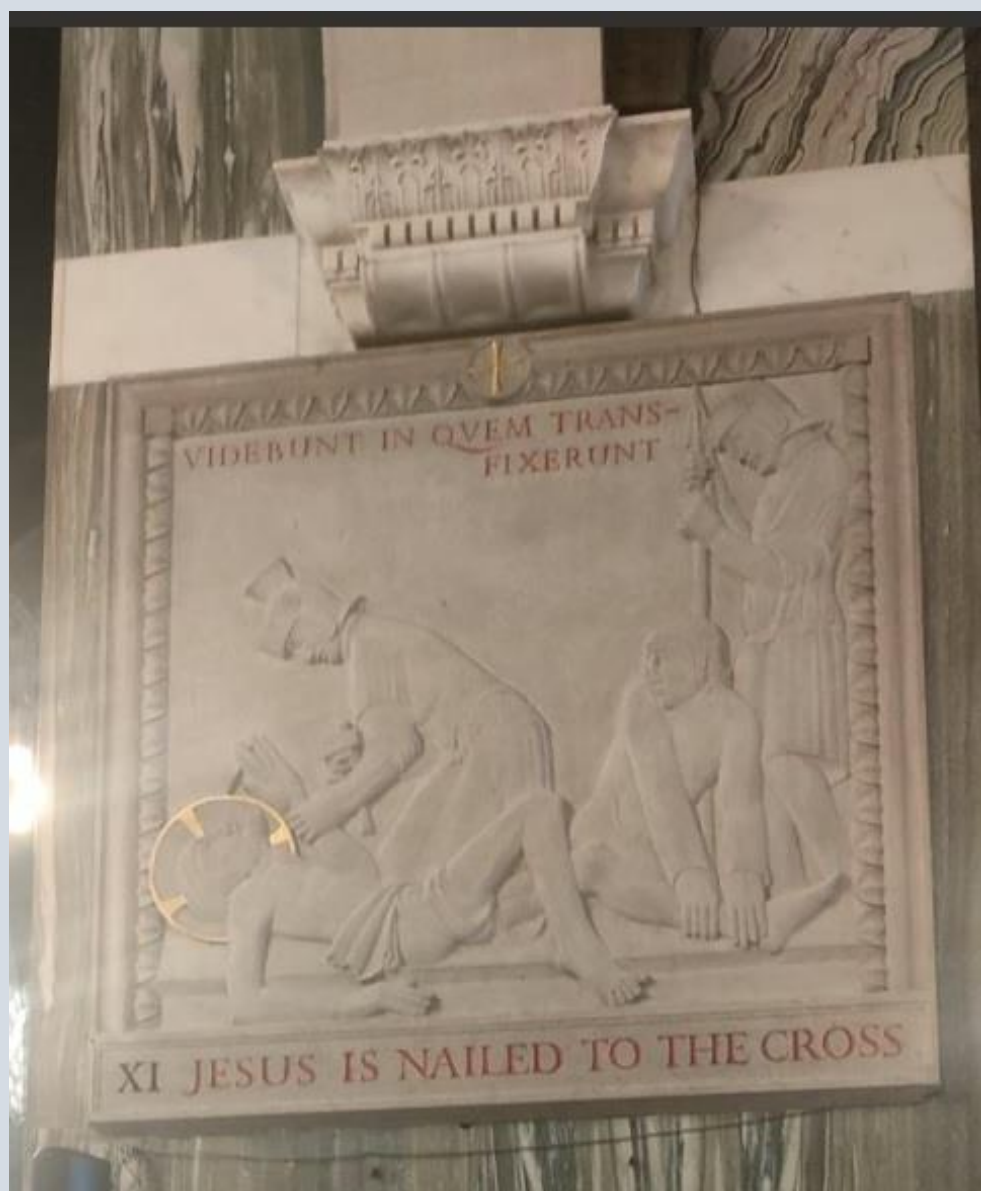
O sacrum convivium - Tallis

Sanctus XVI

Vespers

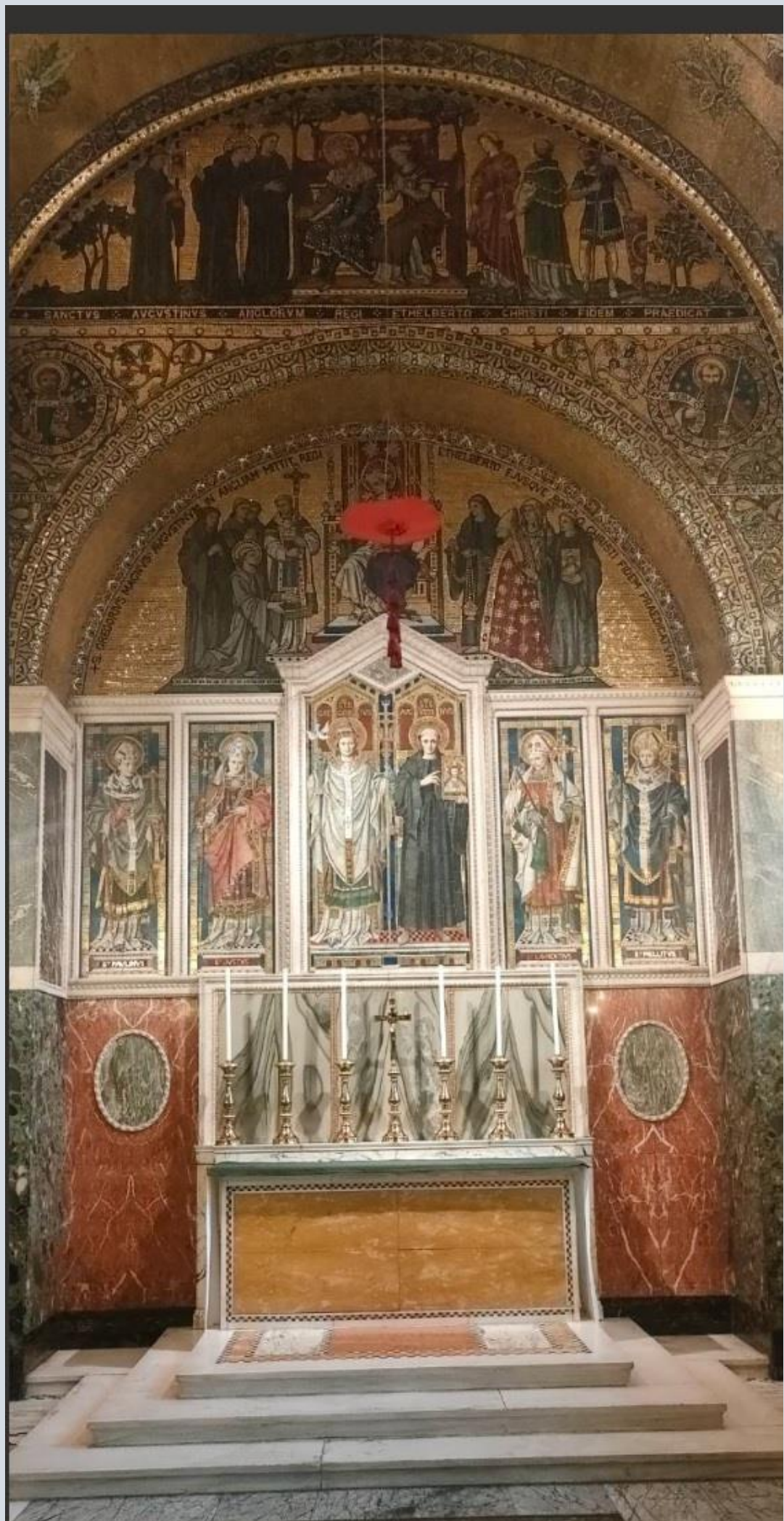






Mass







CHAPEL OF ST GREGORY AND ST AUGUSTINE

This chapel is dedicated to the saints who first brought the gospel to England. Above the altar, St Gregory, as Pope, sends St Augustine and his companions to these shores. Higher up, St Augustine is received by the pagan Ethelbert, King of Kent. Augustine was later to become the first Archbishop of Canterbury.

On the ceiling are portrayed early saints of these isles, including St Wilfrid, St Benedict Biscop, St Cuthbert, St Edmund, St Bede the Venerable, and St Osmund.

In the panel in the arch, we see St Gregory in the Forum at Rome. Upon asking the origin of some slave children, he was told they were Anglo-saxons. Above, in Latin, are the words he is reputed to have said, 'Not Angles, but angels, if they be Christian.'

In this chapel lie buried two of the greatest Christian leaders of this country. Bishop Richard Challoner (1691 - 1781) lived during a period of great difficulty and unpopularity for the Catholic Church in England. Despite having to work in secret, he founded schools and charities for the poor, and ministered faithfully to the small Catholic population of London. He wrote the popular spiritual classic, *The Garden of the Soul*, while his revision of the Old and New Testaments was the standard English translation for two hundred years. Bishop Challoner narrowly escaped attack in the anti-Catholic Gordon Riots of 1780, but died soon afterwards.

Cardinal George Basil Hume (1923 - 1999) was born in Newcastle, and took his solemn vows as a monk of Ampleforth Abbey, Yorkshire, in 1945. In 1963, he was elected Abbot, where his wisdom and holiness earned him great respect. Basil Hume was installed as ninth Archbishop of Westminster on 25 March 1976 and was created Cardinal by Pope Paul VI on 24 May 1976. An outstanding leader of the Church in this country, his humility, prayerfulness and foresight made him a popular figure well beyond the Catholic community. He was awarded the Order of Merit by Her Majesty the Queen in May 1999 - a unique distinction for a Catholic prelate. His funeral in 1999 was attended by leaders of Church and State, as well as thousands of the faithful people whom he had served so devotedly.

Lord, we pray for those who lead our Church and State;
may they be true ministers of God's love.
May we, like St Augustine, spread the gospel
through our words and actions.



