

THE GREAT BRITISH ART DEBATE

Family Matters: LABEL

Exhibition at Tate Britain 24 November 2012

Tracey Moberly

www.text-me-up.com

Mam © Tracey Moberly



Family old, family new ... who am I?

Family Matters: The Family in British Art

Family Matters, is an exhibition touring Norwich, Sheffield and Newcastle and London (Tate Britain) in October 2012. Family Matters explores the changing nature of family and how it is represented in British art. It includes public displays of dynasty, depictions of private relationships, idealised visions of domestic life and images of the fragmented reality that is sometimes family life today.

Looking at six art works from the Tate collection:

The Last Day in the Old Home painting by Robert Braithwaite Martineau

The Last Resort 25 photograph by Martin Parr

In The House of my Father sculpture made of skin by Donald Rodney

The Bradshaw Family painting by Johan Zoffany

The Misses Vickers painting by John Singer Sargent

Rays a Laugh photograph by Richard Billingham

Artist Tracey Moberly is creating an exhibition installation titled *LABEL - 'Family old, family new ... who am I?'* based around her work and practice within the digital and social networking domains – inviting people to contribute. The work will be exhibited by projection in the Deveens at Tate Britain. Discourse from potential radio shows hosted by Tracey with project participants will be played with the show, focusing on the *LABEL - 'Family old & family new ... Who am I?'* as part of the Great British Art Debate.

Tracey will be working with Tate Collective whose theme for LABEL is identity, Britishness and representations of Britishness in art. The theme of identity includes debates on notions of family – nature/nurture; luck/chance; local/global; close family/wider society. What it is that makes you who you are? Tracey will be inviting groups and individuals to produce work on this theme for the show

The Project:

LABEL 'Family old, family new ... Who am I?'

This project works ethnographically with social networking sites. It takes the perspective of a future archeological dig through an archive of forgotten social media imagery.

' I open Facebook for the umpteenth time – in my news feed I scroll down, and stop to look at the first photo that's been posted on there, it's of a party in a random part of the country with a little-known Facebook friend whom I'd once met for half an hour at an already-forgotten gig. The venue in this photo looks familiar – I click on it to enlarge. A vibrant lilac shirt jumps out of the photograph worn by an unknown guy on the right of the photo – he looks good and I like the style of the dress another person is wearing. The guy is name-tagged - clicking on his image I'm on his profile page and he's used a close crop of himself in that photo with the vibrant lilac shirt as his profile photo (he must like it). I'm drawn into this photo and I look at others – more clicks and I'm suddenly through them, I am venturing into a castle in Scotland - it's someone's holiday. There are a lot of comments under one of the photographs - a group shot - I glance at them and one comment is very funny. I click on the random name of the funny comment, propelling myself into another persons photo album then from one random profile page to another. Momentarily getting lost in this for twenty minutes or so on a journey that has taken me from people on holiday in Japan to a family celebration in West Wales. There is a lot of activity in these photos and some show the family group getting ready to go out. The album is titled Family Saturday. It reminds me that I need to start running the shower and get ready to go out myself and it's Saturday. I click off Facebook and attend to the tasks of the day looking forward to Saturday night ahead of me. The night comes and I keep thinking of the last photos and the scenario that would unfold in picture format from their journey out. I can't even remember the random friend's name whose photo I clicked on in my news feed to even begin to re-trace my clicking steps, I still can't help stop wondering about the family who won't leave my thoughts ... The Saturday Family are lost in the ether along with the random guy in the lilac shirt...'

Using social networking and digitally uploaded images taken with mobile phones, digital cameras, video drops, old photos that have been digitally scanned or any other similar chosen media. Produce work on the title themes:

- 1) Family Saturday
- 2) Self Portrait Profile
- 3) Old family Photos

Work in a cross platform of mediums to produce a body of work that will be finalised in 2D and sent digitally to be projected as part of the LABEL 'Family old, family new ... who am I?'. exhibition at Tate Britain on Saturday November 24TH 2012. An exploration of Identity and Britishness in your representation of yourself and your family old and new. Depicting what Britishness in art means to you through your own work and life. Up to 20 x 2D images can be accepted by each participant.

Means of Submission

Images and any additional info should be zip-compressed to a single file and emailed to label@foundry.tv

Transfer Options:

- If the zipped file is under 20 MB, you can email it directly (if your email host allows attachments that large).
- Alternatively upload to any of the following and email a link to label@foundry.tv:
 - <http://www.dropbox.com/>
 - <http://www.mediafire.com/>
 - <http://www.sendspace.com/>
 - <http://www.yousendit.com/>
 - <http://www.wetransfer.com/>

Tweet your work as it's being made to
@traceytm#tatelabel

Tweet live on 24th November 2012 1-5pm to
@traceytm#tatelabel

Instagram images on 24th November 2012 1-5pm
to traceytm

Deadline for submissions Friday 9th November 2012