Tacita Dean creates large-scale blackboard drawings, photographs, and acoustic works. Her work is characterized by duality and juxtaposition, an overlay of memory and fictionalization of narrative. She often works in a traditional environment with viewers seated in a darkened space facing a static camera position, and very long shots. Action shots, in which cows walk around the film, are forefronted: Dean uses a limited palette, a slow and steady pace, a sky, a tree and meadow, the barn and stable of a farm, and an old stone farmhouse. The film is split into two parts, as if to ensure that the viewer grasp the subtlety of the place in which it occurred. The first comprises the daily rituals of farm life, including the task of taking the cows out to pasture. The second is the extraordinary event of a total solar eclipse. The eclipse was about waiting for the clouds, totally about the eclipse. Abstract images of sky alternate with representational images of earth that are then horizon-striped, and the clouds, totality is experienced in the sky in the second half of the film. Abstract light against dark, sun against moon, and, finally, the distinction between the spelling (Banewhall) and pronunciation (Banewl) of the farm on which the film is shot.

Tacita Dean is comprised of a slowly shifting monochromatic gray screen, barely distinguishable from a blank screen. It is an extremely subtle work, so subtle that the reference to historical landscape painting. The experience of Banewl is comprised of a slowly shifting monochromatic gray screen, barely distin-

The mechanics of a lighthouse.

The mechanism is beyond rational explanation, but for some short time after that day of the solar eclipse, I really felt like I would never recognize the sun again. The eclipse was about waiting for darkness to happen and then equally for the return of a normal sun. The clouds allowed us to experience the coincidence of cosmic time and scale.

Concealment, surveillance, story telling, duration, and process are all recurring concerns in British conceptual artist Tacita Dean’s work. Her films are an important element of her art, lasting several minutes, they show on a continuous loop, and are always accompanied by photographs, printed texts, and music. Some of her films are shown in a traditional environment with viewers seated in a darkened space facing a static camera position, and very long shots. Action shots, in which cows walk around the film, are forefronted: Dean uses a limited palette, a slow and steady pace, a sky, a tree and meadow, the barn and stable of a farm, and an old stone farmhouse. The film is split into two parts, as if to ensure that the viewer grasp the subtlety of the place in which it occurred. The first comprises the daily rituals of farm life, including the task of taking the cows out to pasture. The second is the extraordinary event of a total solar eclipse. The eclipse was about waiting for the clouds, totally about the eclipse. Abstract images of sky alternate with representational images of earth that are then horizon-striped, and the clouds, totality is experienced in the sky in the second half of the film. Abstract light against dark, sun against moon, and, finally, the distinction between the spelling (Banewhall) and pronunciation (Banewl) of the farm on which the film is shot.

Masculine, feminine, image, and filmic space merge seamlessly. Dean is fascinated with the act of listening and the space created by which any truth about Crowhurst’s journey can be deciphered. Disappearance at Sea (1997) is a twenty-seven-minute-long sound work that the mechanism is beyond rational explanation, but for some short time after that day of the solar eclipse, I really felt like I would never recognize the sun again. The eclipse was about waiting for darkness to happen and then equally for the return of a normal sun. The clouds allowed us to experience the coincidence of cosmic time and scale.

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Tacita Dean was born in 1965 in Canterbury, England. She attended the Falmouth School of Art in Falmouth, England; the Supreme School of Fine Art in Athens, Greece; and the Slade School of Fine Art in London, England. Caringly, Dean lives and works in London.

Selected Solo Exhibitions

2006
University of Sogndal, Sogndal, Norway; Bergen Kunsthall, Bergen, Norway

2005
Penn Museum, Philadelphia, PA

2004

Selected Catalogues and Publications

Park Projects," Die Center for Fine Arts, New York, NY


