‘THE PAINTINGS’

(with Us in the Nature)

of

Gilbert & George

the human sculptors

1971

◆

The Fruitmarket Gallery, Edinburgh 1986

MMK Museum für Moderne Kunst
Frankfurt am Main
Domstraße 10
D-60311 Frankfurt am Main
Telefon (069) 212 38 819
Telefax (069) 212 37 882

Ammann-Archiv
MMK Museum für Moderne Kunst
Frankfurt am Main
Inv.Nr. 02/1519
Geschenk

The Fruitmarket Gallery, Edinburgh
31 May – 5 July 1986

Published by the Fruitmarket Gallery
Printed in the Netherlands by Lecturis bv
Photographs by Prudence Cuming Associates
Translation of Wolf Jahn's essay from German by David Britt

© 1986 Gilbert & George
and The Fruitmarket Gallery

ISBN 0 947912 50 9

The Fruitmarket Gallery is subsidised by
the Scottish Arts Council

FOREWORD

"The Paintings" occupy a remarkable historical position. Composed of six very large triptych panels, in Gilbert & George's words "put down with oil paint on canvases", in London during the autumn and winter of 1970-71, they appear to be the very antithesis of what artists at the forefront of developments in art during the 1970s should have been doing.

Gilbert & George themselves, 'the living sculptors', were at that time working with large-scale charcoal on paper sculptures, video, postal-pieces, the presentations of 'Underneath the Arches' and their earliest photo-pieces. All of these activities came under the rubric of sculpture. It would have been the least expected, most dramatic move to have decided on employing the traditional painterly media. It was a public gesture, and the work has been seen only in the large public spaces which can accommodate the ambitious scale of this work, in London, Düsseldorf, Amsterdam, Antwerp, Lucerne, and later in Maastricht.

Just as it ought not to be forgotten how extraordinary they appeared originally, it could not have been foreseen then how prescient these paintings were of developments later in the decade when the activity of painting, particularly on a large and public scale, assumed a renewed confidence and grandeur.

Gilbert & George have turned their hand to many things. This work, *The Paintings (with Us in the Nature)* stands as one of their major achievements.

I would like to thank the artists for their assistance in preparing the exhibition and catalogue. The paintings have not been seen for fifteen years, and I am grateful to Konrad Fischer and Anthony d'Offay, and the staffs of their galleries, for helping us to bring them once again to public attention.

MARK FRANCIS
Edinburgh, April 1986

‘THE PAINTINGS’

(with Us in the Nature)

of

Gilbert & George

the human sculptors

1971

•

THIS SCULPTURE we have lived. It was the Summer of 1970. Then came the Winter and we re-created these senses. We put them down with oil paints on canvases composed of six main frames and 12 supporting panels. During the process we discovered that like a living day is a living day so an inch of canvas is an inch of canvas. Whilst we enjoyed painting, our greatest pleasure was in seeing the sculpture coming back

SIX POINTS

towards a better understanding

Essentially a sculpture we carve
our desires in the air

•

Together with you this sculpture presents
as much contact for experiencing as is possible

•

Human sculpture makes available every
feeling you can think of

•

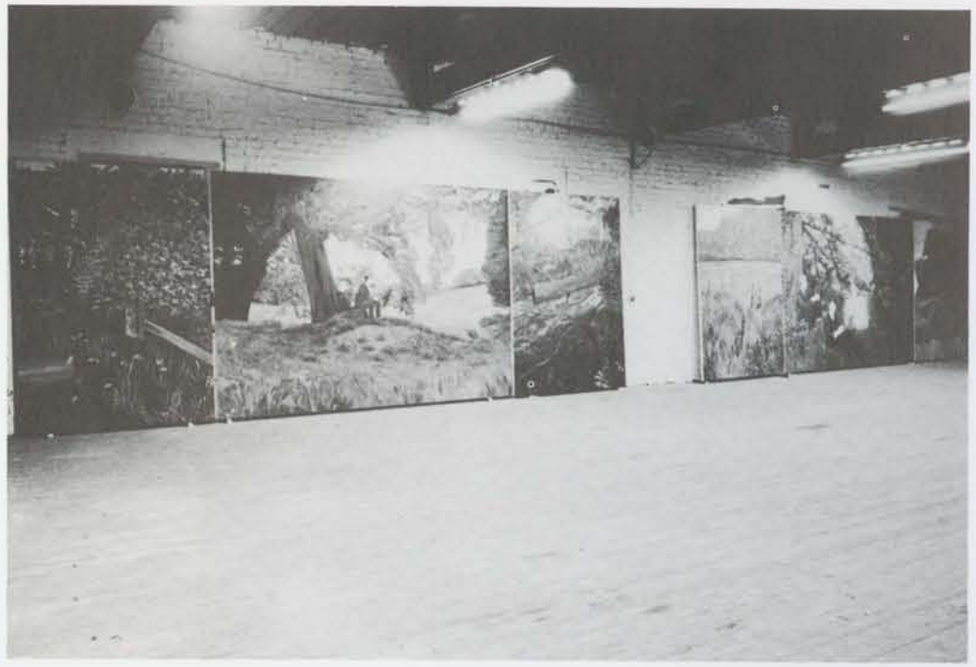
It is significant that this sculpture is
able to paint its message with colour and form

•

The sculptors, in their sculpture,
are given over to feeling the life of the
world of art

•

It is intended that this sculpture brings
to us all a more light generous and
general art feeling



'The Paintings' 1971 in the artists' Stockwell studio.

'The Paintings' at the Stedelijk Museum Amsterdam 1971.

'The Paintings' at the Stedelijk Museum Amsterdam 1971.

With Us in Nature
'The Paintings' of Gilbert & George

In 1971 there occurred a unique event in the artistic career of Gilbert & George. For the first and last time they produced a number of oil paintings: six triptychs of impressive size. In each case the central panel shows the artists themselves, who sit or stand, looking bored rather than appreciative, in the midst of lush green landscapes. The lateral panels of the triptychs afford glimpses of other scenes: a pond, a bush, the edge of a wood or a meadow. The artists commented as follows on *The Paintings,* which like everything else in their work at that time they regarded as 'sculpture':

'It is significant that this sculpture is able to paint its message with colour and form... The sculptors, in their sculptures, are given over to feeling the life of the world of art.'[1]

The central theme of *The Paintings* is thus distanced to some extent from the obvious natural subject matter: these works are about 'the life of the world of art'. But this in itself raises difficulties for the beholder. How did such a parallel between art and Nature come to be drawn, at a time when neither art in general nor the previous work of Gilbert & George made any thematic use of Nature, of landscape or indeed of painting? What does Nature or landscape have to do with the life of the world of art? And how does this topic come to be so vital to these particular artists that they are prepared to take up a paintbrush for its sake? A look at the artists, and another at the nature of Nature, may help to provide an answer.

One of the surprising facts about *The Paintings* is that Gilbert & George painted them at all. The rest of their work, after all, is a consistent and vigorous celebration of the disappearance of the productive imagination. They first came to international fame as *The Singing Sculptures* or *The Living Sculptures:* a pair of abstract, rigid, hollow, interchangeable artworks. 'Gilbert is George and George is Gilbert', was their oft-repeated message. What they were proclaiming was the total dominance of reason. Everything – starting with the human individual himself – is seen and revealed in purely rational terms. Logic has obliterated life. What remains is the rigid and lifeless husk of humanity: a *Sculpture.*

It is tempting to put the blame on reason itself for this state of affairs; tempting but unjustified. After all, reason and rationality have always existed: one has only to think of cultures like those of ancient Greece or Egypt, which were eminently capable of rational and scientific thought but never allowed logical rigidity to encroach upon the central concerns of human life. Narrow rationalism and its

Triptych number one from 'The Paintings'. 1971. 230 cm x 680 cm.

consequences were never even regarded as a threat; reason knew its own limitations. So, if it is not reason itself that imposes its own hegemony, what is it? The answer leads straight back to Gilbert & George's triptychs. The tyranny of reason arises from the identification of Nature with the physical landscape.

This may sound strange to those who have always regarded landscape as the image of a sound and integrated life. But the equation of Nature and Life with landscape is by no means so self-evident as it may seem. Nature, in ancient and Early Christian times, was conceived as a selfcontained and invisible entity, the symbol of the eternal divinity of life. This one concept of Nature epitomized all the manifold energies of the living world, the powers that impart and obliterate form. Nature as a universal, eternal verity, a divine whole, immanent in the world and in all its unfolding forms. But – and this is crucial – this immanent Universal Nature could not be perceived within the world of sense; still less could it be identified with that world itself.[2] An encounter with Nature was a spiritual experience which took place in a temple or in a church. It would have been impossible to think of such an encounter in terms of stepping out into the countryside, the wilderness or whatever. The wholeness of Nature was comprehended through inner, not outer, experience. One indication of this is provided by the gold grounds of medieval paintings. These stood for Universal Nature but gave it no visible form and no image.

The conception of Nature that we have today is the result of a qualitative shift from the divine to the temporal sphere. Nature gradually took on the visible form of an earthly landscape, a subject for aesthetic experience. Thus began a crucial process whereby Universal Nature imperceptibly changed its nature. This transition from sacred to profane can be seen in operation in numerous ways. It shows itself in the replacement of the gold ground in painting by an earthly landscape, and in the increasingly objective treatment of pictorial space in terms of perspective and scale; in every case it reveals a process of grasping and exploring physical Nature, the given facts of life in this world. The discovery of 'Universal Nature' within the earthly landscape is often ascribed to a single event, which is indeed a noteworthy one: the climbing of Mont Ventoux by Petrarch in 1335. The poet set out on his climb without any compelling motive, impelled only by his desire for 'direct experience of an uncommon altitude'.[3] On the way up he met a shepherd who warned him against so pointless and, in his opinion, so ill-fated an enterprise. The shepherd had made the attempt himself and had brought home 'nothing but repentance, weariness, a torn body and a torn coat'.[4] Undaunted, the youthful poet pressed on to the summit. Once there, he was moved to liken the climb to the soul's ascent to spiritual bliss. The peak of Mont Ventoux seemed to him like that peak which is 'the goal of all travellers, the journey's end.[5] In climbing a mountain, Petrarch thus experienced a profound feeling of elevation and oneness with Nature, the eternal and the divine. His mood was soon broken, however. While he was still on the peak he read the passage in which St Augustine warns the

Triptych number two from 'The Paintings'. 1971. 230 cm x 680 cm.

reader against losing himself in the contemplation of earthly Nature:

Men go and marvel at the peaks of the mountains and the waves of the limitless sea, the rivers in their courses, the shores of Ocean and the orbits of the heavenly bodies, but in doing so they pay no heed to themselves.[6]

Disillusioned, Petrarch turned and began his descent, his thoughts now directed inward. The contemplation of God through earthly Nature now seemed to him nothing but self-deceit.
Although the poet's disillusionment can only be described as total, his motives and methods for obtaining a glimpse of Universal Nature through earthly Nature as important. They were subsequently to characterize the experience of Nature, and the image of Nature, throughout Western culture. Without embarking on the history of 'Nature as Landscape', which has filled whole volumes, it is worth outlining the salient features of this manner of experiencing Nature. They are still to be found, negatively defined, in *The Paintings* by Gilbert & George.
The first of them is that the individual approaches the contemplation of Universal Nature through a physical move into the landscape: a move made without ulterior motive, but nevertheless a practical action. This is significant by contrast with earlier varieties of contemplation, which took place as crossings of an inner divide. The external action is something new; it transforms Universal Nature from something invisible into something earthly and visible. This change further marks the appearance of a new organ of physical perception where none had existed before. Petrarch says that he climbed the mountain 'for its own sake and to enjoy the view from the peak'.[7] Enjoyment and aesthetic experience are not allotted a decisive role. Nature is experienced, and at the same time enjoyed, through landscape. Finally, Petrarch's disillusionment is in itself a sign of a third characteristic of Nature as Landscape: its alien quality. Nature looked at as landscape, for its own sake, must appear alien. This is precisely because of its divine origin. God is no familiar being, living among people; he is intuitively sensed both in his remoteness and as the Nature which is immanent in all that exists.[8]
Universal Nature was thus transformed from an impalpable indwelling essence into Nature as Landscape; and this illustrates how relatively simple it was for reason and its attendant methodologies to take over the world. Once divine Nature had installed itself on earth, it became earthly Nature, and it was an easy matter for reason to measure and objectify it. All efforts to stem this process were vain. The alien quality of Nature, the last glimmer of its divinity, gradually faded. In its stead, logic and reason held sway. In the past these forces had been unable to break through the gold background of paintings, unable to conquer the mental world of Universal Nature; now they were at liberty to analyse the world of perception, and to disect the life out of it.

Triptych number three from 'The Paintings'. 1971. 230 cm x 680 cm.

This connection between reason, on the one hand, and Nature as Landscape, on the other, explains how Gilbert & George came to revive landscape as their theme. In its inmost essence, Nature as Landscape, formerly Universal Nature, is the basic precondition for abstraction and the hegemony of reason, the very qualities that Gilbert & George manifest in their appearances as *Living Sculptures*. It is true that the artists' reversion to landscape painting is not of the kind that aspires to healing and regeneration. *The Paintings* express an interest not so much in landscape as in the underlying essence of Nature. This essence retains its validity even when it can no longer be matched with pictures of Nature as Landscape.

Landscape, in *The Paintings,* stands as a symbol for this essence, which in some indefinable, imaginary space remains universally valid. It is the epitome of a profound truth which is experienced as real and which – vitally – constitutes the native element in which art has its existence. Although this essence of Nature exists in the mind, it has nothing to do with everyday life. Away from the social realm, it leads its strangely alienated existence in the purlieus of a Nature which, as always, is imagined. But just so long as this intuition of the true essence of nature exists, reason and rational thought will retain their dominance. This is why, in *The Paintings* and in the chapter 'With Us in Nature' of their first book, *Side by Side,*[9] Gilbert & George mount an onslaught on this conception of the 'essence' of a degenerate nature. It all takes place discreetly and between the lines, without any of the usual noisy and vehement posturing.

Nature and its 'essence' are most plainly called in question in *The Paintings* themselves. For strictly speaking these are not paintings at all. They are based on black-and-white photographs crudely transferred to canvas, overpainted, and liberally splashed with green; by contrast, Gilbert & George have shown themselves with virtually dead-white faces. Nature and artists participate in a weird state of alienation which deprives them of meaning and life. Of the photograph which serves as the basis for the central panel of *Triptych No 2,* Gilbert & George have this to say in *Side by Side:*

'What can we do but sit and stare. Our tired legs shake without rest. Our brows are contorted with imagination and rambling ideas. We are not happy as we used to be for we have seen.'[10]

An even more explicit expression of the meaninglessness and fragility of the 'essence' of Nature is the text that goes with the photograph used in *Triptych No. 5:*

'Posed to clear our minds of Worlds desires. To leave us free for Art alone. Sweet Art, hear our voices as we express our humble aim to share your wisdom and beauty. We hope that the sun will one day shine anew.'[11]

Triptych number four from 'The Paintings'. 1971. 230 cm x 680 cm.

The Paintings do not bear the creative mark of an act of painting which makes any positive claims for itself; they are marked by the pose, the deportment of the artist themselves. In all six paintings Gilbert & George are to be seen standing, sitting or strolling in postures of enjoyment which are both understated and overstated. This represents the criterion which has always defined the direct contemplation of Nature as Landscape: the completely disinterested enjoyment of the countryside. But the artists have painted themselves looking so pallid and impassive that their enjoyment suggests mindless tedium rather than a lively awareness of the natural world around them. Life is no longer enjoyed. And so they write of the photograph of a pond, which was the original for the right-hand lateral panel of *Triptych No. 3:*

'The foreground corner is innocent and bland and a place to stand and maybe listen to the trouble ahead. A network of tracery, branches for you to look through. The sun coming through and resting on the peaceful surface of the stagnant pool. The edge trimmed daintily with early, fleshly plant life. Is this Hangers-Pool, what stories could this black pond tell, what secrets does it have. We sense a mystery with no life.'[12]

The initial, apparently affectionate, reference to the life of the scene as 'innocent' is followed by an abrupt denial: 'a mystery with no life'. And this is what underlies all *The Paintings:* no life, no meaning, no enjoyment. Instead we have an endeavour, foredoomed to failure, to simulate these things in paintings in which the artists have depicted themselves as eye-witnesses to the absence of life. They themselves thus form part of the lifeless and exhausted Nature as Landscape. Although they retain its forms in their writings, its essence – that of a vegetative world, pulsating with life – no longer exists.

The clearest and at the same time the most confusing indication of this state of affairs lies in the presentation of *The Paintings* as triptychs. Confusing, because landscape paintings have never normally taken this form. Gilbert & George are here alluding to the fact that Nature as Landscape had its origin in a Nature which was divine and intangible. The image of landscape has its origin in the former divinity of Nature; and so has the pictorial triptych, a form traditionally restricted to religious painting.

The origin of the triptych lies in the altarpiece, with its lateral panels, which placed the event of Redemption before the eyes of the faithful so that they might form an inner image of the true nature of God. In essentially the same way, the triptychs of Gilbert & George make it possible to picture the true nature of Nature as Landscape. This truth then turns out to be a lifeless sham. The beholder has lost the detachment with which to contemplate the image of Nature. At the same time, the alienness which functioned as an intimation of a former divine presence has vanished. Instead, Gilbert & George have crossed the dividing line between the familiar and the alien by placing themsel-

Triptych number five from 'The Paintings'. 1971. 230 cm x 680 cm.

ves in the midst of an alienated world. And the essence of that world manifests itself as rotten, morbid and decadent.

'The sculptors, in their sculpture, are given over to feeling the life of the world of art', according to the statement quoted in the first paragraph of this essay. The nature of this 'life' becomes apparent in *The Paintings:* it is the 'essence' which underlies Nature as Landscape, and which leads to the emergence of abstraction and the hegemony of reason. *The Paintings* mark a declaration of war upon this introjected essence. These are pictures in which one can expect to find not beauty but a clarification of the struggle that takes place within them. It was precisely by first clearing away the impediment of abstraction, the How and Where of the manifestation of a supposedly universal essence, that Gilbert & George became able, in the course of their artistic evolution, to abolish it entirely. Some things were destroyed in the process, but not everything. Gilbert & George always preserve something of previous art. Thus, they still continue to perceive through the aesthetic faculty – intensely so, in *The Paintings.* No longer is that faculty a form of enjoyment; it can at times be positively painful. This has all been possible because Gilbert & George have discovered – and invented – another Nature, which is neither landscape nor all-embracing unity. But that is another story.

Wolf Jahn
Hamburg 1986

NOTES TO THE INTRODUCTION

1 From *Six Points Towards a Better Understanding: a Guide to 'The Paintings',* 1971.
2 The distinction is made by Joachim Ritter in his book *Landschaft,* Münster 1963, p.15.
3 Ibid., p.7.
4 Ibid., p.8.
5 Ibid.,
6 Ibid., p.9.
7 Ibid., p.12.
8 The layout of the so-called English or landscape garden makes deliberate use of the element of alienation. A park, designed by human agency, simulates virgin Nature. The trick of artificiality posing as naturalness enhances the charm of the alien quality within the landscape. The simulation serves to distance something that has previously been familiar.
9 *Side by Side,* by Gilbert & George, published by Gebrüder König, Cologne 1972.
10 Ibid., p.87.
11 Ibid., p.33.
12 Ibid., p.5.

Triptych number six from 'The Paintings'. 1971. 230 cm x 680 cm.

BIOGRAPHY

GILBERT
Born Dolomites, Italy, 1943

GEORGE
Born Devon, England, 1942

Studied

Wolkenstein School of Art
Hallein School of Art
Munich Academy of Art

Dartington Adult Education Centre
Dartington Hall College of Art
Oxford School of Art

Met and Studied

St. Martin's School of Art, London, 1967

MUSEUM EXHIBITIONS

1971	THE PAINTINGS	Whitechapel Art Gallery, London
1971	THE PAINTINGS	Kunstverein, Düsseldorf
1971	THE PAINTINGS	Stedelijk Museum, Amsterdam
1972	THE PAINTINGS	Koninklijk Museum voor Schone Kunsten, Antwerp
1972	THE PAINTINGS	Kunstmuseum, Lucerne
1973	THE SHRUBBERIES & SINGING SCULPTURE	National Gallery of New South Wales,
		John Kaldor Project, Sydney
1973	THE SHRUBBERIES & SINGING SCULPTURE	National Gallery of Victoria,
		John Kaldor Project, Melbourne
1976	THE GENERAL JUNGLE	Albright-Knox Gallery, Buffalo
1980	PHOTO-PIECES 1971-1980	Stedelijk van Abbemuseum, Eindhoven
1981	PHOTO-PIECES 1971-1980	Kunsthalle, Düsseldorf
1981	PHOTO-PIECES 1971-1980	Kunsthalle, Bern
1981	PHOTO-PIECES 1971-1980	Centre national d'art et de culture
		Georges Pompidou, Paris
1981	PHOTO-PIECES 1971-1980	Whitechapel Art Gallery, London
1982	NEW PHOTO-PIECES	Gewad, Ghent
1984	GILBERT & GEORGE	The Baltimore Museum of Art

1984	GILBERT & GEORGE	Contemporary Arts Museum, Houston
1984	GILBERT & GEORGE	The Norton Gallery of Art, West Palm Beach, Florida
1984	GILBERT & GEORGE	Milwaukee Art Museum
1984	GILBERT & GEORGE	The Solomon R. Guggenheim Museum, New York
1986	PICTURES 1982 to 1985	CAPC, Bordeaux
1986	CHARCOAL ON PAPER SCULPTURES 1970 to 1974	CAPC, Bordeaux
1986	THE PAINTINGS 1971	The Fruitmarket Gallery, Edinburgh
1986	PICTURES 1982 to 1985	Kunsthalle, Basle
1987	PICTURES 1982 to 1985	Palais des Beaux-Arts, Brussels
1987	PICTURES 1982 to 1985	Palacio Velazques, Madrid
1987	PICTURES 1982 to 1986	Lenbachhaus, Munich
1987	PICTURES 1982 to 1986	Hayward Gallery, London

THE PAINTINGS were also exhibited in *'On Walks and Travels'* at Bonnefanten Museum Maastricht, 1978

GALLERY EXHIBITIONS

1968	THREE WORKS / THREE WORKS	Frank's Sandwich Bar, London
1968	SNOW SHOW	St. Martin's School of Art, London
1968	BACON 32	Allied Services, London
1968	CHRISTMAS SHOW	Robert Fraser Gallery, London
1968	ANNIVERSARY	Frank's Sandwich Bar, London
1969	SHIT AND CUNT	Robert Fraser Gallery, London
1970	GEORGE BY GILBERT & GILBERT BY GEORGE	Fournier Street, London
1970	THE PENCIL ON PAPER DESCRIPTIVE WORKS	Konrad Fischer Gallery, Düsseldorf
1970	ART NOTES AND THOUGHTS	Art & Project, Amsterdam
1970	FROZEN INTO THE NATURE FOR YOU ART	Françoise Lambert Gallery, Milan
1970	THE PENCIL ON PAPER DESCRIPTIVE WORKS	Folker Skulima Gallery, Berlin
1970	FROZEN INTO THE NATURE FOR YOU ART	Heiner Friedrich Gallery, Cologne
1970	TO BE WITH ART IS ALL WE ASK	Nigel Greenwood Gallery, London
1971	THERE WERE TWO YOUNG MEN	Sperone Gallery, Turin
1971	THE GENERAL JUNGLE	Sonnabend Gallery, New York
1971	THE TEN SPEECHES	Nigel Greenwood Gallery, London
1971	NEW PHOTO-PIECES	Art & Project, Amsterdam
1971	NEW PHOTO-PIECES	Konrad Fischer Gallery, Düsseldorf

1972	THREE SCULPTURES ON VIDEO TAPE	Gerry Schum Video Gallery, Düsseldorf
1972	THE BAR	Anthony d'Offay Gallery, London
1972	THE EVENING BEFORE THE MORNING AFTER	Nigel Greenwood Gallery, London
1972	IT TAKES A BOY TO UNDERSTAND A BOY'S POINT OF VIEW	Situation Gallery, London
1972	A NEW SCULPTURE	Sperone Gallery, Rome
1973	ANY PORT IN A STORM	Sonnabend Gallery, Paris
1973	NEW DECORATIVE WORKS	Sperone Gallery, Turin
1973	RECLINING DRUNK	Nigel Greenwood Gallery, London
1973	MODERN RUBBISH	Sonnabend Gallery, New York
1974	DRINKING SCULPTURES	Art & Project/MTL Gallery, Antwerp
1974	HUMAN BONDAGE	Konrad Fischer Gallery, Düsseldorf
1974	DARK SHADOW	Nigel Greenwood Gallery, London
1974	DARK SHADOW	Sperone Gallery, Rome
1974	CHERRY BLOSSOM	Sperone Gallery, Rome
1975	BLOODY LIFE	Sonnabend Gallery, Paris
1975	BLOODY LIFE	Sonnabend Gallery, Geneva
1975	BLOODY LIFE	Lucio Amelio Gallery, Naples
1975	POST-CARD SCULPTURES	Sperone Westwater Fischer, New York
1975	BAD THOUGHTS	Gallery Spillemaekers, Brussels
1975	DUSTY CORNERS	Art Agency, Tokyo
1976	DEAD BOARDS	Sonnabend Gallery, New York
1976	MENTAL	Robert Self Gallery, London
1976	MENTAL	Robert Self Gallery, Newcastle
1977	RED MORNING	Sperone Fischer Gallery, Basel
1977	NEW PHOTO-PIECES	Art & Project, Amsterdam
1977	NEW PHOTO-PIECES	Konrad Fischer Gallery, Düsseldorf
1978	PHOTO-PIECES	Dartington Hall Gallery, Dartington Hall
1978	NEW PHOTO-PIECES	Sonnabend Gallery, New York
1978	NEW PHOTO-PIECES	Art Agency, Tokyo
1980	POST-CARD SCULPTURES	Art & Project, Amsterdam
1980	POST-CARD SCULPTURES	Konrad Fischer Gallery, Düsseldorf
1980	NEW PHOTO-PIECES	Karen & Jean Bernier Gallery, Athens
1980	NEW PHOTO-PIECES	Sonnabend Gallery, New York
1980	MODERN FEARS	Anthony d'Offay Gallery, London
1981	PHOTO-PIECES 1980-1981	Chantal Crousel Gallery, Paris
1982	CRUSADE	Anthony d'Offay Gallery, London

1983	MODERN FAITH	Sonnabend Gallery, New York
1983	PHOTO-PIECES 1980-1982	David Bellman Gallery, Toronto
1983	NEW WORKS	Crousel-Hussenot Gallery, Paris
1984	THE BELIEVING WORLD	Anthony d'Offay Gallery, London
1984	HANDS UP	Gallery Schellmann & Klüser, Münich
1984	LIVES	Gallerie Pieroni, Rome
1985	NEW MORAL WORKS	Sonnabend Gallery, New York

PUBLICATIONS

1970	THE PENCIL ON PAPER DESCRIPTIVE WORKS (edition 500)	Publ. by Gilbert & George, London
1970	ART NOTES AND THOUGHTS	Publ. by Gilbert & George, London
1970	TO BE WITH ART IS ALL WE ASK (edition 300)	Publ. by Gilbert & George, London
1970	A GUIDE TO THE SINGING SCULPTURE	Publ. by Gilbert & George, London
1971	THE PAINTINGS	Publ. by Kunstverein, Düsseldorf
1971	SIDE BY SIDE (edition 600)	Publ. by König Bros., Cologne
1971	A DAY IN THE LIFE OF GEORGE & GILBERT (edition 1,000)	Publ. by Gilbert & George, London
1972	THE GRAND OLD DUKE OF YORK	Publ. by Kunstmuseum, Lucerne
1973	CATALOGUE FOR THEIR AUSTRALIAN VISIT	Publ. by John Kaldor, Sydney
1976	DARK SHADOW (edition 2,000)	Publ. by Nigel Greenwood, London
1977	GILBERT & GEORGE	Publ. by Taxispalais Gallery, Innsbruck
1980	GILBERT & GEORGE 1968 to 1980	Intro. by Carter Ratcliff, Publ. Van Abbemuseum, Eindhoven
1984	GILBERT & GEORGE	Intro. by Brenda Richardson, Publ. by The Baltimore Museum of Art
1985	DEATH HOPE LIFE FEAR	Intro. by Rudi Fuchs, Publ. Castello di Rivoli, Torino
1986	THE CHARCOAL ON PAPER SCULPTURES 1970-1974	Intro. by Demosthenes Davvetas, Publ. CAPC, Bordeaux
1986	THE COMPLETE PICTURES, 1971-1985	Intro. Carter Ratcliff, Publ. Thames & Hudson, London
1986	THE PAINTINGS 1971	Intro. by Wolf Jahn, Publ. The Fruitmarket Gallery, Edinburgh