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Steve McQueen has had an outlandishly good year. His third feature film, *Twelve Years a Slave* (2013), a true-story narrative about a freeman sold into slavery that its director describes as ‘a discussion about human dignity’, received a rapturous premiere despite its violent aspects, is heavily tipped for Oscar success and saw McQueen crossing over from art-house to mainstream cinema without compromise. Meanwhile, the largest-ever show of his visual art, at the Schaulager, Basel, redoubled plaudits when it opened in March and showcased the precision, poetry and boldness of his films, photographs and installations since the early 1990s. No real precedents exist for such hugely successful straddling, or collapsing, of worlds. Nor for the impetus McQueen has delivered to both, whether helping legitimate cinematic aesthetics within art or bringing an artist’s mindset and ethical realism to Hollywood.